

MEMORY WIPE

Written by

RICK BLACKWELL

WGAw 1761123

Address: 2818 Saxon St. NE  
Canton Ohio 44721

Cell Phone Number: 234 281 6533

EXT. ABANDONED BUILDING - DAY

The building is very old and run-down. It could possibly be an old apartment complex or even an old hotel.

A car drives toward the front of the building and parks.

INT. PARKED CAR - CONTINUOUS

MARIO 30-39, a good-looking, dark-haired, slightly tan-skin Hispanic/Caucasian male, is sitting in the driver's seat. He is wearing an interesting-style cowboy hat with a western holster on his side.

NAOMI 30-39, beautiful African American or mixed-race female, is sitting in the passenger seat, looking down at her cell phone.

After looking around, Mario asks,

MARIO

Are you sure this is the right address?

NAOMI

(edgy)  
Yeah,

MARIO

Where did the lead come from?

NAOMI

A text...

MARIO

It was probably a way for some crackpot to hack into your cell phone, hoping to find one of your little half-naked selfies.

NAOMI

I don't do anything halfway.

MARIO

Hum, you think maybe I could get a peek at some of those?

NAOMI

(edgy)  
No!

MARIO

Hey, I was only joking... Are you alright? You're a little tense today.

NAOMI

The text was sent by him.

MARIO

How can you be so sure?

NAOMI

He used my sister's name in the invitation.

Naomi shows Mario the text message on her cell phone.

CLOSE ON, cell phone (text message) - Meet me here: 2818 Saxon SE. If you want to see what I saw... Claire.

Mario looks over at Naomi.

MARIO

That's got to be someone playing a very sick joke.

Naomi stares back at Mario.

MARIO (CONT'D)

Okay, then, we'll go check it out.

Mario goes through his normal routine by checking his six-shooter to make sure it's loaded and ready to fire.

Mario spins the weapon and puts it back into its western-style holster.

NAOMI

I owe it to my sister and all the other victims to catch this sick mother fucker.

MARIO

Wow, language...

NAOMI

My bad, I'm sorry...

MARIO

It's only been a couple of weeks since the memorial service. Are you sure you didn't come back a little too soon?

NAOMI

(feeling frustration and  
helplessness)

Do you know how hard it is to have  
a funeral without her full body?

MARIO

You know the D.N.A. was a match; it  
was her... I'm sorry.

NAOMI

I love my sister, and I know in my  
heart she's dead. But, for my mom's  
sake, I need to find her body and  
bring her home.

MARIO

We will.

Naomi becomes teary-eyed and starts looking out the window.

MARIO (CONT'D)

(while touching Naomi's  
hand)

We'll get him, I promise.

Naomi wipes the tears from her eyes.

NAOMI

You're damn right, we will.

Naomi pulls her hand away as she proceeds to check her gun  
and make sure that it is loaded and ready to go.

Mario adjusts his assigned body camera to make sure the view  
is unobstructed.

MARIO

(into his body camera)

I hope you boys back at the station  
are watching and taking notes.

INT. POLICE STATION - CONTINUOUS

Two police officers in work casual attire are viewing several  
monitors with live feeds from police officers body cameras.

RAY 40-50, a white male officer, and JORDAN 55-60, an older,  
over-weight, African American male officer.

They have direct communication with the field officers via  
head sets.

ON THE MONITOR - Mario's face appears upside down.

MARIO  
 (upside down on Camera)  
 Hey Jordan, don't you wish your old  
 ass could be back out here in the  
 field?

JORDAN  
 I paid my dues, rookie, and I have  
 earned the right to sit on my ass.

Ray offers Jordan a doughnut.

JORDAN (CONT'D)  
 As a matter of fact, I'm going to  
 have a doughnut right now.

MARIO  
 (on camera)  
 What's that I hear?

JORDAN  
 I don't hear anything.  
 (to Ray)  
 You?

Jordan looks over at Ray, who responds by shaking his head.

MARIO O.S.  
 Oh, I know what it is; it's the  
 sound of Jordan's arteries  
 hardening.

Several officers walking by stopped and LAUGHED.

JORDAN  
 Very funny. You better just focus  
 on what you're doing.

Jordan looks over at Ray and then puts the doughnut back in  
 the box.

INT. PARKED CAR - CONTINUOUS

MARIO  
 I would love to keep chatting with  
 you guys, but some of us have to  
 make this department look good.

Naomi is intently listening out the window for something  
 while trying to get Mario to quiet down.

MARIO (CONT'D)  
What's the matter?

Naomi gives Mario a non-verbal signal to be quiet.

NAOMI  
I thought I heard something.

MARIO  
Are you sure?

NAOMI  
No, but let's go check it out any way.

Mario adjusts his hat as he and Naomi exit the car with their weapons drawn.

EXT. PARKED CAR - CONTINUOUS

Mario and Naomi quickly run up to the building entrance.

EXT. ABANDONED BUILDING - CONTINUOUS

Naomi starts to open the door when Mario spots something and stops her.

MARIO  
Wait, look! The door is rigged!

Mario follows the wires and gently exposes them.

NAOMI  
Who needs an alarm on an old building like this?

MARIO  
Drug dealers, pimps, I don't know... One thing I do know is that somebody is up to something they don't want to get caught at doing.

JORDAN O.S.  
I have a bad feeling about this, guys. Let's wait for backup; the closest unit is 10 minutes away.

NAOMI  
(anxious)  
We need to check this out now! It might be our killer, and I don't want him to get away.

RAY O.S.

Jordan is right. Naomi, that might be an alarm, but it could also be linked to an explosive device. I'm going to call in the bomb squad.

Mario holsters his weapon.

MARIO

Well, you heard the man; we're on stand by.

A FAINT WOMAN'S SCREAM

NAOMI

Did you hear that?

MARIO

Yeah, a woman is screaming.

Mario starts slowly taking the wires off the door.

JORDAN O.S.

I'm ordering you guys to stand down right now!

NAOMI

That son of a bitch is here, I know it! He's not getting away this time!

MARIO

Ahh, Shit!

Mario turns his head and covers up just as Naomi takes it upon herself to kick the door in.

Silence, no explosion, no alarms.

NAOMI

I thought cops in Texas were supposed to be tougher.

MARIO

(sarcastically)

They are; why do you think I transferred here?

NAOMI

Don't worry, I'll protect you.

MARIO

Well, you better, partner.

Naomi walks in and motions for a reluctant Mario to follow her.

INT. POLICE STATION - CONTINUOUS

All of the police officers watching the live feed are relieved that nothing happened when the door was kicked in.

JORDAN  
(heavy sigh)  
Alright, screw it... Proceed with caution; you don't know what's in there.

INT. ABANDONED BUILDING - CONTINUOUS

Mario and Naomi cautiously move into the building as they cover each other with each movement.

MARIO  
Which way, your call?

NAOMI  
We split up! I'll go left, and you go right. We do this one floor at a time.

MARIO  
Are you sure you want to split up?

NAOMI  
Don't worry; if you get into trouble, I'll come save you.

MARIO  
Well, you better...

Mario and Naomi split up, each going in opposite directions down the hallway.

Naomi quickly enters the closest room.

Finding nothing, Naomi returns to the hallway and continues moving toward the end of the hallway.

Naomi stops several times to look into each room as she passes by.

SOUNDS OF SOMETHING MOVING IN THE ROOM UP AHEAD.

NAOMI  
 (on headset)  
 I know you guys heard that. I'm  
 going to investigate.

JORDAN O.S.  
 I advise you to wait for your  
 partner before proceeding.

NAOMI  
 (on headset)  
 Negative; if it's him and he's got  
 someone in here, she might still be  
 alive.

SOUTH HALLWAY - CONTINUOUS

Mario has completed his search of all the rooms to the end of  
 the hallway. He looks back down the hallway toward Naomi.

MARIO  
 (on headset)  
 There's nothing down this end; do  
 you need me to return to your  
 position, Naomi?

NAOMI O.S.  
 Stand by... I heard something, and  
 I'm going in.

MARIO  
 (on headset)  
 Don't be silly; follow procedure;  
 I'm in route.

Mario starts walking back down the hallway toward Naomi when  
 a dark shadow quickly moves across the hallway behind him.

Mario senses something behind him and turns around a little  
 late, just missing the person.

RAY O.S.  
 What's going on, Mario?

MARIO  
 (on headset)  
 I thought I might have seen  
 something out of the corner of my  
 eye... I'm going to check it out.

Mario starts down another hallway leading to the elevator.

NORTH HALLWAY - CONTINUOUS

Naomi approaches the last room to search, its door slightly ajar.

With her gun focused on the door, Naomi tries to push it open, but it doesn't move because it is jammed by something on the other side.

INT. POLICE STATION - CONTINUOUS

Ray and Jordan are watching intently as Naomi prepares and then kicks open the door to the room.

NORTH HALLWAY - CONTINUOUS

Naomi enters the room.

INT. ROOM - CONTINUOUS

The room is a mess, filled with garbage and broken furniture. Naomi discovers some old dried blood, on the floor near the closet.

With a long, deep breath, an anxious Naomi pulls open the closet door.

Suddenly, the decomposing body of a dead heroin addict drops down from where it was hanging.

The body is being chewed on by rats. Disgusted, Naomi turns away to keep from throwing up.

NAOMI

That's some nasty shit!

Naomi kicks at the rats to try and chase them away.

MARIO O.S.

Anything, Naomi?

NAOMI

(on headset)

Just some poor fool who made some bad choices in life, and now he's become a rat's buffet.

MARIO O.S.

Hey, the elevator still works. I'm going up to the 2nd floor;

(MORE)

MARIO O.S. (CONT'D)  
 follow me up, and then we'll  
 proceed to the top floor.

NAOMI  
 (on headset)  
 I'll be right there.

SECOND FLOOR - CONTINUOUS

Mario steps off the elevator on the second floor. The elevator doors close behind him.

A WOMAN CRYING, coming from inside the elevator.

Mario tries desperately to get the elevator door back open.

MARIO  
 (on headset)  
 Naomi, are you okay?

NAOMI O.S.  
 It's not me; I hear it too! It's  
 coming from the top floor. I'm on  
 the elevator now, going up.

MARIO  
 (on headset)  
 Alright, stop and pick me up.

Mario relaxes and looks around, while waiting for her to arrive.

The elevator keeps going right past the second floor.

MARIO (CONT'D)  
 (on headset)  
 Hey, Naomi, you were supposed to  
 pick me up!

INT. ELEVATOR - CONTINUOUS

Naomi is pushing all the buttons, but nothing is happening.

NAOMI  
 (on headset)  
 It's not me, someone is controlling  
 the elevator.

MARIO O.S.  
 I'm taking the stairs I'll be right  
 there!

SECOND FLOOR - CONTINUOUS

Mario quickly finds the door leading to the stairwell and enters the stairwell.

INT. STAIRWELL - CONTINUOUS

Mario is running up the stairs as fast as he can.

THE WOMAN'S CRYING BECOMES LOUDER.

Mario arrives at the top of the stairwell, but the door is jammed.

CLOSE ON, Mario pulls really hard on the door knob, and it comes right off in his hand.

Mario glances down at the knob in his hand, and when he looks back up at the window, for a brief second, it appears to be a man wearing a woman's face.

FACES 40, A Caucasian male, is staring at him through the rotting flesh of a woman's face.

Mario quickly kicks the door open with several well-placed kicks and proceeds to chase after Faces.

INT. ELEVATOR - CONTINUOUS

Naomi is almost to the top floor when the elevator stops between floors. She presses several buttons on the control panel with no response.

NAOMI  
(on headset)  
Mario, the elevator is stuck  
between floors; I might need your  
help getting out.

Slowly, the elevator starts moving upward again, but then suddenly, it plunges straight down.

NAOMI SCREAMS

The elevator free falls to the bottom floor until the brakes kick in, stopping abruptly at the basement floor.

The elevator door opens.

After Naomi picks herself up off the floor, she looks around. She then exits the elevator.

NAOMI (CONT'D)  
 (on headset)  
 I don't see him!  
 (she looks back)

INT. BASEMENT - CONTINUOUS

MARIO O.S.  
 Naomi, are you alright?

NAOMI  
 (on headset)  
 It was a bumpy ride, but I'm okay.  
 I'm in the basement... It's got to  
 be him; I think he wants to show me  
 something.

MARIO O.S.  
 Don't go anywhere; I'll be right  
 there.

Naomi looks around and then proceeds into a room.

MIRROR ROOM

Naomi POV, the room is covered in Mirrors. She startles herself when she turns too fast, right into a large mirror.

As Naomi leaves the room and heads deeper into the basement, Faces is right behind her, still wearing a woman's face.

INT. POLICE STATION - CONTINUOUS

Jordan and Ray are looking at the monitors, and Ray notices something.

RAY  
 (to Jordan)  
 Wait, back up the video feed.

Jordan turns back the recorded video feed after several seconds.

CLOSE ON, In the reflection of one of the mirrors, Faces is a few feet behind Naomi as he stocks her.

JORDAN  
 (on headset)  
 Naomi, look out! He's in the room  
 right behind you!

INT. BASEMENT - CONTINUOUS

MARIO O.S.  
(urgency)  
I'm at the bottom of the stairwell;  
I'll be right there!

Large bloody drag marks are on the floor leading into another dark room.

MIRROR ROOM

The room ahead is very dark, with hundreds of burning candles for light.

Naomi slowly and cautiously moves toward the dark room.

STAIRWELL - CONTINUOUS

Mario arrives at the basement door, but there is a large chain and paddle lock on the door. He bangs on the door trying to get it open.

MARIO  
(on headset)  
Naomi! Get out of there! The doors  
have been chain-locked, it's a set-  
up!

Mario SHOOTS the lock several times with his weapon, but the lock won't open.

Mario takes off back upstairs out of panic. Each time he arrives at another floor, he finds the door chained-locked.

MIRROR ROOM

A WOMAN MOANING, is now coming from inside the dark room, illuminated with only burning candles.

Naomi enters the room with her weapon drawn, ready for anything. She moves cautiously deeper into the room.

DARK ROOM

The room is empty except for a large table sitting in the middle of the room.

A woman's body is lying on it.

NAOMI  
 (on headset)  
 It's a victim!

NAOMI (CONT'D)  
 (into headset)  
 She's still alive. Jordan get an  
 ambulance here, now!

Naomi moves to the table to take a closer look. It's ANGELA 25-35, athletic, Caucasian female, topless, and in her panties, strapped down to the table.

Angela's face has been removed all the way down to the muscles.

A blade going across her mouth, cutting all the way to her jaw bone, is bolted to the table.

Angela is lying lifeless, appearing to be dead.

Naomi is heartbroken by the way the woman was murdered and gently grabs a hold of her hand.

CLOSE ON, Angela squeezes Naomi's hand back.

NAOMI (CONT'D)  
 (shocked)  
 Oh, my God, you're alive!  
 (On headset)  
 I need that ambulance now, damn  
 it!

Angela is getting anxious and uneasy; her eyes are swelling up.

NAOMI (CONT'D)  
 I'm going to get you to a hospital.  
 (senses something is  
 wrong)  
 Is he still here?

Angela looks toward Naomi with her eyes wide open and her pupils pin-pointed.

A single tear forms in Angela's right eye, causing Naomi to remember her surroundings.

CLOSE ON, Inside Angela's tear is the reflection of Faces standing right behind Naomi.

Naomi turns quickly with her gun ready, but Faces is much faster with the piece of pipe he holds in his hands.

Faces swings the pipe, striking Naomi's right hand and forcing the gun free from her grip.

Naomi tries to punch Faces with her left hand. Faces quickly blocks the punch and hits Naomi in the stomach with the pipe, briefly knocking the wind out of her.

A RED LIGHT FLASHES ON THE SIDE OF THE WALL

Faces reacts to the light with an odd LAUGHTER and a strange sinister grin.

EXT. ABANDONED BUILDING - CONTINUOUS

A member of the bomb squad has disconnected the explosives and given them permission to go in.

TWO POLICE OFFICERS, enter the building and travel up the hallway. One of the police officers breaks a red laser light that appears across his upper chest.

TREMENDOUS EXPLOSION

A device that has a piece of wire attached to both sides of the hallway quickly travels down the length of the hallway, decapitating one taller officer and scalping the other shorter officer.

INT. STAIRWELL - CONTINUOUS

The explosion rocks the stairwell. Mario has a flat piece of metal in his hand and is using it to remove the hinges from the door.

Mario's hands are bloody from using the piece of metal.

INT. BASEMENT - CONTINUOUS

Faces is now holding a semi-conscious Naomi by her dreadlocks. He looks down at the table and then says to Angela.

FACES  
(dispassionately)  
I'm getting tired of your face. I  
need a new one.

Faces slides the blade Angela has in her mouth all the way down to the tabletop removing Angela's head from above her mouth.

Faces releases Naomi's hair long enough to untie the body of Angela and pushes her off the table to make room for Naomi.

Naomi is able to breathe again and comes to her senses. She grabs a knife that she has hidden in her belt and tries to stab Faces in the side with it.

Faces catches Naomi's hand and quickly takes the knife away from her.

FACES (CONT'D)

So, you want me to use your knife... How romantic. I've envisioned this moment for a long time—in fact, ever since I saw you on the news.

NAOMI

My partner will be here any minute!

FACES

Oh, you mean Mario? Well, I have a few things arranged for him too. But first, I want to try out my new face. I sure hope you've been using moisturizes.

Faces looks closely at her skin.

NAOMI

Moisturize this!

Naomi uses her knee to strike Faces in the groin, and breaks free momentarily. Faces catches up to her within a few steps and stabs her in the back.

Faces holds Naomi close as he whispers into her ear.

FACES

(whispers)

Those nerve endings that I just severed will take away a little of the enjoyment I had planned for you, but it's not fatal.

(sarcastically)

But then again there are things worse than death.

INT. POLICE STATION - CONTINUOUS

All of the officers watching the monitors are fearful and concerned for Naomi.

Faces looks right into Naomi's body camera.

FACES O.S.

I sure hope you are enjoying the show because it's about to get interesting... Feel free to get aroused; I know I am.

JORDAN

(yells)

I want the whole damn department there, five minutes ago!

INT. STAIRWELL - CONTINUOUS

Mario has removed the door from its hinges and is running down the hall of the basement when a red light appears on his shirt.

Mario quickly tries to turn away as a 3-foot metal rod is shot out of a homemade cannon straight at him.

The metal rod hits Mario's right shoulder, pinning him to the wall.

INT. BASEMENT - CONTINUOUS

Faces is placing the final straps on the extremities of a helpless Naomi.

CANNON GOING OFF

FACES

I believe that was your partner. Don't worry, he's not dead. I have big plans for him when I have my new face on.

NAOMI

I'm going to kill you... you sick mother fucker!

Faces moves his table brace into Naomi's mouth and she tries desperately to keep it from going in place.

FACES

I'm sure you figured it out by now that my mouth is considerably larger than yours, so we will need to make a little adjustment.

Faces pushes the brace down, cutting the sides of Naomi's mouth as it goes down and locks into position.

NAOMI IS IN GREAT PAIN BUT UNABLE TO FULLY SCREAM

INT. POLICE STATION - CONTINUOUS

The officers are terrified and in shock, helpless to aid Naomi.

INT. BASEMENT - CONTINUOUS

Mario struggles to try and free himself from the metal rod that now pins him to the wall.

NAOMI MOANING IN PAIN

Mario starts using his feet to push off the wall, sliding his body down the end of the rod. With great internal fortitude he frees himself from the wall.

MARIO  
(on headset)  
(Hurting and exhausted)  
Hang on, Naomi, I'm coming.

DARK ROOM

Faces takes his scalpel and starts cutting along Naomi's hairline and down to her temples with the precision of a surgeon.

NAOMI TRIES TO SCREAM

Tears form in Naomi's eyes from the pain.

Mario arrives at the door, bleeding profusely from his right shoulder, his gun in his left hand.

MARIO  
(to Faces)  
Stop what you're doing, or I'll  
blow your ass away!

Faces stops cutting at a terrified Naomi and calmly sits the scalpel down.

FACES  
I'm impressed, Mario... I didn't  
think you had it in you.  
(MORE)

## FACES (CONT'D)

Tell me, how did it feel—the pain?  
It has a sweetness to it, don't you  
think?

## MARIO

You're a sick son of a bitch; now  
back the hell away from that table  
and keep your hands where I can see  
them!

Faces slowly slides his hand down near the edge of the table. Naomi sees it and with her hand in the restraint, she grabs his left wrist, forcing him to pull his arm free.

Mario FIRES a shot from his six-shooter that hits Faces in the right shoulder.

Mario glances down and notices a small red light on the floor.

With his uninjured arm, Faces pushes the button on the table while looking up.

Mario moves, but not quickly enough, as a devise drops from the ceiling with its hundreds of knife blades sticking out.

Two of the blades catch Mario on the right side of his abdomen, pinning him to the wall.

## FACES

(to Naomi)

Don't go away; I'll be right  
back...

An angry Faces grabs his scalpel and walks over to a helpless Mario.

## TABLE

Naomi has managed to free one of her legs and is trying to get to the knife that is strapped to her leg.

## WALL

Faces gets up close to Mario's face as he removes Mario's headset.

## FACES

(laughs)

I think I'm going to enjoy removing  
your flesh, as much as I have any  
of the girls.

In the distance, Naomi is trying to get free.

Mario notices Naomi trying to free herself, so he spits the blood he has in his mouth into Faces eyes, temporarily blinding him.

MARIO

So, what are you waiting for,  
pussy? Let's party...

TABLE

Naomi has cut her wrist restraint and is trying to remove the mouth device.

FACES

(to Mario)  
As you wish.

Faces takes the scalpel and playfully starts cutting around Mario's eyes, and then abruptly stops.

Faces, realizing that he has been distracted, quickly turns around, toward the table.

FACES (CONT'D)

Smart bitch!

Faces runs back to the table to re-secure Naomi.

INT. HALLWAY - CONTINUOUS

Two police officers are holding large metal poles as they advance while squatting up the hallway. A group of police officers and paramedics are staying 20 feet back for safety.

INT. POLICE STATION - CONTINUOUS

The officers are losing hope that the detectives will survive.

JORDAN

Hang on, guys, help is almost  
there!

After Faces straps Naomi's arm back down, he goes back to cutting on her face.

Faces realizes someone is behind him, but he can't react fast enough.

The piece of metal that Mario had used to take the hinges off the door pierces through his back and out the front of his chest.

ALL OF THE POLICE OFFICERS CHEER

DARK ROOM

As Mario pulls out the piece of metal, Faces slowly releases his grip on the restraint and falls to the ground.

A bloodied Mario takes off Naomi's feet and hand restraints and then releases the mouth-restraining device.

NAOMI IS CRYING AS MARIO EMBRACES HER.

A dozen police officers rush into the room with their weapons drawn.

Several paramedics rush into the room after the scene is secure.

Mario collapses to the floor as two paramedics attend to Naomi.

One paramedic assesses Faces.

PARAMEDIC  
(surprised)  
He's still alive!

In disbelief, Mario finds his gun lying on the floor and picks it up in order to shoot Faces. But before he can discharge it, another police officer takes his weapon from him.

10 MINUTES LATER:

Everyone has been taken away to the hospital.

Two police officers are looking at the device with all the knives that is still embedded into the wall, except for the two blades that were impaled in Mario's right side.

The two blades are bent outward; they look down at the large puddle of blood on the floor below.

Mario's blood-soaked cowboy hat is lying a few feet away.

POLICE OFFICER  
(takes off his hat)  
Now, that's a real hero...

3 MONTHS LATER:

INT. MARIO'S APARTMENT - BATHROOM - DAY

Mario has a towel wrapped around his waist. He is about to shave when he takes a closer look at his healing scars from his encounter with Faces.

As Mario touches the wounds on his right side, he is taken back to his memory.

MARIO'S MEMORY

INT. BASEMENT - CONTINUOUS

Mario is impaled into the wall by the large device. In the distance, Faces is cutting on Naomi's face, trying to peel it off.

Mario is determined to save her life. He looks down at the knives sticking out of his right side and grasps them with both hands as he moves his body away from the device.

It takes all Mario's strength to bend the knives outward.

Once Mario has removed himself from the device, he is barely able to bend over and pick up the piece of metal from the floor.

Mario slowly staggers over to Faces and plunges the piece of metal into his back.

End of Mario's Memory

PRESENT TIME:

Mario is standing there shaking and profusely sweating in front of the mirror.

After several intense moments filled with anxiety, Mario is able to gain composure and start shaving again.

INT. MARIO'S APARTMENT - KITCHEN - CONTINUOUS

Mario is now dressed in his work clothes, preparing breakfast. He pours himself a cup of coffee and pops a couple of muffins in the toaster.

Mario turns on the TV set that is sitting on the counter.

The News show is playing on the TV.

The TOASTER ALARM SOUNDS, so Mario walks over and takes out his muffins. He then prepares to eat them with butter and jam.

CLOSE ON, tv a news reporter.

JENNIFER

Today in history marks the third year that Memory Wipe has successfully ended the death penalty nation-wide, except in the most heinous of cases. And very soon, the end to all government-sponsored executions, world-wide.

Mario sits down and starts to eat his muffins.

JENNIFER (CONT'D)

To celebrate this day, we have with us Doctor Chin, one of the creators of the mind-wiping technique that has allowed those sentenced to death to have a second chance and a new life. Welcome doctor...

DOCTOR CHIN

Thanks, Jennifer, for having me on.

JENNIFER

Can you tell us, in basic terms, how the process works?

DOCTOR CHIN

In simple terms, memory is erased in the cerebral cortex by two separate drugs. The first is a protein synthesis inhibitor, followed by a neuro-synaptic wash that breaks the bond between the neurons and stored memories in the cerebral cortex. The memory then becomes nothing more than serotonin and protein waste.

JENNIFER

I understand it takes away memory,  
but what about the gene factor?  
Does it play a part in who we are?

DOCTOR CHIN

Good question... All our research  
up to this point indicates that  
genes play a very minor role in who  
and what we are. We believe it is  
our experiences, upbringing,  
nurturing, or lack there of, that  
ultimately dictate who we will  
become.

JENNIFER

Could you give me an example?

DOCTOR CHIN

Two African American males live  
blocks apart. Both live on similar  
household incomes. One is raised  
with very little parental guidance  
and turns to the street for his  
education. Ultimately, turning to a  
life of crime. Meanwhile the other  
receives love and guidance, and  
later goes on to a higher  
education.

Mario finishes eating and shuts the TV off.

He takes a deep breath and puts his jacket and cowboy hat on.  
Mario checks his gun like he always does and re-holsters,  
before leaving his apartment.

INT. PSYCHOLOGY CENTER - LOBBY - CONTINUOUS

Mario is sitting with his cowboy hat on, waiting patiently in  
the lobby.

Seconds later, Naomi emerges from an office door and greets  
him.

Naomi's face now reluctantly bears the scars from her ordeal  
with Faces.

MARIO

Well, do you get to go back to work  
or what?

NAOMI

With some persuasion and my  
overwhelming charm, I'm back on  
duty.

MARIO

Good, now I can get rid of the  
wantabe rock star they gave me for  
a partner.

Naomi hugs Mario for several seconds and then kisses him on  
the cheek.

NAOMI

You saved my life.

MARIO

That's what partners do.

NAOMI

(unsure)  
We got him?

MARIO

Yeah, he won't ever be able to hurt  
anyone ever again.

NAOMI

How are the boys back at the  
station?

Mario hands her the headset and her body camera.

MARIO

You can ask them yourself.

Naomi puts on the headset and waves at Mario's body camera.

Naomi speaks into her headset.

NAOMI

(on headset)  
Hey guys, what's up?

JORDAN O.S.

I just wanted to say it's good to  
see you back, Naomi, we missed you.

NAOMI

(on headset)  
I missed you guys too...

RAY O.S.

That goes the same for me, Naomi...  
Hey, if you guys want to jump right  
back at it, we have a domestic  
violence report six blocks from  
your location.

Naomi shakes her head and says yes to Mario.

MARIO

(on headset)

Yeah, we're back on duty. We got  
this one.

EXT. APARTMENT BUILDING - CONTINUOUS

The apartment building is run down like all the other  
buildings on the block.

The detective's car is parked in front of the apartment  
building.

INT. PARKED CAR - CONTINUOUS

Mario and Naomi have just pulled up and are still sitting in  
the detective's car.

Mario goes through his ritual of checking his weapon and  
holstering it.

MARIO

(to Naomi)

Ready?

Naomi takes a second to get back in the habit of making sure  
her weapon and equipment are ready.

NAOMI

Yeah, let's do this.

Mario and Naomi exit the car.

EXT. APARTMENT BUILDING - CONTINUOUS

Outside the building are a couple of kids. A little girl  
MYESHA 5-12, African American, is sitting on the steps,  
CRYING.

The detectives walk up; Naomi briefly examines Myesha. Naomi  
discovers that Myesha has a fresh black-eye.

NAOMI  
What's your name?

MYESHA  
Myesha.

NAOMI  
Which apartment?

Myesha points toward the YELLING AND SCREAMING coming from inside the building.

Angrily, Naomi enters the building with Mario right behind her.

INT. APARTMENT BUILDING - CONTINUOUS

YELLING and SCREAMING can be heard from one apartment.

Mario tries to non-verbally calm Naomi down before they knock on the door.

Naomi KNOCKS on the door.

NAOMI  
This is the police; open the door!

GOMEZ O.S.  
Fuck the police. This is a family matter. Now, go away and leave us alone!

MARIO  
Open the door, sir, so we can see that everything is okay, and then we'll leave.

NAOMI  
(Agitated)  
I'll kick this mother fucken door down right, now if you don't open it!

A few seconds pass, then several locks come off the door. A woman name KYESHA 30-45, African American female, peeks her head out from the crack in the door.

Kyesha has been beaten badly.

KYESHA  
(scared)  
Everything is okay, officer.

NAOMI

Do you have children in the apartment?

KYESHA

I have two daughters; one of them went outside to play.

NAOMI

Who hit your daughter?

KYESHA

Is Myesha okay?

NAOMI

Did you hit your daughter, ma'am?

Kyesha shakes her head, and signals that someone in the apartment did.

GOMEZ O.S.

Tell them, mother fuckers, to leave before I take this shit to another level.

Naomi signals Kyesha to move away from the door. The second Kyesha moves Naomi kicks the door wide open, knocking Gomez off his feet with the door.

As GOMEZ 35-50, a Hispanic or African American male, tries to get up, Naomi punches him in the mouth, knocking him over the sofa.

NAOMI

How's it feel, asshole?

Gomez throws a lamp at Naomi and takes off running to the bedroom.

Mario pursues him quickly.

Gomez grabs a knife off the dresser and swings it at Mario, just missing Mario's face.

Mario knocks it out of his hand.

Gomez then turns toward the dresser.

GUN SHOT

Gomez has a strange look on his face as he drops to his knees.

Mario is relieved when Gomez places his own arms behind his head.

Mario quickly handcuffs Gomez as Naomi stands over him with her gun still pointed at him.

When Mario stands Gomez up, he checks him for bullet holes and weapons.

MARIO

(to Naomi)

I thought you killed him for a second there.

NAOMI

So did I, I guess I got a little rusty.

MARIO

He was unarmed.

(on headset)

Hey guys, we are experiencing audio and visual difficulties. Can you erase the past 30 seconds?

NAOMI

(on headset)

Don't you dare erase anything!

Naomi walks over to the dresser and slides a small jewelry box to the side to reveal a large handgun that Gomez was going for.

MARIO

(deep breath)

I'm sorry; I shouldn't have doubted you.

NAOMI

You're damn right; you shouldn't have doubted me.

MARIO

(feeling bad)

Let me make it up to you... Let me buy you Lunch.

NAOMI

I sure hope you brought your credit card, because you owe me one hell of a meal.

MARIO

You decide on the restaurant while  
I make arrangements to have this  
scumbag transported to the station.

INT. RESTAURANT - DAY

Mario and Naomi have just finished eating a silent lunch when  
Naomi finally speaks up.

NAOMI

You have to stop trying to protect  
me.

MARIO

What are you talking about?

NAOMI

You know what I mean...

MARIO

What? Are you talking about the  
video feed? You would have done the  
same thing.

NAOMI

No, I wouldn't...

MARIO

Yeah, you're right, you wouldn't  
have. I don't know what I was  
thinking.

NAOMI

I do...

MARIO

I'm sure I don't want to hear this.

NAOMI

What happened to me wasn't your  
fault. I'm a police officer; I know  
the risks.

MARIO

We shouldn't have split up...

NAOMI

That was the normal procedure for  
searching a large building quickly.

Mario touches Naomi's disfiguring scars on her face. She  
responds with love and affection.

MARIO

I couldn't stop him from doing  
this.

Naomi looks down and gently touches Mario's side.

NAOMI'S MEMORY

INT. BASEMENT - CONTINUOUS

Naomi is strapped down to the table, with Faces standing over her. She watches Mario, with a superhuman effort, bend the two knife blades that impaled him into the wall with his bare hands.

Mario then rips part of his own flesh in order to free himself.

Naomi is CRYING as she watches Mario's sacrifice to save her.

Mario is bleeding profusely as he bends over to pick up the piece of metal from the floor.

Mario then walks over to Faces, and with every ounce of energy and fortitude he has left, he thrusts the piece of metal into Face's back.

END OF MEMORY

PRESENT

INT. RESTAURANT - CONTINUOUS

NAOMI

You're my hero... I'm alive because  
of you.

Naomi embraces Mario; both of them, still needing emotional healing.

The WAITRESS walks by and picks up their dishes. She notices Naomi's facial scars and stares at them.

Naomi realizes the waitress is looking at her scars. Naomi returns her look with a smile.

NAOMI (CONT'D)

I'm a survivor.

The waitress walks away with the dishes in hand but stops when she sees a news report on TV.

(ON TV) - Faces is pictured with his many victims and a video feed of a bloody Naomi being taken to the hospital.

The waitress turns back around to apologize, but Naomi and Mario are already gone.

INT. POLICE STATION - INTERROGATION ROOM - DAY

Faces is sitting in a chair, shackled to the floor, and handcuffed. His real face was badly scarred and disfigured.

A large knife scar runs down the left side of his face.

Two armed police officers are standing nearby, one on each side of Faces.

EXT. INTERROGATION ROOM - CONTINUOUS

Ray is standing beside Face's lawyer, MISTER SALVOS 30-50, Hispanic male.

Ray and Mr. Salvos are observing the interrogation through a two-way mirror.

RAY

I hope this sick bastard doesn't accept the court's recommendation, and let's us fry his ass.

MISTER SALVOS

I understand that Mister Blackman subjected the two officers to horrendous torture. But even a rabid dog deserves a second chance, if one is available.

RAY

He killed 23 women in the vilest way possible, and he almost killed two of my friends. The only thing he deserves is to be barbecued in the electric chair.

MISTER SALVOS

Well, for my client's sake. I'm glad you're not one of the jurors.

Mr. Salvos leaves and enters the room as Ray watches through the glass.

RAY  
 (to himself)  
 Please, you piece of shit refuse  
 the DA's deal.

INT. INTERROGATION ROOM - CONTINUOUS

Mister Salvos sits his briefcase down on the table and looks at all the restraints.

MISTER SALVOS  
 (to the guards)  
 Is all this really necessary?

The police officers turn toward Faces. Faces responds by slowly shaking his head yes.

Mister Salvos gets a little nervous as he sits down in front of Faces, aka (Mr. Blackman).

MISTER SALVOS (CONT'D)  
 I have good news: the court is  
 going to offer you a deal.

FACES  
 What kind of deal?

MISTER SALVOS  
 You will get a second chance with a  
 total memory wipe in exchange for  
 any and all information leading to  
 the where-a-bouts of bodies that  
 you might have disposed of. Perhaps  
 even tell the police about victims  
 they don't know about yet.

Faces sits back, trying to decide how to manipulate the situation.

MISTER SALVOS (CONT'D)  
 Families of the women you killed  
 want some closure in this matter.

FACES  
 Fifty-seven...

MISTER SALVOS  
 Fifty-seven... what?

FACES  
 That is how many faces I wore to  
 the prom.

MISTER SALVOS

(shocked)

I'm sure the court would be happy  
to get any information on  
additional victims as well.

Mister Salvos pulls the paperwork from his briefcase and  
hands it to Faces to sign.

MISTER SALVOS (CONT'D)

You'll need to sign these papers  
for the court, and then in a couple  
of weeks, maybe a month or two  
later, you'll have your memory  
wiped clean, and you can start over  
as John Doe.

Faces has an evil smirk on his face.

FACES

Starting over, I like that...

Mister Salvos gets out a pen and looks at Faces handcuffs.

MISTER SALVOS

Can somebody take them off?

Both police officers shake their heads.

Mister Salvos moves the paperwork closer to Faces in order to  
be signed.

FACES

I'm going to show you something  
special... I'm going to show you  
her face.

MISTER SALVOS

(while handing pen)

Who, what her?

Faces handcuffs have been unlocked for some time. Faces  
quickly smashes Mister Salvos face onto the table, breaking  
his nose, and disorienting him.

SERIES OF ACTION - FACES ATTEMPTED ESCAPE

1.) -- Faces quickly gets up from the table, turns and stabs  
one of the police officers in the throat as he tries to get  
his weapon to fire.

2.) -- As the second police officer raises his weapon to fire, Faces shoves the dead officer into him before he can fire his weapon.

3.) -- Faces follows the second police officer to the floor with his home-made shank in his hand. He starts stabbing the police officer in the face and neck over and over again.

END OF SERIES

EXT. INTERROGATION ROOM - CONTINUOUS

Ray is talking with Jordan about scheduling when Naomi and Mario walk up to get their next week's schedule to work.

MARIO

Hey Ray, do you have us working the holiday?

RAY

Let me check.

Ray starts looking through the schedules.

Naomi gets an uncomfortable feeling and starts walking toward the interrogation room window.

NAOMI

Who is in here?

RAY

Faces...

Naomi quickly runs to the window.

VIEWING WINDOW

Faces has Mister Salvos on the floor and is carving on his face with his home-made shank.

Faces looks over at the dying officer, rushes over, and gets his door keys.

Naomi pulls her gun out and starts running for the interrogation room door.

Mario pulls his weapon and follows her, with Ray right behind him.

INT. INTERROGATION ROOM - CONTINUOUS

Faces is in the process of unlocking the door when he is knocked back by Naomi busting into the room. Her weapon was drawn and pointed at Faces' head.

NAOMI

Drop the shank, or I'll scatter  
your fucken brains all over the  
walls!

Mario and Ray are standing beside her with their weapons drawn as well.

Faces notices it is Naomi.

FACES

(happy to see her)  
Naomi, what a pleasant surprise.

Naomi pulls the hammer back on her gun while surveying the body count.

Mario goes to Mr. Salvos to see if he is still alive.

FACES (CONT'D)

(excited)  
I was introducing him to my sister,  
her name is pain...

Faces is still looking at his escape route, the door.

Mario quickly sneaks up on Faces and puts a gun to his head.

MARIO

Drop it!

FACES

What's stopping me from killing  
you?

Suddenly, Faces is hit with two prongs in the chest from a taser weapon fired by Ray.

RAY

About 250,000 volts!

Faces drops the shank as he falls face first onto the floor.

Naomi moves in to quickly hand cuff him.

RAY (CONT'D)  
 (on headset)  
 We need several emergency squads in  
 the interrogation room now!

Several more armed police officers arrive inside the room.

Mario and Naomi stand Faces up to his feet after his  
 handcuffs are secure.

Faces tries to sniff Naomi's neck.

FACES  
 Is that Euphoria I smell? It's my  
 favorite.

Naomi grabs Faces by the back of the hair in order to whisper  
 into his ear.

NAOMI  
 (whispering)  
 Please, do something, anything, on  
 the way to dead lock so I can put  
 you out of your misery.

Faces turns and touches her cheek with his. Naomi responds by  
 kneeling him in the back, which takes him to his knees in  
 pain.

FACES  
 I love what you're putting on your  
 skin now, Naomi.

Naomi assumes a position to shoot Faces in the head.

FACES (CONT'D)  
 I think your skin is softer than  
 your sister's... What was her name?  
 Oh yeah, Clair....

Naomi angrily puts her weapon right against Face's head.

FACES (CONT'D)  
 (laughing)  
 Was it something I said?

MARIO  
 Let it go, Naomi; he'll get what's  
 coming to him.

FACES  
 (smiling)  
 Did you know she lived for 3 days  
 while I cut on her face?

Naomi punches Faces in the side of the head, knocking him down.

RAY  
Get him out of here!

Mario holds Naomi's weapon away from Faces direction.

NAOMI  
(Angry and upset)  
I'm going to enjoy watching you  
burn. I might even roast a  
marshmallow from your smoldering  
ashes.

FACES STARTS LAUGHING.

Several large police officers take over and escorts Faces from the room. Just as several paramedics rush into the room and try to save Mr. Salvos.

RAY  
What a fucking mess!

MARIO  
This will leave no doubt in the  
juries minds that he warrants the  
death penalty and not a memory  
wipe.

Naomi picks up a piece of paper from the floor that Faces wrote on.

CLOSE ON, Piece of paper with the number 57 written in blood on it.

RAY  
What does it mean?

MARIO  
I think I'm going to have to ask  
him.

NAOMI  
I'm sure that's what the sick  
fucker wants.

INT. COURT HOLDING CELL - DAY

Faces has multiple chains, and a restraint mask. Two police officers have their guns pulled and aimed at him.

EXT. COURT HOLDING CELL - CONTINUOUS

An attorney JONES 40-55, African American male, is standing by the window, looking in as Mario and Naomi walk up.

JONES

How are you doing, detectives? My name is Byron Jones. I'm the court-appointed attorney for Mr. Blackman.

NAOMI

Have you gone in there to talk with him yet?

JONES

(scared)

I'm not going in there; his last attorney, Mister Salvos, is still having surgery to put his face back together. I think you guys are crazy, but he did agree to it.

NAOMI

When can we go in?

MARIO

(to Naomi)

You won't be! I'll be the one going in and asking the questions.

JONES

You'll have ten minutes; after that, they want him upstairs to start the trial. I'll meet you upstairs; there's not a chance in hell. I'm going anywhere near that animal.

Mr. Jones leaves.

Naomi pulls out her weapon and starts inspecting it for ammo and readiness.

NAOMI

He pulls any crap this time, he won't make it to trial.

MARIO

Just stay out... He's baiting you. He gets some kind of sick pleasure from it.

Mario walks to the door.

MARIO (CONT'D)  
You have my back, right?

NAOMI  
Yeah, that's what partners do.

Naomi positions herself at the window.

Mario enters the room.

INT. COURT HOLDING CELL - CONTINUOUS

Faces pretends he doesn't notice Mario coming into the room.  
Mario sits down at the table in front of Faces.

MARIO  
We got your little invite.

FACES  
Is Naomi watching?

Faces looks over at the mirrors.

Mario lays the blood-stained paper on the table with the number 57 on it.

MARIO  
So, what's with the number?

FACES  
(obsessed with Naomi)  
I know she's watching... She has  
the softest skin of all my girls.

Mario gets mad, and pulls out his six-shooter and points it at Faces.

MARIO  
One more word about Naomi, and  
you're dead!

FACES  
Please, detective, you're as likely  
to shoot me as I am to kill  
everyone in this room.

Faces looks around and has a small chuckle.

FACES (CONT'D)  
Perhaps that wasn't a good  
comparison.

Faces looks at his handcuffs and fights with them briefly. A police officer hits him in the side of the head with a baton as a warning.

After Faces recovers from the blow to the head, he turns his attention to the police officer who hit him.

FACES (CONT'D)  
(to the police officer)  
You would have been the first  
person I killed in the room if I  
was still planning on escaping.

FACES (CONT'D)  
(to Mario)  
You can put the gun down; I'll tell  
you everything you need to know.

FACES (CONT'D)  
The number 57 is the actual number  
of victims the last time I counted.  
Which was a while ago.

MARIO  
So where are the other bodies?

FACES  
As it turns out, the court is  
offering me a memory wipe in  
exchange for that little bit of  
information.

MARIO  
So why take the pussy way out with  
the memory wipe?

Faces looks over at the window where Naomi is standing.

FACES  
Because you can't wipe away evil,  
it always leaves a stain.

FACES LAUGHS

Mario takes his gun off the table and holsters it.

MARIO  
They're going to dig through your  
brain and tear out every sick,  
demented, screwed-up thing you  
are... leaving you just an  
ordinary, scarred-up asshole!

Mario leaves the room.

INT. COURT ROOM - CONTINUOUS

The courtroom is filled with families of victims, reporters, and others seeking justice.

Naomi and Mario are sitting next to the prosecutor's table. The PROSECUTOR is meeting at the bench with Jones and the JUDGE.

NAOMI

They better not grant this fucker a memory wipe.

MARIO

What about the other families—the ones with missing girls? They need to know if he killed them as well. They deserve to know.

NAOMI

I feel bad for them, but justice will only be served when he fries in the electric chair.

After a brief meeting, Mr. Jones, the defense lawyer, and the state prosecutor return to their tables.

BAILIFF YELLS

BAILIFF

Quiet in the court!

JUDGE

Since the breakthrough with memory wipe made its way into the judicial system three years ago, most government-sanctioned executions have stopped, except for the rarest of cases. While this case rises to that level, there are other circumstances that must be taken into account. In light of new information that has been desperately sought by the families of the victims. It is the decision of this court to grant Mister Blackman a sentence of memory wipe in exchange for all information leading to his victims and a guilty plea.

MIXED REACTION FROM EVERYONE IN THE COURTROOM.

BAILIFF  
Defendant, please rise...

Faces stands up in shackles and a mask next to a very nervous Jones.

JUDGE  
Mister Blackman, how do you plead, sir?

FACES  
Evil...

JUDGE  
That is not a plea, either guilty or not guilty.

FACES  
Guilty, of evil!

JUDGE  
The jury will be dismissed. Mister Blackman, you will be remanded into custody by the sheriff's office and taken to the Center for Criminal Studies, where you will have your memory wiped. All remnants of who and what you are will be erased. There will be nothing left of the current person you are. You will then be rehabilitated and returned to the community as a new and productive citizen... Officers, please, take him away.

As the police officers are taking Faces away, Naomi becomes emotionally distraught.

NAOMI  
No... no! I can't believe this is happening...

MARIO  
It's the humane thing to do under the circumstances.

NAOMI  
Humane my ass; he's a fucking animal, you know that. He deserves at least a bullet in the head.

Naomi touches the place on Mario's side where he was stabbed, he gently moves her hand away.

NAOMI (CONT'D)  
 (can't understand his  
 point of view)  
 You most of all should understand  
 that.

MARIO  
 I swore an oath as a police  
 officer, and I don't get the right  
 to override the laws that society  
 creates. While I don't agree with a  
 lot of them, it's my job to enforce  
 them, just like it is yours.

In the distance, several families of victims are upset and  
 crying at the verdict.

NAOMI  
 In this case, they got it wrong.  
 Dead wrong.

Naomi starts walking toward the families.

NAOMI (CONT'D)  
 (Upset and disappointed)  
 I have to go...

MARIO  
 Are you going to be okay?

NAOMI  
 I don't know...

Family members embrace Naomi as she walks over to them.

Mario touches his right side and then looks over one more  
 time at Faces as several armed police officers lead him out  
 of the court.

3 WEEKS LATER:

INT. WOODED AREA - DAY

Naomi is carrying a map with a description of the location of  
 a body. They have gone over the area several times, finding  
 nothing.

NAOMI  
 He's wrong about this one; there is  
 nothing here.

Mario walks over to look at the map one more time.

MARIO

Let me see it. There's got to be something we're missing.

CLOSE ON, HAND DRAWN MAP

A picture of a faceless woman lying down on a stick 100 feet with an x on it. The caption number 37 shows a smiley face.

NAOMI

It doesn't make sense; we dug all around the trees; and all we have come up with is a bra, and a pair of panties that are too large to be the victim's.

MARIO

Maybe we're looking at this all wrong. He always wanted his victims to watch as he wore their faces, like he needed their approval.

Mario starts looking up.

NAOMI

What are you getting at?

MARIO

She had to be up somewhere so she could see him.

Naomi spots a body tied to a branch facing them.

NAOMI

I found her; she's here...

Naomi takes off, running to the tree, with everyone in the search party following.

The branch is about 10 feet up in the air.

The body is that of a partially dressed, dark-skinned woman. It is badly damaged by insects and decayed; her face and eyes are missing.

MARIO

The sick bastard made her watch as he danced around in his panties and bra, wearing her face.

NAOMI

It's strange; her eyes are missing.

MARIO

She's been out here for a while;  
it's either the elements or bugs  
that got to them.

NAOMI

You're probably right.

Mario's PHONE RINGS and he steps away to answer it.

NAOMI (CONT'D)

(to the victim)

I'm sorry we couldn't help you.

(emotional)

We're going to take you home now.

(to police officers)

Someone get her down and be gentle  
with her; she went through enough  
when she was alive.

Mario returns to talk with Naomi.

MARIO

It seems Faces kept his word. They  
are finding bodies at every  
location.

Naomi doesn't know how to feel about the news.

As two coroner office workers carry the body, something  
catches Naomi's eye.

NAOMI

Wait! What's that?

CLOSE ON, small necklace. It has become dislodged from its  
resting place.

Naomi picks up the necklace in her hand.

NAOMI (CONT'D)

(realizes it might be her  
sister)

No-oo, no...

Naomi pulls out her necklace, and it fits together,  
completing the design of her necklace.

NAOMI (CONT'D)

(grieving)

Clair...

Naomi puts her head down on the body in a sign of affection  
and grief.

NAOMI (CONT'D)  
 (self-guilt)  
 I'm so sorry... I should have found  
 you sooner.

Mario gently touches Naomi's arm to comfort her.

MARIO  
 You did everything you could.

NAOMI  
 (self guilt)  
 But it wasn't enough, was it?

MARIO  
 (shakes his head)  
 I'm sorry,

NAOMI  
 (anger)  
 That son of a bitch is going to  
 pay!

MARIO  
 He will...

Naomi looks up from her sister's body.

NAOMI  
 Promise me.

MARIO  
 He will, I promise.

Naomi follows the body to the coroner's van.

2 MONTHS LATER:

EXT. CENTER FOR CRIMINAL STUDIES

It is a nice, modern, clean, secure building with cameras all  
 around.

INT. CENTER FOR CRIMINAL STUDIES - LAB - CONTINUOUS

There are several scientists getting things prepared and set  
 up.

A large restraint chair is in the middle of the room. Two  
 substances hang from intravenous poles, one green and the  
 other blue.

Computers enclose the horseshoe area around the chair.

ROGERS 45-65, male scientist and Doctor in charge, is a little nervous because of the high profile of his next patient.

ROGERS

Let's make sure we have everything set up properly, people. And somebody, please make sure we are recording the entire procedure.

The scientist second in charge BHATT 35-55, Indian male, is making the final adjustments to the formulas.

A scientist, AMY 25-35, pretty female, checks the monitors to make sure everything is being recorded properly.

A PRISON GUARD standing nearby is notified by headset that the prisoner is in route.

PRISON GUARD

Dead man walking; ETA 1 minute.

HALLWAY - CONTINUOUS

Faces is being led down the hall by two prison guards, with an armed guard pointing a shotgun to the back of his head.

Faces walks emotionless, his SHACKLES SCRAPING the floor as he walks.

LAB - CONTINUOUS

The sounds of the SCRAPING OF THE SHACKLES announce the arrival of Faces.

Rogers walks over to greet Faces.

ROGERS

I'm Doctor Rogers, and I'll be in charge of completing your sentence. Doctor Bhatt will be in charge of administering the drugs. Please, follow me.

Faces and his guards follow behind the doctor, stopping in front of the chair.

ROGERS (CONT'D)

Please, have a seat, Mister Blackman.

Faces paused while looking around the room. A guard hits him in the back, forcing him into the chair.

With the help of the guards, Amy secures Faces arms and legs to the restraint chair.

FACES

(to Amy)

What moisturizers do you use?

Rogers shakes his head at Amy to not answer.

ROGERS

Before we begin, I would like to offer you a moment to pray or to seek the higher power you believe in.

Faces lets out a SINISTER LAUGH followed by a freakish grin for several seconds.

ROGERS (CONT'D)

Okay, moving along... You will receive three drugs: the first one is a mild sedative to keep you comfortable, the second one is a protein synthesis scrub, and the third and final drug is a neuro-synaptic wash. Doctor Bhatt, if you would start the sedative.

Doctor Bhatt injects a syringe full of medication into the intravenous port. As the drug reaches Faces' veins, he tries to fight it.

ROGERS (CONT'D)

I want to let you know in advance that the next drug we will administer will loosen memories that you may have suppressed. It can be a rather disturbing experience, thus the sedative.

Doctor Rogers notices the Warden in the distance walking toward them.

ROGERS (CONT'D)

Good, the Warden is coming.

The WARDEN 45-65, male arrives and walks over to the restraint chair.

WARDEN

Are we ready to proceed?

Rogers looks around the room, and everyone gives him the thumbs up.

ROGERS

Yes, sir, we are ready.

WARDEN

As a duly appointed officer of the state I am here by charged with the execution of the sentence of, complete and total mind wiping. As of,

The Warden looks at his watch.

WARDEN (CONT'D)

9:25 am the person currently known as William Blackman has been executed. You will begin a new life upon the completion of the procedure.

Warden signals Doctor Rogers and his team to begin.

Bhatt releases the green drug into the I.V.

WARDEN (CONT'D)

I will continue to monitor the execution from the viewing room with the families of some of his victims.

The warden leaves the room.

Faces is trying to fight the drug until something horrible that happened in his life is brought to the surface.

CLOSE ON, His eyes widen as a look of terror crosses his face, followed closely by overwhelming fear.

FACES MEMORIES

INT. FACES BEDROOM - NIGHT

Faces' first name, is WILLIAM 5, he is a good-looking small boy. William is sleeping calmly until he is awakened by his door slowly creaking open.

He lies there with his eyes open and the blanket pulled up to hide his face.

CYNTHIA 25-35, an obese Caucasian female with a pretty face, grabs him up and snatches the blanket off of his body.

CYNTHIA  
Come on, William, your father needs you.

WILLIAM 5  
(scared, almost crying)  
No, mommy, I don't want to! Please, don't make me!

Cynthia grabs William's arm when he tries to get his blanket back.

She then proceeds to drag him out the door.

HALLWAY - CONTINUOUS

Cynthia continues to drag William down the hall; he resists the entire way to her bedroom.

She forces him into the room and slams the door shut behind them.

PRESENT TIME

END OF FACES MEMORY

Faces is restless, shaking, frightened, and sweating profusely.

ROGERS  
(shocked)  
I've never seen someone react like this before.

Amy shakes her head like she hadn't either.

BHATT  
Evil hides in the darkness—that is, until the light sets it free.

Bhatt turns up the dose on the I.V.

BHATT (CONT'D)  
Now, we set him free.

Faces starts bucking in the chair, not wanting to experience yet another horrendous memory.

## FACES

No, no, daddy, please, don't make  
me do it!

Amy is upset and has tears in her eyes.

## FACES MEMORIES

## INT. LIVING ROOM - NIGHT

His father YUL 35-45, a Caucasian male, grossly overweight  
and out of shape.

Yul's brother, BART 30-39, is a Caucasian redneck. Along with  
a dirty, grungy friend and a deputy sheriff named, ANDY 35-  
45, Caucasian male, are playing poker.

William 10, is sitting on the couch reading a book on popular  
mechanics.

Yul is all but out of money, with just a few ones and some  
coins lying on the table in front of him.

YUL

(angry at his loss)  
Goddamn it! Bart, you must be  
cheating; that's the fifth straight  
hand in a row you won.

BART

You just have to know what you're  
doing, just like in bed, big  
brother.

YUL

(looking toward William)  
A little help in the bedroom spices  
things up, if you know what I mean?

BART

I'll raise it two dollars and call.

Yul puts the last of his money in the pot while holding a  
pair of Kings.

YUL

I think I'm going to get some of my  
money back this time.

They all lay their cards on the table, except Bart. Yul's  
hand clearly beats everyone else.

BART  
Sorry, big brother, not today!

Bart lays down his hand, which has two pair in it, sevens and eights.

Yul is desperate to get his money back.

YUL  
(to everyone)  
I'll tell you what: someone spots  
me twenty dollars and you can have  
some time with my old lady...  
William, get me a damn beer!

BART  
Shit, you should pay me twenty  
dollars to do her!

Uncomfortable laughter in the room.

William gets up, runs to the refrigerator, and gets out a beer. In doing so, he accidentally shakes it up.

William hands the beer to Yul, unopened.

YUL  
Well, fucken opening it, stupid!

When William opens the beer, it sprays all over Yul.

YUL (CONT'D)  
(while standing up)  
Dumbass!

Yul backhanded William across the face, knocking him into the sink cabinet and onto the floor. Yul gets up and proceeds to kick William several times in the body while he is on the floor.

Andy gets upset over the child abuse.

ANDY  
Stop it! You shouldn't treat kids  
like that. You can mess them up for  
life.

Yul is surprised Andy is standing up to him. He slowly backs away.

William remains lifeless on the floor.

YUL

If I were you, I would mind my own goddamn business. Because... I still remember when you helped me bury Lucas. You know, your wife's former husband.

Andy shakes his head in disgust, knowing Yul has something on him.

ANDY

I was just saying you shouldn't hit your kids in the head. That's all...

YUL

Next time you butt into my business, one of your younglings might come up missing.

ANDY

Don't be threatening my kids, God damn it!

Andy is so disgusted that he throws his cards on the table and puts his hand on his weapon.

YUL

You got the balls to shoot me? Do ya, Andy?

ANDY

You're sick, man, Yul. Don't talk to me anymore, and I mean it... And if you come around my house, I'll kill you. Just be thankful I don't turn you in.

Andy picks up his money off the table.

ANDY (CONT'D)

And I never told you to kill Jason in the first place. I said to scare him. And you had to go ahead and kill the boy. I was wrong to cover it up.

Andy picks up his coat up and puts his keys in the pocket.

ANDY (CONT'D)

(addresses Yul and Bart)  
And get the boy to a doctor.

Andy takes a couple of steps toward the door and stops to say one more thing.

ANDY (CONT'D)  
I mean it! If you don't, I'm going  
to report that shit!

CLOSE ON, an evil grin now forms on Yul's face.

Andy walks toward the door. Yul follows closely behind him, stopping briefly to pick up a beer bottle opener.

Yul then uses the bottle opener to violently stabbing Andy in the neck several times.

Andy SCREAMS as he tries to fight back and draw his side arm, but is overwhelmed by Yul.

Blood is now streaming down the front of Andy's shirt.

Yul continues to stab Andy until he drops to the floor, his body settling into the large puddle of his own blood.

Andy twitches and gasps for air as his blood quickly drains from his body.

Yul returns to the card game after stopping briefly to wipe the blood off his hands with a paper towel.

Yul is acting as if nothing has happened.

YUL  
Now, where were we? Oh yeah, was  
someone going to spot me the money  
to keep going or what?

No one has an interest in continuing the game.

YUL (CONT'D)  
Where are my manners?  
(to the others)  
Does anybody want a beer? William,  
get your ass up and get us a beer.

They all look toward where William is lying on the floor to see if he responds.

BART  
The kid ain't moving; he might be  
dead this time.

YUL  
If you care so much about it, then  
go check on him.

Bart leaves the table and walks over to William.

BART  
(shakes William)  
William, boy, are you dead?

William wakes up from an unconscious state and immediately attacks Bart, scratching him in the face. Bart pushes William away momentarily.

William attacks again, and this time he bites down on Bart's forearm and won't let go.

Bart tries desperately to shake him off.

BART (CONT'D)  
(angry)  
You little son of a bitch!

In anger, Bart pulls out the hunting knife he has on his side.

BART (CONT'D)  
I'll teach you to bite me!

Bart cuts William across the face with the blade.

WILLIAM SCREAMS

William grabs his face and runs to hide behind the couch.

SECONDS LATER:

A bloody-faced William with a black eye and a large wound down the left side of his face peeks out from around the bottom of the couch.

WILLIAM'S POV, He looks into Andy's dying eyes.

SECONDS LATER:

William is matching his breathing with that of a dying Andy.

Bart returns to the table to finish the card game.

The other two players are too scared to say anything.

BART (CONT'D)  
That's one crazy son of a bitch!

Cynthia walks in, and sees Andy on the floor, and gets mad. She kicks him to make sure he is dead.

CYNTHIA

Who the hell is going to clean this up?

YUL

Give William a rag and let him clean it up.

PRESENT TIME

CLOSE ON, Faces has a blank stare on his face, with tears running down his eyes.

PRISON GUARD

Look at his face; he's in one fucked-up memory!

AMY

This is starting to become a cruel and unusual punishment—the very thing that we fought against. We have to stop this!

Rogers grabs her hand to stop her.

ROGERS

He's carried these memories for decades; it would be even crueler to leave them in place.

Doctor Bhatt agrees with Doctor Rogers.

BHATT

This is the last time he will ever have to suffer with these memories.

As Amy slowly backs away, Dr. Bhatt increases the dosage.

INT. PARENTS BEDROOM - CONTINUOUS

Yul sits on the edge of the bed in his underwear. Cynthia is lying under the sheets, waiting for him to pleasure her.

CYNTHIA

What's taking so long?

YUL

Give me a damn minute!

CYNTHIA

You call yourself a man and you can't even get it up... I might as well go get a vibrator.

Yul is getting mad.

YUL

Shut the fuck up, bitch. If you weren't so fucking fat and gross-looking, it wouldn't take me so long.

CYNTHIA

You said I have a pretty face.

YUL

You do; it's just that the rest of you looks like shit!

CYNTHIA

(taunting)

Look who is talking shit—the man with the limp little dick. Yeah, you heard me, little dick!

Yul loses his temper and begins choking Cynthia.

YUL

Shut up, shut the fuck up, you bitch! I'll make you shut up!

Yul slowly strangles Cynthia to death.

Yul relaxes after killing Cynthia and looks back into the shadows.

Yul looks back at Cynthia's face and gets an idea. He reaches down into his pants pocket and pulls out a knife.

Yul opens it, and then again at his dead wife.

CLOSE ON, Yul begins to cut Cynthia's face off.

Once Yul has Cynthia's face in his hand.

YUL (CONT'D)

(yells)

William, get in here!

Running down the hall.

William opens the door to the bedroom and reluctantly goes in.

WILLIAM

Yeah, paw?

Yul throws Cynthia's face at William, but it lands on the floor.

WILLIAMS POV, he looks closely, and when he is close enough to identify it as his mother's face, he starts going into shock.

YUL  
(stern)  
Pick it up, and put it on!

A horrified William can only respond by shaking his head no.

Yul gets angry, and picks up his pants, and takes off the belt.

YUL (CONT'D)  
Boy, I said to pick it up and put it on.

William is totally disgusted but doesn't want another beating, so he reaches out from the shadows and picks up the face and puts it on.

Yul smiles and turns to his dead wife.

YUL (CONT'D)  
(to wife)  
He wears it a hell of a lot better than you ever did.

YUL (CONT'D)  
(to William)  
Now, dance boy! Like your momma did when she was young.

CLOSE ON, DARK SHADOWS ON THE WALL - William starts dancing for his father with the new face.

PRESENT TIME

William is unconscious and trying to dance in his restraint chair.

The prison guard is freaking out.

PRISON GUARD  
This is some fucked-up shit; I'll never volunteer again...

Faces relaxes as the last of the protein synthesis travels through his veins.

ROGERS  
Administer the final drug.

Doctor Bhatt releases the blue medication, and it begins to run into Face's veins.

The longer the medication runs, the more relaxed Faces becomes. Several seconds go by, and he begins to smile, like he is at peace with everything in life.

20 MINUTES LATER:

The last of the blue drugs is administered, and Doctor Bhatt removes the IV from Faces Arm.

Slowly, Faces opens his eyes and looks around, not knowing where he is or even who he is.

Amy has been crying and still has a tear in her eye, Faces notices the tear.

FACES IS NOW THOMAS.

THOMAS  
Are you okay?

Amy smiles and wipes away her tears.

AMY  
I'm okay. How are you doing?

Faces is a little nervous, like a frightened boy.

THOMAS  
I'm a little scared; I don't know  
where I'm at.

Amy starts untying his restraints when the prison guard tries to stop her.

Rogers gives the prison guard the okay to remove them.

THOMAS (CONT'D)  
I'm not sure who I am.

ROGERS  
Your name is Thomas McKenna, and  
you were very sick, so we cured  
you.

Amy and Doctor Bhatt help Faces stand up.

THOMAS

I think I'm hungry. Do you have any ice cream?

ROGERS

Do you like ice cream?

THOMAS

I think so; I don't remember what it tasted like.

ROGERS

Go with this man...

Rogers points to the prison guard.

ROGERS (CONT'D)

And he'll take you to a place where you can have a very large bowl of ice cream.

Faces now completely changed to THOMAS. He has the mind of a child. He follows the prison guard as if he doesn't have a care in the world.

EXT. OLD HOUSE - DAY

Mario and Naomi are sitting in their car in front of the old house.

MARIO

It should be done by now.

Naomi is staring off into space.

NAOMI

What? What's done?

MARIO

Faces procedure...

Naomi still has mixed emotions about it.

MARIO (CONT'D)

I didn't want to keep bringing it up, but I think you should have gone. It could have helped you with closure.

NAOMI

They weren't frying his ass, so what was the point?

MARIO

Do you remember the Mack Adams case?

NAOMI

Yeah, what about it?

MARIO

I went to his procedure.

NAOMI

I didn't know that...

MARIO

What I'm getting at, is that they really do suffer.

NAOMI

Bullshit...

MARIO

They relive their evil deeds as the hidden memories float to the surface.

NAOMI

I can only imagine what that sick bastard was forced to remember. I hope he suffered a little of the same hell he put my sister through.

Naomi checks her weapon and makes sure she has everything.

NAOMI (CONT'D)

Alright, let's go in so we can close this case.

Mario looks at the hand-drawn piece of paper one more time.

MARIO

I wonder if this is where it all started.

INT. POLICE STATION - CONTINUOUS

Ray and Jordan are looking at the monitors as Naomi and Mario are about to go inside to investigate.

INT. PARKED CAR - CONTINUOUS

NAOMI

Who cares? This is just another body to recover.

MARIO

Of all the leads and locations provided by Faces, this is the only piece of paper that he wrote the number one on.

CLOSE ON, hand-written paper with number 1 at the top of the paper. The house looks very similar to the drawing.

Mario takes out his weapon and checks it, then quickly holsters it.

Naomi opens her door and gets out; Mario follows and exits the vehicle.

EXT. OLD HOUSE - CONTINUOUS

Together, Mario and Naomi walk up to the door of the house. Mario decides to KNOCK on the door.

Receiving no answer, Mario turns the knob, and the door opens slightly.

NAOMI

Wait, it might be a trap.

Mario goes and gets a fallen tree branch and returns.

NAOMI (CONT'D)

What are you going to do with that?

MARIO

Back up...

They back up, and then Mario proceeds to use a tree branch to push open the door.

The door swings open, but nothing happens.

They proceed to enter the house.

INT. OLD HOUSE - CONTINUOUS

The living room is nothing more than an old couch and a dining room table. On the table is old, partially eaten food that has been sitting on it for months or even years.

NAOMI

Do you think this was where Faces was living while he committed the murders?

MARIO

It's possible; I think the first place we need to look is the basement.

Naomi quickly pulls out her gun.

NAOMI

Why the basement?

MARIO

Because in the picture, that's where the body is at.

NAOMI

Alright, basement it is.

While walking toward the basement door, Naomi pulls out a flash light and turns it on.

Mario opens the basement door. The smell is overwhelming. Mario and Naomi pull up the masks they have around their necks.

MARIO

Do you want me to go first?

NAOMI

What? Do you think I'm scared or something?

THE SOUNDS OF SOMETHING BEING KNOCKED OVER ARE COMING FROM THE BASEMENT.

Naomi quickly hands Mario her flash light.

NAOMI (CONT'D)

Yeah, I think it's your turn.

Mario starts down the basement steps with Naomi right behind him.

INT. BASEMENT - CONTINUOUS

Mario moves around the corner with the flash light and his weapon drawn, ready for anything.

Just as Naomi gets to the bottom of the steps, something grabs her leg from underneath the steps.

Naomi jumps in panic and almost fires her weapon, until she realizes it's an old cat.

MARIO

Are you okay?

NAOMI

I'll be fine as soon as my heart starts beating again.

Mario discovers something wrapped in a very old, blood-stained sheet.

MARIO

Bingo, I found it...

Mario peels back the sheet to reveal the faceless, decomposed corpse of Cynthia.

NAOMI

This must have been his first kill.

MARIO

I'm not so sure; this woman was very large, and she doesn't fit the type of woman he targeted.

NAOMI

Then, who was she?

MARIO

I don't know... Let's head up to the bedrooms and see what's waiting for us up there.

Mario and Naomi start back up the steps.

EXT. PARENTS BEDROOM - CONTINUOUS

Naomi and Mario stand outside the bedroom, about to go in. Naomi's hand on the door knob. Mario looks at the map again and notices the door marked in red.

MARIO

Wait, if you don't mind, I'll take the lead on this one too. Something doesn't feel right.

NAOMI

What are you thinking, trap?

Mario nods his head and moves into a position far to the side of the door, just barely able to reach the door knob.

MARIO

Get ready!

Mario turns the knob and pushes the door in.

Suddenly, a metal rod flies through the doorway at groin level and buries itself into the side of the hallway wall.

NAOMI

That was meant for us!

MARIO

I don't think so; it wasn't high enough to cause death; it was designed just to maim. Besides, he gave us a warning on the map.

NAOMI

So do you think there was someone else out there that he hated more than us?

Mario shrugs his shoulders and enters the room. Naomi follows close behind.

INT. PARENTS BEDROOM - CONTINUOUS

Naomi trips over a weak floor board and stumbles. Out of the corner of her eye, Naomi sees a person standing there in the shadows and FIRES TWO ROUNDS into him, but he doesn't fall.

MARIO

Stop! It's not alive!

Naomi regains her composure and walks over to see what it is with Mario.

NAOMI

What the hell is this?

Yul has gone through taxidermy. Cynthia's dried-out face is stapled to his own. He is dressed in panties and bra and placed in a dance position.

MARIO

If I had to guess, I would say this guy here is probably a close relative, maybe even his father.

NAOMI

I can't even imagine the horrors  
this house has seen.

RAY O.S.

Hey guys, the coroner is on his  
way... Go take a break and clear  
your heads.

Mario and Naomi leave the room.

INT. CENTER FOR CRIMINAL STUDIES - LAB - DAY

Mario is checking out the equipment as Naomi stands near the  
restraint chair. Naomi is in deep thought when Doctor Rogers  
walks up.

ROGERS

(to Naomi)

Detective... Detective...

Naomi realizes someone is talking to her and responds,

NAOMI

Yeah...

ROGERS

I'm Doctor Rogers.

MARIO

So, this is where you suck out  
their brains.

ROGERS

Not exactly; we do leave some  
things in there.

NAOMI

Like what? What do you leave in?

ROGERS

Basic language skills,  
motor-skills, those kinds of  
things. If you will follow me, I'll  
take you to meet Thomas.

Naomi checks her weapon.

ROGERS (CONT'D)

That won't be necessary, detective;  
he's quite harmless.

NAOMI

All the same to you, doctor; it goes in with me.

INT. CENTER FOR CRIMINAL STUDIES - THERAPY ROOM - DAY

Mario and Naomi are standing and talking with Doctor Rogers when convicted murderer PAM gets frustrated and throws her blocks across the room.

The therapist tries to calm her down.

THERAPIST

Pam, I know learning new things can be a struggle, but we need to keep trying in order to make them easier.

The therapist smiles at Naomi as she picks up the blocks and hands them back to Pam.

PAM

It's just so hard; it's like I should remember how, but it's not there.

MATTHEW 25-35, male therapist brings a happy Thomas into the room. Thomas smiles and greets everyone as he makes his way toward Naomi.

Naomi gets very nervous and puts her hand on her weapon, ready to draw it at any second.

Thomas smiles at Naomi as if he has never met her before.

ROGERS

Thomas, this is a detective,

Mario puts his hand out for Thomas to shake.

MARIO

Hi Thomas, I'm Mario, and this is Naomi.

Thomas shakes Mario's hand. When Thomas tries to shake Naomi's hand, she refuses, causing Thomas to get a sad and puzzled look on his face.

ROGERS

Thomas has done remarkably well in reacquiring his fundamental skills.

(MORE)

ROGERS (CONT'D)

He should be able to be released in another three months and assume his new role in society.

Thomas walks by Naomi, and catches a scent in the air, and stops.

THOMAS

(to Naomi)

What is that wonderful smell? I think I like it.

NAOMI

(suspicious)

It's euphoria...

Naomi stares into his eyes, her hand on her weapon, ready to shoot.

THOMAS

I have to go now; it was nice to meet you both. Have a nice day, detectives.

Thomas takes a couple of whiffs, seeming to almost remember something, then follows Matthew to a learning center to start another therapy session.

MARIO

Thanks, Doctor, I can sleep better now knowing the effectiveness of the memory wipe.

Naomi continues to keep her eyes on Thomas as he LAUGHS, which sounds more fake than genuine, while working with the therapist.

MARIO (CONT'D)

Naomi...

Naomi reluctantly takes her eyes off of Thomas.

NAOMI

What?

MARIO

Are you ready to go back to work?

NAOMI

Yeah,

MARIO

Thanks, Doctor Rogers, for showing us around.

Mario shakes Doctor Rogers's hand.

ROGERS  
Feel free to come back anytime; we  
welcome believers and skeptics  
alike.

INT. PARKED CAR - DAY

Mario is devouring his fast food meal while Naomi is barely picking at her food and looking out the window.

MARIO  
Are you going to eat those fries?

Naomi hands them to Mario without a second thought.

MARIO (CONT'D)  
What's wrong?

NAOMI  
Nothin...

MARIO  
Bullshit, six months ago you would  
have torn my arm off if I had  
stolen even one of your French  
fries.

NAOMI  
You must have used some Jedi mind  
trick on me.

MARIO  
While I have been known to use some  
pretty advanced moves on the  
ladies, they have never worked on  
you. So, what is it?

NAOMI  
I can't help but think Faces,  
Thomas, or whatever the hell they  
want to call him is running a scam.  
And it's just a matter of time  
before he starts killing again.

MARIO  
This is about the perfume, isn't  
it?

NAOMI  
He reacted to my perfume, just like  
he did in the holding cell.

MARIO

It's just a little residual impulse, that's all. In his mind, it's the first time he's smelled that perfume, and it was pleasant to smell. Hell, I like how it smells too.

NAOMI

You never told me that.

MARIO

Maybe you weren't listening.

NAOMI

I don't know; maybe I am overreacting?

MARIO

The program has been running for three years, and there hasn't been one case where a memory-wiped convict committed murder again or even committed a felony.

NAOMI

You're right; I probably need to just let it go.

Naomi watches as Mario is eats her French fries.

NAOMI (CONT'D)

Now, unhand my fries before I break your fingers.

Mario tries to eat one more fry, but Naomi snatches it out of his mouth with her mouth.

MARIO

Now, that's the Naomi I love.

There is romantic tension for several seconds until Naomi sits back and starts looking out the window.

INT. CENTER FOR CRIMINAL STUDIES - LAB - CONTINUOUS

While a group event is going on in the lab for the convicts, Thomas is busy checking out the security system and paying special attention to where all the security cameras are located.

2 MONTHS LATER:

INT. DETECTIVE CAR - DAY

Mario and Naomi are driving down the road, talking.

MARIO

I was at my brother-in-law's house the other day, and we were like, watching this flick... Then, it flashes to a scene with this nice ass shot, and we're both like, looking good... Well, at least I was any way, and wouldn't you know it, the minute they flip over, it's a freaking dude! I got the hots for some guy's shaved ass.

NAOMI LAUGHS

NAOMI

In Hollywood now-a-days, they're all putting silicone in that ass; you can't tell. Hell, it's probably the same body butt double for most of the actors in Hollywood.

MARIO

I wonder what they make.

NAOMI

Who?

MARIO

Them body, butt doubles...

NAOMI

Are you looking to change careers?

INT. POLICE STATION - CONTINUOUS

Jordan has just finished making a cup of coffee and decides to get two doughnuts. He puts one in his mouth, and carries the other back to his seat, and sits down.

View on the monitor with Audio.

MARIO O.S.

No, not me; Jordan is the one getting the big butt from eating all those doughnuts.

Everyone in the police station stops what they are doing and looks over at Jordan.

JORDAN  
Screw all of you; I didn't eat  
breakfast.

Everyone goes back to what they were doing.

JORDAN (CONT'D)  
(to Ray)  
Do you think my ass is getting  
bigger?

RAY  
Sir, you are in my direct chain of  
command so I will only say. I  
believe in your present physical  
state; it is proportionate to the  
rest of your enlarged size.

Ray gets up and leaves.

Jordan is trying to figure out if he was insulted.

INT. DETECTIVE CAR - CONTINUOUS

Mario and Naomi are LAUGHING.

JORDAN O.S.  
Very funny Mario, perhaps I'll  
assign you to a Black-and-white for  
a couple of days.

MARIO  
(on headset)  
Is this a racial thing, because I  
do have a union, you know?

JORDAN O.S.  
Ha, ha, very funny... It looks like  
your playtime is over. We have a  
report of a dead body found at 27th  
and Saint Clair.

NAOMI  
(on headset)  
We're on it.

EXT. STREET - CONTINUOUS

Mario and Naomi get out of their car and walk over to greet  
several people standing near a bridge.

MARIO

Did somebody call about a body?

MEL JONES 35-50, large African American male, walked up to greet them.

MEL JONES

I made the call. My son found her.

MARIO

What's your name, sir, for the record?

MEL JONES

Mel Jones, why do you need my name? Are you going to run some kind of warrant check or something?

MARIO

If there is a reward in this case, we want to make sure the right person receives it.

MEL JONES

I'm down with that, she's over there, down under the bridge... It's a shame some sick mother fucker did her evil.

Naomi gets out a set of rubber gloves and puts them on, and then hands Mario a set to put on.

NAOMI

(to Mel)

Do you mind showing us exactly where the body is?

MEL JONES

Sure,

Mel Jones leads the way over the edge of the bridge and down the hill a little ways.

UNDER THE BRIDGE - CONTINUOUS

A female body is lying in the tall grass.

MEL JONES

She's right there.

JORDAN O.S.

Hey Mario, Mr. Jones does have warrants. You'll need to make an arrest.

MARIO

(on headset)

I'm having trouble hearing you, Jordan; we must have a malfunction in the equipment.

Mario covers the microphone with his hand.

MARIO (CONT'D)

(to Mel)

You're going to need to leave now; we can take it from here.

Mel Jones doesn't want to leave right away.

Mario mouths the word "warrant" and Mel Jones then gets it.

MEL JONES

It looks like you guys can handle it; I'll be getting out of your way now.

Mel Jones takes off quickly.

NAOMI

Shouldn't we go after him?

MARIO

Why? He didn't kill her.

JORDAN O.S.

Naomi, you know you can't just ignore orders.

Naomi pulls off her headset and covers her microphone.

NAOMI

(to Mario)

You're bending the rules?

Mario shrugs his shoulders.

NAOMI (CONT'D)

Maybe there's hope for you yet...

(microphone)

I'm sorry guys; I seem to be experiencing a malfunction with my audio as well.

Naomi goes in for a closer look at the body.

The body is naked, with her face removed along with her eyes.

NAOMI (CONT'D)

She's only been dead for a couple of days.

MARIO

It looks like we have a copycat on our hands.

NAOMI

I wouldn't be so sure.

MARIO

What do you mean?

NAOMI

It has Faces signature written all over it.

MARIO

Did you forget about the fact that her eyes are missing?

NAOMI

No, remember, Clair was missing her eyes.

MARIO

You saw for yourself that he had the procedure done, not to mention the fact that he is still incarcerated.

NAOMI

Maybe he found a way to beat the procedure?

MARIO

I doubt that. I'm sure that if there was a way to beat it one of the other three thousand killers would have figured it out by now.

NAOMI

Just the same. I want to go talk to him again and look him in the eyes. That way, I'll know if the evil is still in there.

MARIO

In the mean time...

(on headset)

Let's get forensics out here now and see if there might be some other evidence we can't see.

RAY O.S.

You need to stop in and have your equipment checked per policy, and that's an order to both of you.

INT. CENTER FOR CRIMINAL STUDIES - LAB - DAY

Naomi is looking around, checking to see where all the cameras are located in the area. While Mario is lying down in the memory wipe chair, trying to get comfortable.

Doctor Rogers walks in carrying a folder.

ROGERS

(to Mario)

You know, if you had a bad date or something you wanted to forget, I can take care of that for you.

MARIO

No... no thanks; there are so few, that I preferred to even remember those ones.

Mario quickly gets out of the chair.

ROGERS

(to Naomi)

Here are the files you requested.

Rogers hands Naomi the files. She opens the file and quickly scans through it.

NAOMI

So, he's only checked on once a shift?

ROGERS

Yes, that is our standard policy. For the first 30 days after the procedure, they are on a 15-minute watch, and then it goes to 30 minutes for the next 30 days. And in phase 3, they are only visually checked once a shift.

MARIO

Are they allowed to leave the facility at any time?

ROGERS

Absolutely not! They may only leave the facility after stage 3 has been completed.

NAOMI

Can we see your security footage for, let's say... for the last 30 days.

ROGERS

Our system is much more advanced than you might think. Let me show you.

They follow Doctor Rogers to a console.

ROGERS (CONT'D)

Let's look at camera number 25, which is directly over the entrance of the lab.

ON THE MONITOR - Doctor Rogers brings up the video feed of himself entering the lab with the folder.

NAOMI

That's nice, but how do we see if one of them left the building?

Doctor Rogers opens a clipboard and quickly looks up Thomas's number.

ROGERS

All of our clients are issued numbered tracking chips upon arrival. We simply input it and we can check the sensors on the cameras.

Doctor Rogers inputs the number.

ON THE MONITOR - video feed appears to show Thomas going out the side door and leaving the facility.

ROGERS (CONT'D)

(surprised)

I don't understand how this could have been overlooked. I'll have an internal investigation started at once.

NAOMI

Look at the date and the time.

CLOSE ON, Time: 11:20 PM Date: 6/18/26.

Naomi quickly gets out the file and looks to see when he was actually visualized in his room.

NAOMI (CONT'D)

It says here that he was checked at 12:05 a.m. That's plenty of time to commit a torture murder and be back in time for bed check. We got his ass!

ROGERS

I'll notify security.

MARIO

Wait, we need evidence linking him to the recent murder. Can we make an excuse to get him out of his room so we can confiscate all his belongings and search his room for evidence?

Doctor Rogers looks at his watch.

ROGERS

Yes, he will be going to therapy in about 10 minutes.

NAOMI

Have security hold him there. And wait until we are done searching. I want to be the one to tell him.

INT. THOMAS ROOM - CONTINUOUS

Thomas is lying on his bed, looking out the small window in his door, when he notices Matthew coming down the hall a few minutes early for his therapy.

Matthew unlocks the door.

MATTHEW

Time for therapy.

Matthew is a little nervous, which is unsettling to Thomas.

CLOSE ON, CLOCK: 8:55 AM

THOMAS

You're early... You're never early.

Thomas is suspicious, but he picks up his book bag anyway.

MATTHEW

Oh, you won't need that today; just leave it here.

Thomas sits the book bag back down knowing that something is up. He looks around the room once more before leaving with Matthew.

EXT. HALLWAY - CONTINUOUS

THOMAS

It seems that therapy has been canceled today.

A very nervous Matthew opens a room door, and as he does, several security officers step out into the hallway to greet them.

THOMAS (CONT'D)

Is this about some overdue book I forgot to return? Because if it is, I can't remember where I left it.

PRISON GUARD

Step in here and remove all of your clothing, then put this on.

The prison guard hands Thomas a jump suit. Reluctantly, Thomas steps into the room.

THOMAS

No peeking...

INT. THOMAS ROOM - CONTINUOUS

Doctor Rogers is supervising a group of people, which includes Naomi, Mario, and three members of the crime lab, as they search the room for evidence.

Naomi finds several newspapers hidden under the bedspring.

NAOMI

I got something...

Naomi pulls them out and opens them up to the headlines.

All the newspaper's headlines are about FACES, and his past killings, and his memory wipe, except one.

The headline from that one is from the recent murder that Naomi and Mario are investigating.

One of the CRIME LAB INVESTIGATORS, gives the signal to turn off the lights in the room.

Once the light is turned off they use the ultra-violet light to search for blood and other biological evidence.

They look through everything and find not one drop of evidence.

NAOMI (CONT'D)  
(disappointed)  
Nothin,

MARIO  
What the hell? This guy doesn't  
even masturbate.

NAOMI  
Let's not forget that it used to  
take something special to get him  
off.

Naomi picks up all the newspapers to take with her.

NAOMI (CONT'D)  
Let's go pay him a visit.

Doctor Rogers picks up Thomas's Bible from his desk and takes it with him as he follows Naomi and Mario out of the room.

INT. ROOM - CONTINUOUS

Thomas is sitting in a chair with his jumpsuit on, watching as a prison guard places his clothing into an evidence bag.

THOMAS  
Please go light on the starch; it  
tends to cause me to develop a rash  
in weird places.

A KNOCK ON THE DOOR

Naomi and Mario enter the room. Thomas sniffs the air.

THOMAS (CONT'D)

How delightful to see you again,  
detectives!

NAOMI

I'm sure you know why we are here.

THOMAS

Please enlighten me... I would  
really like to know why I'm sitting  
here in a jumpsuit with my balls  
sticking to the sides of my legs.

(looks at the officers)

Because they felt that it was  
important for them to take my  
underwear.

Naomi throws the newspapers onto the table, causing Thomas to  
sit up and get concerned.

NAOMI

You know that it is against  
facility policy for you to possess  
these items of contraband?

Thomas measures his response.

THOMAS

Have you ever had your memory  
wiped, detective?

NAOMI

No, and you shouldn't have had  
yours wiped either.

THOMAS

So, you are one of those who  
believe in executing murderers.

MARIO

In your case, hell yes!

Thomas spreads the front pages out to look at them.

THOMAS

Since no one else in this room  
except me has had their memories  
wiped, let me tell you a little  
something about it.

Naomi gives him a non-verbal signal to continue.

THOMAS (CONT'D)

When you first open your eyes after it has been done to you, you're terrified and confused. You have an unspeakable emptiness that can't be filled.

Thomas moves the newspapers around.

THOMAS (CONT'D)

I had to know why this was done to me. I had to know what kind of monster I was to deserve such a horrible punishment.

Naomi moves the current newspaper headlines close to Thomas.

NAOMI

You were the worst kind of monster imaginable. And you still are!

Thomas shakes his head.

Naomi points to the headline of the current murder case that she and Mario are working on.

NAOMI (CONT'D)

That's your handy work; I know it is.

THOMAS

No, no, that's not me! I didn't kill anyone!

MARIO

We have you on video leaving the facility just before the girl was murdered.

Thomas is visibly upset.

THOMAS

I didn't kill her... I went to the library to research who I was, what I was.

NAOMI

When I can prove it, I'll see that they fry your ass this time!

Naomi angrily storms out of the room.

Thomas grabs his Bible, which is lying on the table nearby, and clutches it. Then he puts his head down and sobs.

MARIO

He can go back to his regular activities, but I want him under constant guard.

2 DAYS LATER:

INT. POLICE STATION - CONTINUOUS

Jordan and Ray are watching the monitors when Naomi and Mario walk up to them.

As Jordan is reaching for the last doughnut in the box, Mario quickly snatches it.

JORDAN

What the hell are you doing? That better not be the last one.

Mario takes several bites out of the doughnut and gives Naomi a bite too, as Jordan looks on.

MARIO

Think of it as tough love.

JORDAN

Well, try not to love me so much!

NAOMI

What's up, Jordan? You asked us to stop by here, remember?

Jordan opens a drawer and then finds a candy bar to eat, disappointing everyone around him. He then gets out the file and hands it to Naomi.

NAOMI (CONT'D)

What's this?

JORDAN

It's the forensics for the stuff taken from the center. There's absolutely nothing there connecting Thomas to the girl's murder.

RAY

Oh yeah, by the way, I also did some video research of my own. And Thomas was telling the truth. He was at the library until about 4 AM.

MARIO

I didn't know the library was open all night.

RAY

Most of them are now-a-days, but first you have to be able to read.

MARIO

I guess that means you can read sign language.

Mario gives Ray the middle finger.

NAOMI

There's got to be something we missed.

JORDAN

(urgent)

I need you guys to hit the road and assist EVANS and SANCHEZ.

MARIO

What do they have going on?

JORDAN

It's some kind of gang murder retaliation thing.

MARIO

Nothing says fuck you, like a drive-by shooting.

JORDAN

So, what are you still standing here for?

Naomi and Mario put on their head sets and make sure that their personal video devices work properly.

MARIO

Let's go catch some bad guys.

EXT. CRACK HOUSE - DAY

Naomi and Mario get out of their cars very casually. Mario checks his weapon and then holsters it.

2 GUN SHOTS RING OUT

Mario pulls his weapon back out, and together they quickly head to the front door.

Mario gives Naomi the signal and quickly kicks open the partially closed door.

Naomi enters first, followed by Mario.

INT. POLICE STATION - CONTINUOUS

VIEW ON MONITORS

Monitor #1 SANCHEZ 25-35, Hispanic male officer, is wounded in the shoulder and is lying against a wall.

Monitor #2 EVANS 25-35, Caucasian female officer, is standing against another wall, exchanging GUNFIRE with GANGBANGER #1 18-25, African American male.

A DOZEN SHOTS ALONG WITH AUTOMATIC WEAPONS FIRE RINGS OUT

Monitor #3: Naomi; Monitor #4: Mario. Together, they quickly move toward Evans and Sanchez's positions.

INT. CRACK HOUSE - CONTINUOUS

MULTIPLE SHOTS RING OUT

Naomi notices GANGBANGER #1 FIRING at Evans from cover.

NAOMI  
(on headset)  
I got your back, Sanchez. Get him  
to come out of cover, and I'll drop  
his ass!

Evans peeks out from her cover, followed by the gangbanger.

NAOMI (CONT'D)  
(to Gangbanger #1)  
Hey asshole!

The gangbanger #1 turns to fire at Naomi, and she quickly kills him with THREE SHOTS to the chest.

GANGBANGER #2 18-25, Hispanic male, FIRES at Naomi but misses, sending her diving for cover behind some old furniture.

Gangbanger #2 moves in on Naomi, while Evans sneaks up on him. Gangbanger #2 realizes someone's behind him, turns, and FIRES his weapon.

Evans is hit in the right upper thigh and falls, but not before wounding Gangbanger #2 in the lower abdomen.

As gangbanger #2 raises his weapon to shoot Evans again, Naomi SHOTS him in the head, killing him.

NAOMI (CONT'D)  
(sarcastically)  
I'm sorry, did I forget to offer you a memory wipe? My bad.

EVANS  
I don't think there's enough of his brains left to wipe off the floor, much less a memory wipe.

NAOMI  
(on headset)  
Where the hell are the paramedics, Ray?

RAY O.S.  
ETA: two minutes.

SEVERAL SHOTS RING OUT.

EVANS  
I'll be okay. Go help your partner.

Naomi takes off toward the gunfire.

Evans gets up, makes her way over to Sanchez, and sits down.

SANCHEZ  
We're getting too old for this shit!

EVANS  
Yeah, maybe you're right.

Evan starts having arterial bleeding from her right upper thigh wound.

Sanchez quickly reacts by putting his finger in the bullet hole to stop the bleeding.

Evans looks at Sanchez's finger in her right thigh and shakes her head in disbelief.

EVANS (CONT'D)  
(sarcastically)  
Great, now I'm going to have to hear it everyday, about how I got fingered by my partner.

AUTOMATIC GUNFIRE

UPSTAIRS

GANGBANGER #3 18-25, African American, is SHOOTING at Mario, who is pinned down at the top of the steps. Naomi crawls up beside him.

NAOMI

What's taking you so long, Mario?

MARIO

I would like to take this guy alive; it's a little less paperwork.

NAOMI

I have an idea. I'll be right back... Meanwhile, feel free to shoot him at any time.

Naomi crawls down the steps and goes into a room just below the gangbanger.

INT. ROOM - CONTINUOUS

Naomi is trying to figure out where the gangbanger is standing upstairs.

Gangbanger #3 FIRES SEVERAL MORE SHOTS.

NAOMI

There you are.

Naomi FIRES SEVERAL SHOTS from her weapon into the ceiling, and then the Gangbanger #3 falls to the floor. A small amount of blood seeps through cracks and bullet holes in the ceiling.

INT. UP STAIRS ROOM - CONTINUOUS

Mario handcuffs the wounded Gangbanger #3 in the front as Naomi arrives upstairs.

NAOMI

Will he live?

GANGBANGER #3

(angry)

Bitch, you fucken blew my balls off!

SIRENS IN THE DISTANCE

NAOMI

A small price to pay for  
stupidity...

GANGBANGER #3

They deserved what they got for  
what they did.

MARIO

What? Did they sell drugs on your  
corner?

GANGBANGER #3

Hell no, we had a truce... What  
they did to my sister and the other  
girls.

MARIO

What did they do to them?

GANGBANGER #3

(upset)

See for yourself. They're in the  
other room.

NAOMI

Keep pressure on your balls; who  
knows, they might be able to save  
them.

GANGBANGER #3

Fuck you!

Mario and Naomi quickly leave.

INT. ROOM - CONTINUOUS

There is blood splatter everywhere—on the walls, the floor,  
and even the ceiling.

The naked bodies of two young black girls, their backs  
leaning against the wall. Their faces and eyes removed. Their  
mouths are cut clean to their ears. Their legs spread and  
were nailed to the floor with spikes.

The third naked black girl is lying on the floor. Her face  
was removed. She has some unusual groin wounds.

Mario and Naomi look around the room in shock.

EMERGENCY SQUADS

NAOMI

What the hell happened here?

MARIO

This definitely wasn't a gang thing.

(on headset)

Jordan, find out from the center if Thomas has left their sight even for a second to take a shit in the last 72 hours.

NAOMI

It's got to be that son of a bitch, Faces, nobody else is this evil.

INT. ROOM - CONTINUOUS

A PARAMEDIC is working on Gangbanger #3 when Mario re-enters the room.

MARIO

Take the mask off!

The paramedic reluctantly takes off the oxygen mask for a second.

MARIO (CONT'D)

When was the last time you saw your sister alive?

GANGBANGER #3

Two days ago. I got them all for what they did to her.

The paramedic places the mask back on Gangbanger #3 as they begin loading him on a stretcher.

MARIO

Let's talk to Thomas again.

Naomi checks her weapon.

NAOMI

Let's put an end to all of this.

MARIO

Put your gun away, I said talk.

INT. CENTER FOR CRIMINAL STUDIES - LAB - DAY

Amy is going over a video recording of Thomas sleeping in his room as Naomi and Mario watch.

The Warden and Doctor Rogers enter the room.

In the video Thomas is having a tortuous dream. Thomas SCREAMS out and then begins to CRY.

ROGERS

Ever since you visited, he has been having reoccurring nightmares. Which are unprecedented at this stage in his reintegration.

NAOMI

Killing people tends to do that to you.

WARDEN

We reviewed all video security files for the last three days, and not one abnormality was found.

NAOMI

He must have friends, or family, or someone who is helping him.

ROGERS

His only recorded living relatives were his father, whom I heard you found. And an uncle who died recently in a motor vehicle accident. If there was anyone else, they weren't born in a hospital and never went to school.

NAOMI

I want D.N.A.

ROGERS

It was confirmed by dental records.

NAOMI

What about his mother?

ROGERS

According to the file I gave you, she was reported to have abandoned the family right after his 14th birthday.

MARIO

I bet that was her in the basement.

NAOMI

I want to question him again.

WARDEN

No... I have a court order signed by the judge preventing you from further emotionally traumatizing the new citizen, Thomas McKenna. You are not to interview, speak with, or come in contact with him while at this facility.

NAOMI

So does that mean I can't come to visitation?

WARDEN

Good day, detectives.

The prison guard walks in and escorts Naomi and Mario out of the facility.

INT. PARKED CAR - NIGHT

They are parked outside the Center for Criminal Studies by the door that Thomas previously escaped from.

There are multiple empty Styrofoam coffee cups on the dashboard, along with a half-eaten MC Muffin. Mario is trying to stay awake as he sips on his coffee.

MARIO

How much longer are we going to keep this up?

NAOMI

For as long as it takes, I know he'll make his move just as soon as he thinks we are out of the picture.

MARIO

It's been a week... I don't know about you, but I could sure use a drink and a little twisting and turning under the sheets.

NAOMI

I can't think about that now, I'm trying to catch a killer.

MARIO

No, we're not; we already caught a killer and punished him by wiping his memory. I'm beginning to think I'm crazy for being out here on my nights off.

NAOMI

What did you think was going to happen when you agreed to come out here?

MARIO

Well, I was kind of hoping that maybe we could try again.

NAOMI

Why?

MARIO

Because I have feelings for you.

NAOMI

You cheated on me...

MARIO

We weren't even together... You blew me off, remember?

NAOMI

I was playing hard to get... You were supposed to follow after me, not go looking for the first piece of ass to come along.

MARIO

I was drunk, and we were drunk. I'm sorry. I didn't know what it was you wanted me to do. Why didn't you just tell me?

NAOMI

(afraid to reveal  
feelings)

Because... until you were with someone else, I didn't know how much you meant to me.

Mario and Naomi start kissing when something catches Naomi's eye.

NAOMI (CONT'D)

Wait, look!

Naomi pulls back.

MARIO  
(can't believe the timing)  
Now? Can't we just finish this and  
see where it goes?

Naomi pushes Mario away while pointing to Thomas leaving the facility.

NAOMI  
He's going for another victim.

AT THE DOOR

Thomas is leaving. He looks around, then goes to a parked center's van and gets in.

AT THE PARKED CAR

MARIO  
(surprised)  
Huh, no alarms?

NAOMI  
Let's see if someone is helping  
him.

THE VAN STARTS

Thomas drives off with the van.

NAOMI (CONT'D)  
Follow him.

Mario reluctantly starts the car and follows the van.

MARIO  
Okay, but this is not over by a  
long shot...

INT. THOMAS ROOM - CONTINUOUS

Bed with someone covered up with a blanket sleeping. Under the blanket is a terrified Matthew in his underwear, tired and gagged.

EXT. ABANDONED BUILDING - NIGHT

It is the same building that Faces was captured in. There is police tape over the front of the boarded-up door. Thomas pulls the center's van next to the building and parks.

DOWN THE STREET

Mario pulls the car up and parks with its lights off.

INT. PARKED CAR - CONTINUOUS

Naomi is already getting her weapon ready to go in.

MARIO

Why would he come back here? We went over this building with a fine-tooth comb.

NAOMI

Maybe he forgot something.

MARIO

Better yet, maybe he's trying to remember something.

NAOMI

Either way, I'm going to scatter his brains all over.

MARIO

So far, the only crime we can prove is that he violated curfew, so go easy with the lead injector.

AT THE VAN

Thomas exits the van and walks around to the back of the abandoned building.

NAOMI

Okay, let's follow him.

MARIO

You sure? Wouldn't you rather just stay in the car and finish what we started earlier?

Naomi briefly smiles,

NAOMI

We'll talk about it later...

MARIO

Does that mean what I think it means?

Naomi opens the door and gets out.

NAOMI  
Just get out of the car.

MARIO  
So, is it going to be an actual  
date this time?

Mario is stalling.

NAOMI  
Okay, it's a date. Now get your  
butt out of the car. And let's go!

Mario smiles and gets out of the car, and follows Naomi.

EXT. ABANDONED BUILDING - BACK - CONTINUOUS

A service door has been torn open making it possible for  
people to enter.

MARIO  
Are you ready for this?

NAOMI  
What do you mean?

MARIO  
I don't know about you, but I'm not  
fond of the memories I have of this  
place.

NAOMI  
Don't worry, I'll protect you.

MARIO  
Well, you better.

NAOMI  
Cover my six; I'm going in.

Naomi pulls out her flashlight and turns it on. With her gun  
pointed in the same direction as the flashlight, she enters  
the building.

Mario pulls out his weapon and flashlight while looking  
around as Naomi enters. Mario then quickly follows Naomi into  
the building.

INT. ABANDONED BUILDING - CONTINUOUS

They are looking around for signs as to what direction Thomas  
could have gone.

NAOMI

He has to be going to the basement.

MARIO

We should have backup.

NAOMI

I'm not waiting for backup; he  
might have someone down there.

Mario secretly pulls out his body video camera and turns it on.

MARIO

Let's just take it slow. I don't  
want to walk into another trap.

INT. POLICE STATION - CONTINUOUS

Officer GEORGE, from the night shift is watching the video monitors of each officer. Naomi and Mario's are turned off.

Suddenly, Mario's video feed comes on, displaying Mario walking through the abandoned building with Naomi by his side.

George grabs his clipboard and looks through the duty list.

GEORGE

Hey, does anybody know if Mario  
switched shifts with someone  
tonight?

George tries to reach Mario with his headset.

GEORGE (CONT'D)

Mario, hey Mario, turn your damn  
headset on. You better have a damn  
good reason to be working my shift  
without permission. And what the  
hell is Naomi doing in the field  
without her camera turned on?

(to officers)

Somebody call Jordan at home and  
get his big ass down here; we have  
a breach of protocol!

ON THE MONITOR - Naomi and Mario are approaching the doors to the stairwell.

INT. ABANDONED BUILDING - CONTINUOUS

The stairwell has a very large, thick chain on the door. Mario checks it out to make sure he didn't use the door.

MARIO

He didn't go this way, which means he took the elevator. I don't like it; he can hear us coming. I think we should call for back up.

A WOMAN SCREAMS

Naomi takes off running, in the direction of the scream. Mario puts on his headset and follows after Naomi.

MARIO (CONT'D)

(on headset)

This is detective Mario Mann if someone is hearing me... we are code 30 at an abandoned apartment building and in pursuit of a suspect.

They follow the WOMAN'S SCREAMS to a wall vent.

NAOMI

We are going to have to take the elevator to the basement.

They run back to the elevator and cautiously get in.

INT. ELEVATOR - CONTINUOUS

Mario quickly checks to make sure the elevator isn't booby-trapped.

MARIO

Okay, here goes nothing!

Mario pushes the button, and nothing happens, so Naomi pushes it again.

The light flickers, and then the elevator breaks loose from its cable and crashes to the floor below.

Naomi and Mario are knocked unconscious.

SEVERAL MINUTES PASS BY,

Mario wakes up, and Naomi is gone. His headset is broken; upset, he throws it to the side and exits the elevator.

INT. BASEMENT - CONTINUOUS

Mario comes to the hallway with mirrors on both sides. This time, the mirrors are drenched in blood.

NAOMI SCREAMS

Mario runs toward the SCREAMS, but before entering the dark room, Mario stops and pauses while checking for booby-traps.

DARK ROOM

In the shadow is a table, and as Mario walks further into the room, it becomes clear that a half-naked young black girl is lying on the table.

A man wearing a crying baby face mask SAMMY 35, Caucasian male stands nearby with an ice pick in his hand.

MARIO

Freeze, Thomas, or I'll shoot!

Sammy stops and looks oddly around the room for a moment, and then continues on his way to the table.

MARIO (CONT'D)

Stop right there, asshole!

Mario takes a couple more steps closer to get a better shot while looking up to make sure something doesn't fall down on him.

Mario accidentally steps on a large system of leg traps on the floor, causing him to fall and lose his six-shooter.

The jaws of the trap dig deep into his flesh.

SAMMY

So, you thought I was Faces?  
Interesting.

Mario is now experiencing SEVERE PAIN as he struggles desperately to pry open its jaws and free his left leg.

Sammy looks over at a helpless Mario to address him.

SAMMY (CONT'D)

Try and relax, detective. I'll be with you in a minute.

(to the woman on the table)

(MORE)

SAMMY (CONT'D)

I have something very special  
planned for you.

MARIO

Don't do it! Kill me, I'm right  
here! Come get me, you freak!

Sammy Pauses for a second then continues on a path to the  
table. As he approaches the table, the WOMAN SCREAMS OUT.

Without emotion, Sammy uses the ice pick to pluck out her  
eyes from her head as she SCREAMS.

SAMMY

(to the woman)

There's things that Daddy does,  
that you shouldn't see...

Sammy clenches the ice pick in his fist.

SAMMY (CONT'D)

Daddy touches us in the bad places  
and makes it hurt.

Sammy begins stabbing her in the groin area and stomach until  
she dies.

SAMMY (CONT'D)

And he puts things there, and  
there, and we scream—nobody comes!

Thomas enters the room to Sammy's surprise.

THOMAS

No more, Sammy. No more!

SAMMY

You found my note, brother?

Sammy removes his mask and lets it fall to the floor.

MARIO

(Shocked)

Brothers?

SAMMY

Yes, detective, brothers.

Sammy starts to embrace Thomas but stops when he notices  
something different in Thomas, aka Faces.

SAMMY (CONT'D)

You don't remember me, do you?

THOMAS

(shakes his head)

No. When they woke me up after the procedure, they told me that my family was all dead. I had no idea I had a brother until you sent me that note.

Thomas starts toward Sammy. Sammy responds by backing him off with a hand gesture.

SAMMY

Mamma gave birth to me at home and never let me go to school like you did. You taught me everything I know.

Thomas is staring at the bloody woman's body on the table.

SAMMY (CONT'D)

What troubles you, brother?

THOMAS

Why did you kill that woman?

Thomas points to the dead woman on the table.

Sammy is becoming more suspicious.

SAMMY

Why did you leave me? Why did you accept the memory wipe?

THOMAS

I don't know. They took all of my memories.

SAMMY

(disappointed)

So, you don't remember me at all, not even our kills together?

Thomas shakes his head as he walks closer toward his brother.

THOMAS

I read the news papers and the stories about my childhood, but they left out that I had a little brother.

SAMMY

I'm sorry, I was supposed to keep my eyes close, but I couldn't help it.

(MORE)

SAMMY (CONT'D)

Momma forced me to watch as father hurt you.

(becoming angry)

Then, when you left, he started hurting me.

Sammy is still feeling the pain that reliving that horrible memory has caused.

THOMAS

I'm sorry too, that you had to witness the horrors in our house.

Thomas looks toward Naomi.

THOMAS'S POV, he looks at the dead woman and then at Mario, caught in the trap, his leg badly injured.

THOMAS (CONT'D)

You have to stop this; hurting women won't make the pain go away.

SAMMY

When you left home, father made me wear momma and dance for him, just like you. One night, I cut his throat... Now, he dances for me!

AT THE FOOT TRAP SYSTEM

Mario is painfully sliding the trap down to his ankle while removing much of the skin on his lower leg.

THOMAS

THOMAS

Even though I can't remember, I can still feel the rage wanting to get out. The evil lurking in the darkness, just waiting...

SAMMY

Then, join me, brother, just like old times. I have another one here for you.

Sammy turns on a few lights, revealing that Naomi is chained up against the wall, her legs spread, and chained to spikes in the floor.

She is stripped down to her panties and bra.

Naomi has a gag in her mouth.

THOMAS

No, Sammy, this evil must stop tonight. I've been reading a book about a man, the son of our creator. Who came to take away our pain. He can set you free, as he has done for me.

Thomas is pleading with his brother.

THOMAS (CONT'D)

Please, Sammy, before it's too late.

SAMMY

(embraces evil)

We are our father's children; this is who I am. Free... I don't want to be free... I have embraced what my father made me into!

Sammy shows the blood on his clothes and his hands.

THOMAS

Come with me, Sammy, and together we can make each other strong. Let them take away the memories and with them the pain. Let it be a fresh start, a new life, free of evil.

Sammy secretly picks up something from the table as he pretends to have a change of heart.

Thomas has made his way to Naomi, getting the attention of Sammy.

SAMMY

(while walking toward  
Thomas)

Maybe you're right, brother; perhaps I will go with you to turn myself in.

THOMAS

Good. I'll just release these officers, and we can go and turn ourselves in.

Thomas removes Naomi's gag and starts unhooking her chains when Sammy moves in close and puts his hand on Thomas's shoulder.

SAMMY

Not so fast, brother. I have something for you.

Sammy stabs Thomas through the lower back, the hook exiting his lower abdomen.

THOMAS

Why, Sammy?

SAMMY

My brother was executed; you're nothing, but an empty shell of what he was.

Sammy pulls the blade out and then stabs him again. Thomas falls to the ground bleeding badly.

THOMAS

I forgive you, Sammy!

AT THE FOOT TRAP SYSTEM

Mario has stretched the trap chain out as far as he can. He is about to get his fingers on his gun.

Thomas notices what Mario is doing and grabs his brother's pants.

SAMMY

What? Are you going to beg for mercy like one of these weak bitches we prey upon?

THOMAS

No, brother, I ask only one thing.

Sammy raises his ice pick above his head.

SAMMY

Say it with your last breath!

THOMAS

Forgive me...

Sammy realizes he was distracted and turns toward Mario, just as Mario pulls the trigger, sending a bullet into Sammy's head and ending his life.

Thomas starts to remove Naomi's restraints, but stops. Thomas grabs his head as if fighting internal voices.

Naomi is scared and confused by Thomas's behavior.

THOMAS (CONT'D)

I now have an evil rage burning deep inside me that I can barely control. An evil voice screaming at me that I should kill you. It is trying to overwhelm all that has been cleansed in me.

Naomi feels compassion for Thomas.

NAOMI

You have to fight it. You're no longer Faces, the killer. You're a good man; you can fight this.

THOMAS

I know that in the Bible it says, if anything be evil you must cut it off. For it is better to lose it and still enter the kingdom of heaven.

Thomas picks up the ice pick his brother stabbed him with in his hand.

NAOMI

(compassionate)

Don't do it, please! You're not that animal anymore; you're Thomas.

THOMAS

If only I had been born Thomas.

Thomas looks back at Mario, holding the gun.

MARIO

Drop the ice pick, Thomas! Please, don't make me kill you.

INT. POLICE STATION - CONTINUOUS

Mario's monitor begins to transmit a slightly distorted picture again. Mario is pointing the gun at Thomas, who is leaning over Naomi.

INT. BASEMENT - CONTINUOUS

AT THE WALL

THOMAS

(to Naomi)

Do you think, God will forgive me?

Naomi shakes her head and shrugs her shoulders; she doesn't know.

THOMAS (CONT'D)  
I read about what I did to you, and to everyone... You were right to call me a monster.

NAOMI  
You're not a monster anymore; he's dead.

THOMAS  
Can you forgive me?

Thomas smiles, as Naomi reluctantly shakes her head yes.

THOMAS (CONT'D)  
(relieved)  
Thank you... Tell Mario I'm sorry, that things had to end this way.

Thomas smiles, then lunges toward Naomi in a threatening manner without the ice pick in his hand.

Mario panics and FIRES his weapon.

FOLLOW, The bullet hits Thomas in the head, killing him.

INT. POLICE STATION - CONTINUOUS

Everyone has a stunned look on their faces because the angle of the video feed shows Mario killing an unarmed Thomas.

DARK ROOM

Mario is finally able to use his other leg to undo the leg trap and pull his injured leg out. He then hobbles his way over to where Naomi is.

MARIO  
I had to shoot; he left me no choice. It's over now, we got him.

Mario unchains Naomi, and he rolls Thomas over while looking for the weapon.

MARIO (CONT'D)  
Where's the weapon?

Naomi shakes her head,

MARIO (CONT'D)  
Shit, he was unarmed!

She looks at the camera on Mario's chest, and snatches it off, and breaks it.

NAOMI  
The camera malfunctioned!

Mario understands what she is trying to do, but won't let her.

MARIO  
No, it didn't.

With a sad smile, Naomi hugs Mario.

INT. CENTER FOR CRIMINAL STUDIES - LAB - DAY

Mario is sitting at a table with Doctor Rogers when Naomi walks in.

Doctor Rogers notices Naomi coming.

ROGERS  
(to Mario who is now Toby)  
It looks like you have a visitor.

Rogers gets up and goes to greet Naomi.

ROGERS (CONT'D)  
Remember, you can't tell him about his past or reveal who you are.

NAOMI  
I have to know if even a little bit of him survived the procedure.

ROGERS  
I assure you, the procedure was quite thorough.

Doctor Rogers leaves.

Naomi goes and sits down beside Mario.

NAOMI  
My name is Naomi, what's yours?

TOBY  
Toby...

NAOMI  
Are they taking good care of you,  
Toby?

TOBY  
Yeah, I like it here.

Toby looks at Naomi's scarred face and touches her just like Mario used to.

TOBY (CONT'D)  
Someone hurt you really badly.

NAOMI  
Yes, he did, but my hero came and  
saved me.

TOBY  
Did you know me before?

NAOMI  
(reluctantly)  
No.

Toby looks at Naomi's gun and badge.

TOBY  
Are you a police officer?

NAOMI  
I'm a detective.

TOBY  
I would like to be a police  
officer.

NAOMI  
I think you would make a great  
police officer.

Naomi looks around and then takes Mario's gun and holster out of her handbag; she unloads it then lays it down on the table.

NAOMI (CONT'D)  
You can touch it if you want.

Toby picks it up and quickly does his old checks to make sure the weapon is ready to fire, then lays it back down on the table.

NAOMI (CONT'D)  
How did you know to do that?

TOBY  
(puzzled)  
I don't know...

The prison guard walks over because the weapon is on the table.

PRISON GUARD  
You broke the rules, officer; I'm  
going to have to ask you to leave  
now.

Naomi picks the gun and holster up, then puts them in her bag. She wants to know for sure if Mario is still in there. She kisses him on the cheek, and he turns and kisses her on the lips.

NAOMI  
Easy cowboy.

TOBY  
(smiling)  
Giddy up!

Naomi gets up from the table while securing her bag. She now knows, that some small part of Mario remains.

NAOMI  
Good luck, Toby... I think you'll  
be alright.

Naomi gets a big smile on her face as she turns and walks away.

NAOMI (CONT'D)  
(to herself)  
Evil might leave a stain, but it  
will never dim the light of a hero.

ROLL CREDITS AS NAOMI WALKS AWAY

THE END