

Seraphim

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■FADE IN:

EXT. STREET - NIGHT

Moonlight illuminates the paths between buildings where rats forage on trash. The muffled bark of stray dogs emanates from the alleys behind the buildings. A cat darts across the street. Fog inches through the streets from the river, at its strongest near the water. The faint sound of a ship from the nearby harbor rolls in with the fog. The outline of steel beams and the faint glow of street lights is all the fog reveals of the bridge.

The sound of the water calms the night. The rhythm is broken by the sound of running footsteps and muffled yelling. The footsteps are distant but closing upon the bridge. The fog lends only to shadows moving in the distance, growing with every footstep. Suddenly, a loud cry. A man's cry. A man, Jacob wearing a wife beater and a pair of sweatpants, nearly grabs the shoulder a woman, Josephine wearing a nightgown, desperately trying to escape him. He is barefoot and has deeply slashed his heel on a piece of glass. He drops to the floor. A pipe in his hand hits the ground with a chime. She runs without looking back.

JACOB

You fucking witch, you whore, get back here.

He carefully extracts the large piece of glass from his bloody heel. Jacob releases another loud cry

JACOB (CONT'D)

Ahhh! God damn whore. You fucking whore!

Josephine stops running. She briefly turns toward him, the fog obscuring his face but not his words as they echo throughout the bridge. She catches her breath for a moment. Jacob rises to his feet, pipe in hand. He stumbles a bit. The moonlight highlights Josephine's silhouette in the distance. He moves toward her, rapidly gaining speed and cursing her beneath his heavy breath. The fog grows thick.

He arrives at the spot where he last saw her but she is no longer there. His vision is blurred by the night's haze and some blood loss. He looks further down the bridge. He hears something. He pursues her into the fog. The fog devours all.

OPENING CREDITS

INT. JAZZ LOUNGE - NIGHT

Two beautifully manicured women's feet stand on a wooded surface, a stage. Going further up, her calves are strong

and shapely. Her thighs soft and full. A tight fitting black dress barely covers her heart shaped hips and slender waistline. Between her full and ample breast sits an amulet which heaves as she inhales. Further on, her lips full and her eyes a mesmerizing shade of blue, Josephine stands in front of a microphone. She begins to sing a seductive jazz tune.

The small crowd of predominantly men, gaze at her performance, entranced by her voice. She looks directly at her audience, intensifying her hold over them. She seductively reveals more skin as she sings. Men applaud in kind. Her band plays behind her, a bassist, a piano man and a drummer. The piano player is Jacob.

She performs with the bassist. She caresses his chest while he plays. The stage lights alternate colors ending on red as she sings the final verse of the song. She steps off stage and walks toward the nearest attentive male. He watches her every movement, unable to lose his gaze as she approaches. She throws her leg onto the table exposing her inner thigh to the man. He still never loses eye contact.

The club lights, still red, give her a seductive energy as she sings the final line looking directly into the eyes of the seated and now sweating man. Her eyes glowing with seductiveness. She sings the last line. The club lights come up. The audience applauds loudly, clapping and whistling. The man seated slowly comes out from his entranced state. Josephine blows kisses to the audience as she returns to the stage. The seated man begins to clap along with the rest of the audience.

INT. JAZZ LOUNGE - LATER

The bar is void of patrons. The clatter of chairs and the chime of glasses being put away fills the lounge. Jacob stands by the bar speaking in depressed fashion with a very animated bar owner named Mr. Marconi.

MR. MARCONI

Let me tell you when I was working this place, there were maybe two, three girls but nothing like this. Sometimes I work six, seven nights a week. Those fucking Jews aye, but they made money. Anyhow, I saw the guys you know their acts, some came, some went, some ah doesn't matter, but none staid around. You know what I learned? I learned that everyone has their time. You understand what I'm saying, no?

He gives Jacob a fatherly slap on the cheek. Jacob remains silent.

MR. MARCONI (CONT'D)
Don't look so upset, you know.
There are many other things. I'm
sure you have some things you can
do, no. Maybe I find some work
around the bar for you. Some
cleaning or you know some fix it
type work.

JACOB
Yeah, sure.

Mr. Marconi reaches into his inside pocket and removes an envelope. He hands it to Jacob.

MR. MARCONI
This is your share of the door
minus what you owe.

Jacob looks disappointedly into the envelope.

MR. MARCONI (CONT'D)
Take this money, go away for
awhile. Like I said I will try and
find some work for you here. I
will call you and let you know.

JACOB
Please Mr. Marconi, one mo' night.

MR. MARCONI
I just can't afford to put you on.
I'm sorry. You must understand,
it's business only.

Jacob thinks for a second then reaches into the envelope. He removes some cash and hands it to Mr. Marconi.

JACOB
I'll cover the door. Please Mr.
Marconi, one mo' night, please.

He looks seriously at Jacob, recognizing his determination, and smiles. He takes the money.

MR. MARCONI
Okay, next week Thursday same
time.

JACOB
Thank you, Mr. Marconi.

MR. MARCONI
The same arrangement, no?,

Jacob nods his head. Mr. Marconi motions to the bartender.

MR. MARCONI (CONT'D)
(to bartender)
Give him and his friends a drink.

The bartender places three glasses on the table and fills them a third of the way. Jacob grabs two of the three glasses.

JACOB
Thank you.

Jacob turns toward the table opposite the bar. His bandmates, Max the bassist and Kevin the drummer, are seated engaging in conversation and enjoying and after set drink. Jacob places the two glasses in front of his bandmates.

JACOB (CONT'D)
F'ya'll, cats.

The bartender places the third glass in front of Jacob.

JACOB (CONT'D)
Thanks Chris.

Jacob takes out the envelope with the cash and sorts through it. He lays out some cash to both men. Max looks over his share.

MAX
Say bra, this ain't what we talk 'bout. Where the rest at?

JACOB
It's coming.

MAX
It's coming, when?

JACOB
Next week.

MAX
Next week, huh.

JACOB
That's what I said.

MAX

You know I got me an offer from that joint by Dauphine. Man promises steady work.

JACOB

Ya thinkin 'bout working there?

MAX

I'm thinking 'bout it.

JACOB

You thinking 'bout it.

MAX

It ain't personal, bra but I need the money. I know you a long time. I know times is hard. It's, it's just business, ya dig.

Jacob stews in thought having heard that twice in one night. Jacob shares glances with Max. His expression has changed to anger.

JACOB

Go on and get ya ass out of here, who needs ya.

Max is surprised. He rises noticeably upset by Jacob's attitude.

MAX

Say bra, who the fuck you talking like that for?

Jacob remains silent and tosses back his drink. Max stares at Jacob for a moment and walks away. Jacob looks at Kevin.

JACOB

You feelin the same?

Kevin looks away.

JACOB (CONT'D)

Ah huh.

Kevin rises from his seat. As he walks past Jacob he pats his shoulder.

JACOB

Go fuck yourself.

Jacob mumbles under his breath. Jacob, seated alone at the table, finishes the remaining drinks of his former bandmates.

INT. DRESSING ROOM - NIGHT

It's a small room. A chair crammed into the corner. A few hooks along the wall. A small radio and Josephine. She is in front of a small mirror adorned with lights. She hums to a tune playing in the background as she lets out her hair and removes her makeup. In the mirror the door can be seen. It opens slowly. Enter Katy, Josephine's daughter. Josephine smiles at her daughter as she walks toward her mother. Josephine turns to face her.

KATY

Hi momma.

JOSEPHINE

Hi sugar. What ya still doin' up?

KATY

I wanted to see you sing. You sing beautiful, momma.

Josephine lovingly rolls her eyes at her child and seats her on the table.

JOSEPHINE

What the devil am I gonna do wit you darling?

Josephine quips as she continues to take off her makeup.

KATY

Momma, will I be as beautiful as you?

JOSEPHINE

Even more beautiful, sugar.

KATY

Will I be able to sing like you too, mama?

JOSEPHINE

One day, baby. One day.

Katy smiles. Katy notices the door open. In walks Jacob.

JACOB

Hi baby. I need to talk with your momma. Why don't you go on and wait by the bar for us okay sugar.

Katy looks at her mother.

JOSEPHINE
(whispers)
Go on.

Katy hoops off the table and leaves the room.

JOSEPHINE (CONT'D)
What's the matter baby?

JACOB
They quit on me.

JOSEPHINE
Who?

JACOB
Max and his fucking hump. They
just walked right on out.

JOSEPHINE
Just like that?

Jacob throws up his hands in disgust. He sits in a chair against the wall.

JACOB
After all this time. I never
thought he's that good in the
first place.

JOSEPHINE
Don't worry baby we'll find
someone before the next show.

JACOB
Yeah maybe, but we gonna have to
teach them the new changes. I
don't wanna teach nobody new.
Damn.

JOSEPHINE
Don't worry baby we'll be alright.

She continues to remove her makeup. Jacob sits in silence for a moment. He leans back in the chair.

JACOB
You know I been had the feeling
he's gonna go a couple of weeks
ago, when we was having them
troubles.

JOSEPHINE

No, Max is a good man.

Jacob's mind wonders with Josephine's last words. Josephine removes more makeup.

JACOB

What's that mean?

JOSEPHINE

What mean, baby?

JACOB

He's a good man.

JOSEPHINE

I mean he wouldn't just abandon us.

JACOB

He just fucking did.

JOSEPHINE

No, I mean without a good reason.

Josephine turns back toward the mirror. Jacob walks over to her and grabs her by the hair.

JACOB

You been fucking him haven't you?
You fucked him, you little tramp.

Jacob tosses her forward and releases his grip on her hair. Josephine gains her balance, stands and turns toward Jacob, teary eyed.

JACOB (CONT'D)

I should have fucking known. I
should have fucking known!

Jacob tosses the radio against the wall. Josephine leans in for an embrace.

JOSEPHINE

No baby, I would never with him.

Jacob pushes Josephine to the ground.

JACOB

Get away from me you whore!

JOSEPHINE

Jacob!

Josephine cries. Jacob storms out of the door. Josephine remains teary eyed on the floor.

INT. JAZZ LOUNGE - NIGHT

Jacob comes storming out of the back room. He flies toward the bar. Katy notices her fathers demeanor and turns away from him. Jacob walks right past Katy without noticing her presence. Katy's expression grows sad as she looks back toward where her father came.

INT. UPSTAIRS HALLWAY - NIGHT

A sliver of light can been seen coming from beneath a door. The sounds of a woman moaning and a man grunting bounce back and forth in volley. The headboard beats a steady rhythm. The door opens. Katy creeps her way out of the bedroom and down the nearby flight of stairs.

INT. DOWNSTAIRS HALLWAY - NIGHT

Katy slowly creeps to the bottom of the stairs. She sits on the last step. Only a small lamp illuminates the hall. A door is clearly visible from where Katy sits. The sounds of moaning and grunting are louder down here. Finally they stop.

A moment later the door swings open. Walking out of the door backwards is the seated Man from the nightclub. His clothes are thrown together in a hasty fashion. Josephine follows barely wearing a robe. He reaches in his pocket and removes some bills.

NIGHTCLUB MAN

When can I come by again?

JOSEPHINE

You'll see me again sugar. Don't you worry yourself about that.

Josephine takes the money. Josephine kisses the man on the cheek and whispers into his ear.

JOSEPHINE (CONT'D)

(whispers)

Good night sugar.

The man awkwardly turns and walks away passing Katy entranced and totally unaware of her presence.

Josephine notices Katy sitting on the stairs. She closes her robe and walks over to her daughter. She sits beside her.

JOSEPHINE (CONT'D)

Men my darling. You must know how to use them, you know. Especially the ugly ones.

Katy smiles.

JOSEPHINE (CONT'D)

What are you thinking little one? You who see so much and say so little.

Josephine kneels in front of Katy. She holds her daughter's head and looks into her eyes.

JOSEPHINE (CONT'D) (CONT'D)

You and I, darling, we have each other. That's what is important. I do what I must do to make money for us. Your father's an idiot, so I must protect you. You must remember that whatever happens, we will always be together. Okay?

Josephine smiles at her daughter. Katy nods and smiles.

JOSEPHINE

Come on, let's go to bed.

They both stand and walk up the stairs.

INT. KATY'S BEDROOM - NIGHT

Katy and Josephine enter the room. Josephine lifts the covers for Katy's bed. Katy climbs in.

JOSEPHINE

Alright now, Momma'll sing you a song tonight. Would you like that?

Kathy smiles wide and closes her eyes. Josephine begins to sing an endearing lullaby to Katy. Katy falls fast asleep.

INT. KITCHEN - DAY

Josephine stands over the stove in her bathrobe preparing breakfast. She calls for Katy.

JOSEPHINE

Katy, come on and eat baby!

INT. KATY'S BEDROOM - DAY

Katy lies in bed awoken by her mother's call.

INT.KITCHEN - DAY

Josephine stands in her robe making breakfast. She calls for Katy again.

JOSEPHINE
Katy, come and eat baby!

INT. KATY'S BEDROOM - DAY

Katy rises out of bed and leaves her room.

INT. KITCHEN - DAY

On the stove are pancakes and eggs. Josephine selects a knife from the set on the counter to slice some bread. Katy makes her way into the kitchen. Josephine hears her enter the kitchen.

JOSEPHINE
Morning baby. Go on and sit while
Momma fixes you a plate.

Katy sits at the table. Josephine places a plate of pancakes in front of Katy and a plate of pancakes and eggs in front of her seat. She sits. Katy stares at her food.

JOSEPHINE (CONT'D)
What's the matter baby?

Katy points to a stray piece of egg that found its way on to her plate. Josephine smiles.

JOSEPHINE (CONT'D)
I'm sorry baby.

Josephine removes the piece of egg with her fork. Katy smiles and grabs the syrup. She pours it on thick.

JOSEPHINE (CONT'D)
My goodness sugar, that's enough
sugar.

Katy smiles and stops pouring.

JOSEPHINE (CONT'D)
My goodness. You and your father with that syrup.

Josephine takes another bite of her food and stares at her plate for a moment.

JOSEPHINE (CONT'D)
How bout we go downtown by market
today, okay baby?

Katy smiles and nods her head yes.

JOSEPHINE (CONT'D)
(to herself)
Momma needs to talk to someone
(to Katy)
Your pancakes good baby?

Katy nods yes.

JOSEPHINE (CONT'D)
Good baby.

Josephine grabs her glass. She pauses before placing the glass to her lips. She takes a sip.

JOSEPHINE (CONT'D)
Alright, go on and finish up your
breakfast. Momma'll be right back.

Josephine stands and kisses Katy on the forehead. She leaves.

INT. JOSEPHINE & JACOB'S BEDROOM - DAY

Josephine enters her bedroom. She goes toward the chest of draws against the wall. She opens the top draw. She pushes aside a shirt to reveal a photograph. She removes the picture. It is a picture of her and Jacob a little younger. They look very happy. Jacob sits behind a piano and Josephine sits on top. Both wear very sharp clothing. She looks into the draw again to see the amulet she wore on stage. She carefully picks it up and clinches a fist around it. She wears a nervous look.

EXT. STREET - DAY

The sound of a marching band playing an old "Negro Spiritual" fills the air. The streets bustle with activity.

Josephine and Katy walk down the street hand in hand, through the crowd.

KATY
Momma, what's that?

JOSEPHINE
What's, what baby?

KATY
That music.

JOSEPHINE
Come see.

As she speaks her last words the two stop at an intersection. A funeral processional crosses just ahead. A marching band leads playing an old "Negro Spiritual" followed by many mourners all in black. They all march along in New Orleans tradition. Josephine leads Katy toward the front to watch.

JOSEPHINE (CONT'D)

Look baby?

Katy makes her way toward the inside of the wall formed at the curb. She watches awed by the spectacle. People marching in slow mournful progression. All wearing black and heads hung low. They watch the precession pass by. Josephine grabs Katy by the arm.

JOSEPHINE (CONT'D)

Come on baby.

They walk across the street and down the preceding block. Katy looks back at the tail end of the precession marching by.

EXT. STREET MARKET - AFTERNOON

Josephine and Katy walk down a busy street. It is afternoon and the streets are still bustling with activity. Merchants selling clothing, jewelry, produce and some street performers line either side of the street. Josephine holds some cotton candy. She gives Katy a piece of cotton candy and takes a piece herself.

KATY

Momma, do they always play sad music at the funeral?

JOSEPHINE

No baby, only on the way to the cemetery. They play happier music when they leave.

KATY

Why?

JOSEPHINE

Well baby people round here believe in celebrating life, especially after death.

KATY

Are they happy that person is dead?

JOSEPHINE

No baby, they are happy the person is free. In a better place sugar.

KATY

Where momma?

JOSEPHINE

In heaven baby.

KATY

Is heaven a good place?

JOSEPHINE

Yes baby, it is. Josephine stops at a produce merchant and looks over a some Hazelnuts.

JOSEPHINE (CONT'D)

Stay right here baby.

Katy nods her head. Josephine smiles and talks to the produce merchant as she selects her nuts.

Katy surveys the surrounding area. She notices a man selling jewelry. A nearby fortune teller waves in soldiers. A mime with a small audience performs. She smiles longing to go see. She looks up at her mother. Josephine looks at her. She looks at the mime across the street. She mouths the words "Stay Hear". Katy frowns.

Katy continues to look around when a cat jumps onto the roof of the nearest car. The cat purrs and watches Katy. She smiles, looks up at her mother, busy with her purchase, and begins to walk toward it. The cat hops from the roof to the hood as Katy approaches. Josephine finalizes her purchase.

JOSEPHINE (CONT'D) (CONT'D)

Katy you ready darling? Katy.
Josephine turns looking for her daughter.

EXT. STREET NEAR CAR - AFTERNOON

Katy gets within inches of the cat. The cat darts across the street. Katy follows.

KATY

Wait!

Katy walks into the street unaware of an oncoming car approaching rapidly. It honks as it gets closer. Katy doesn't seem to notice the car at all. Her attention is focused on the cat. The car gets closer as Katy walks into the middle of the street. Suddenly..... The car passes by.

Josephine is on the other side of the street wiping Katy off.

JOSEPHINE

You're alright baby. A little
dirty I see.

She wipes off Katy's face. Katy is unaware of what happened.

JOSEPHINE (CONT'D)

Come on baby, let's go.

Josephine takes her daughter's hand and walks off. Katy looks at the cat now perched on the roof of another car watching her.

EXT. RED LIGHT DISTRICT - EARLY EVENING

Josephine and Katy walk down a narrow street with three story buildings on either side. The street is dark and poorly lit. Some street lights are out entirely. There are seedy bars, lounges and brothels lining either side of the street. Half naked women of the night dance seductively to attract the men that walk by. Katy tries not to stare as she passes these women.

Katy nearly trips over what appears to be a very drunk man lying partially in an alley and partially on the sidewalk. Jazz music is heard coming from the lounges as they pass. Laughter and women moaning can also be heard. Josephine walks in determined fashion consciously not looking at her surroundings.

A woman, DOMINIQUE, stares at the two as they pass from a store front. Josephine spots her. She quickly turns away. Dominique smiles and drags a cigarette.

JOSEPHINE

Don't pay no mind to this place,
ya hear. This ain't a place for
you. This ain't a place for no
young girl.

Josephine drags Katy onward without stopping.

EXT. MADAME MARIE'S HOUSE - EARLY EVENING

Josephine and Katy walk up on an old house, reminiscent of old slave quarters. The house possesses an eerie quality. Josephine and Katy close the gate behind them.

KATY
Momma, do we have to come here?

JOSEPHINE
Why baby?

KATY
It's scary.

JOSEPHINE
Don't worry baby, Madame Marie's
just a wise old woman. She never
mean you no harm.

KATY
But her house smells funny.

Josephine smiles.

JOSEPHINE
That's how old people smell, sugar
that's all. Come on now.

Josephine opens the door to the home and enters.

INT. MADAME MARIE'S HOUSE - EARLY EVENING

There are few lights and most are dimmed. The light is
complimented by significantly placed candles surrounding the
entryway and the proceeding living room.

MADAME MARIE (O.S.)
Come in Darling, I'll be right
there.

INT. MADAME MARIE'S LIVING ROOM - EARLY EVENING

The couch is adorned with an intricately woven carpet. There
are statues on surrounding shelves and more candles. A few
photographs are on a table by the window. Katy walks toward
to pictures. She admires the them, one in particular. It is
a picture of a "Jesus's Ascension". Katy adjusts her vision
to see Madame Marie's reflection in the photo. It startles
her a bit. Katy turns around quickly.

MADAME MARIE
Hello darling. Katy smiles
politely.

MADAME MARIE (CONT'D)
Ahh, she look just like you when
you that age. Beautiful. Now what
bring you round here to see Madame
Marie?

Josephine closes her hand around the amulet that sits around her neck and looks at Madame Marie. Madame Marie reads her expression.

MADAME MARIE (CONT'D)

Come now we'll go inside. (to Katy) You wait here. We be right back okay.

Katy nods her head in agreement. Madame Marie leads Josephine off beyond the veil of beads.

MADAME MARIE (CONT'D)

Alright, darling come, come.

Katy looks back at the picture.

INT. JACOB'S HOME, KITCHEN - NIGHT

Josephine and Katy are heard entering the house. They make their way to the kitchen where the lights are off. Josephine hits the lights. Jacob sits head down at the kitchen table. A bottle of rum next to him and a cigarette still burning in the ashtray. He raises his head. Josephine immediately stops smiling.

JACOB

(to Josephine with a sulk)

Hi baby. Josephine kneels down toward Katy.

JOSEPHINE

Go on to bed, sugar. Momma'll be up in a minute to tuck you in.

Katy nods in agreement. Katy leaves the kitchen and heads for bed. Josephine waits until Katy has left. She gives Jacob a disappointed look.

JOSEPHINE (CONT'D)

Been out drinking again.

JACOB

Baby.

JOSEPHINE

Don't baby me. Where's the money from last night, huh. Gone right, down one of these bottles.

Josephine puts out the cigarette and picks up the bottle next to Jacob. She tosses it in the trash.

JACOB

No! I gave it to Mr. Marconi.

JOSEPHINE

You gave him all of our money.
Why?

JACOB

He wasn't gonna put us on other
wise and I only gave him sixteen
hundred.

JOSEPHINE

So you drank up what little money
we had left huh?

JACOB

Baby.

JOSEPHINE

I told you don't baby me. So what
do you plan to do? Josephine sits.

JACOB

I'll find someone for next week.

JOSEPHINE

We need money now..

JACOB

What do you want me to do baby.

Josephine shoots Jacob an evil glance.

JACOB (CONT'D)

Alright. Tomorrow afternoon we'll
go down by the bridge. Soldiers
are in town anyhow.

Josephine rises.

JOSEPHINE

Fine.

JACOB

I love you sugar.

Josephine leaves the kitchen.

Jacob watches her walk away. Once she has left he retrieves
his bottle from the trash, takes a sip and sits back at the
table.

INT. KATY'S BEDROOM - NIGHT

Katy lies in bed awaiting her mother. Josephine slowly opens the cracked door. Josephine walks over to Katy as she sits up with a sad look on her face.

JOSEPHINE

What's the matter baby.

KATY

Will poppa be alright this time
momma?

Josephine hugs her daughter and rocks.

JOSEPHINE

I don't know baby. I don't know.

EXT. BRIDGE MARKET - AFTERNOON

A familiar woman's voice sings brightly over the sounds of the market. The market bustles with activity. Josephine is singing to a mostly male crowd of soldiers and sailors. They hoot and whistle as she sings. She catches the eye of a particular SAILOR. She keeps eye contact as she sings the final verse. The sailor is entranced and doesn't break eye contact. Her eyes glow with seductiveness. She sings the final line of the song gazing directly into the eyes of the soldier. He is hers. Josephine blows kisses to her crowd of soldiers who continue to hoot and whistle as Jacob walks around with a hat. Some soldiers pay, others ignore him and crack jokes. Jacob's dislike wears on his face. The soldiers slowly disperse. Jacob removes the money from the hat.

JACOB

Those bastards. They give pennies,
pennies. Bastards.

Josephine turns away, gazing out over the water. A small boat passes by. She looks behind her to find Jacob still fussing over the money. She turns back. She just gazes out over the water.

INT. UPSTAIRS HALLWAY - EVENING

The sliver of light that emanates from the doorway is broken as Katy sneaks out of her bedroom. The muffled sound of arguing emanates downstairs. She creeps to the nearby stairs and goes down.

INT. DOWNSTAIRS HALLWAY - NIGHT

Katy slowly sits on the bottom step. The sound of her parents arguing is clearer now.

JOSEPHINE (O.S.)

This always happens when you drink. You feel sorry for yourself, you drink and you leave.

JACOB (O.S.)

No, no this is what happens when you try and control me.

INT. JACOB'S HOME, BEDROOM - CONTINUOUS

JACOB

You think you got some kind of spell over me but you know that shit don't work with me.

JOSEPHINE

I'm not trying to control you. I just want you to stop hurting us.

JACOB

Hurting you? How am I hurting you. What am I doing huh? What?

JOSEPHINE

You know what. You come in here drunk spending up our money. Not taking care of me or your daughter. And thinking you can come up in here and talk to me like this. I'm leaving, Jacob. I'm taking Katy and I'm leaving.

JACOB

Where you gonna go, huh. Don't nobody want you.

JOSEPHINE

Anywhere you can't follow. You piece of shit.

Josephine puts on her shoes, preparing to leave. Jacob lunges toward Josephine.

JACOB

Where the fuck.....!

She runs out of his reach. She grabs a stashed bread knife from beneath a pillow and holds it in a defensive position.

JOSEPHINE

Don't you touch me.

JACOB

Why, you ain't gonna cut me bitch.

JOSEPHINE

I'll will, I swear I will. Don't make me.

JACOB

Don't make you what?

Jacob lunges after Josephine again. Josephine slices the blade in front of her to protect herself. It slashes Jacob across the arm. The wound is minor but Jacob backs off.

JACOB (CONT'D)

You psycho bitch. You're fucking crazy.

Jacob backs away from Josephine toward the door. Josephine tears from fear of herself.

JOSEPHINE

Get out of here!

Jacob opens the door looking at her in astonishment. Josephine catches her breath and tries to slow down her beating heart. She composes herself and grasps the amulet around her neck.

INT. DOWNSTAIRS HALLWAY - EVENING

Jacob swings the door open. He is holding his wound. He breezes past Katy unaware of her presence. Katy watches her father storm from the house. The front door is heard slamming as he leaves. Josephine steps out of the door. She spots her daughter on the steps. She closes her robe and sits beside her daughter. She strokes her daughters hair.

JOSEPHINE

You hungry sugar? Come on Momma'll fix you something to eat.

She takes her daughters hand and leads her away.

INT. JACOB'S HOME, KITCHEN - EVENING

Josephine heads straight for the cabinets. Katy sits at the table.

JOSEPHINE

What would you like sugar?

Josephine looks at Katy who smiles.

JOSEPHINE (CONT'D)

How 'bout some crackers and milk.

Josephine smiles. She grabs the crackers from the cabinet.

JOSEPHINE (CONT'D)

Sometimes I just know when your
Papa's gone crazy. Something's
made him the devil. I can always
see the devil coming. Even before
he can.

She grabs milk from the fridge and a glass from the cabinet.
She pours some milk in the glass for Katy. She bends down to
Katy's height.

JOSEPHINE (CONT'D)

And I see you and I sugar.

KATY

Together momma.

JOSEPHINE

Forever sugar.

Josephine kisses Katy and gives her a hug. The doorbell
rings. Josephine rises.

JOSEPHINE (CONT'D)

You go on and finish up and go on
to bed. Momma'll see you in the
morning.

She kisses Katy on the forehead.

JOSEPHINE (CONT'D)

Goodnight baby.

KATY

Goodnight Momma.

Josephine leaves toward the front door fixing her hair and
makeup that may have run. Katy eats her crackers. The front
door is heard opening.

JOSEPHINE (O.S.)

Hello sailor.

Katy sits quietly eating her crackers.

INT. JACOB'S HOME, KITCHEN - NIGHT

It's dark. The front door is heard opening. The sound of
keys jingling. The light switches on. A very drunk and
depressed Jacob stands in the kitchen doorway, his wound now

bandaged. An empty glass with remnants of milk and a dish with cracker crumbs sits on the table. He walks past the kitchen toward the hall.

INT. DOWNSTAIRS HALLWAY - NIGHT

Jacob walks toward the bedroom door. He pauses at the stairs. He turns and goes up.

INT. UPSTAIRS HALLWAY - NIGHT

Jacob pauses at the top step listening for any sounds. He slowly walks to his daughters room door. He slowly opens it.

INT. KATY'S BEDROOM - NIGHT

Katy lies in bed pretending to sleep. Her back is to her father. Her eyes are wide open but she remains still. Jacob steps in a bit never releasing his grip on the doorknob. He peers at his daughter with a guilty look. He closes the door.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Jacob stands beside the closed door and pauses. He walks away as slowly as he came, then down the stairs.

INT. DOWNSTAIRS HALLWAY - CONTINUOUS

Jacob pauses at the foot of the stairs. He walks slowly toward his bedroom door. He listens by the door before opening. He slowly opens the door.

INT. JACOB'S HOME, BEDROOM - NIGHT

Jacob peeks his head inside. Josephine lay wearing a nightgown and barely covered by the blanket sound asleep. Jacob smiles, enters and slowly closes the door behind him. He removes his shoes and shirt. He tosses his shirt onto the chair along the wall, next to an unnoticed sailor hat. He creeps over to the bed. He lays beside his wife and caresses her leg. Josephine slowly awakens. She half smiles.

JACOB

Hi baby. I'm sorry.

Josephine rolls over. Jacob crosses over her and gets down on his knees beside her.

JACOB (CONT'D)

I'm sorry baby, I mean it this time. I ain't gonna drink no more

(MORE)

JACOB (CONT'D)
after tonight. I promise baby. I'm
sorry.

Josephine remains silent and closes her eyes.

JACOB (CONT'D)
No, I promise baby. This time its
different. I seen the evil in my
ways. This time...

Jacob glances over to the chair in the corner. He notices
the sailor hat that sits on its arm. Jacob rises off his
knees and walks toward the hat. He picks it up.

JACOB (CONT'D)
Whose hat is this?

Josephine rises out of bed startled by Jacob's discovery and
her carelessness.

JOSEPHINE
That ain't nobody's hat. That
belongs to one of Katy's dolls,
that's all.

JACOB
One of Katy's dolls, huh. That's a
mighty big doll.

Jacob slaps Josephine across the face.

JACOB (CONT'D)
You a whore, that's all you is
ain't you. Is this what happens
when I ain't here. You fucking men
in my bed.

Jacob grabs Josephine by the hair.

JACOB (CONT'D)
In my bed!

He throws her against the wall. A picture falls. It is of
Josephine at the beach.

JACOB (CONT'D)
One of them sailors from the
market.

Jacob tosses the hat to the floor.

JACOB (CONT'D)
You whore!

Jacob throws a lamp in Josephine's direction. She moves quickly to avoid getting hit. It shatters with a loud crash.

INT. KATY'S BEDROOM - NIGHT

Katy's sits up out of bed, frightened by the crash.

INT. JACOB'S HOME, BEDROOM - NIGHT JACOB

You think you can control my mind like these other men. You think you can do that to me, huh? He slaps her.

JOSEPHINE

Fuck you, you piece of shit. What have you ever done for me, what!

Jacob picks her up by the throat.

JACOB

You was a no good piece a street trash when I found you. You was nothing but a pretty voice no one knew and a good fuck.

JOSEPHINE

Fuck you.

Josephine spits in his face.

JACOB

You little...

Jacob throws Josephine against another wall. She gets to her feet.

JOSEPHINE

I curse you. I'm sick of living like an animal with you.

He grabs her by the wrist and brings her arm behind her.

JACOB

I'm gonna kill you right here.

Josephine steps on his foot and hits him in the groin. Jacob releases his grip. She takes off out the door. Jacob shakes of the pain and gives chase.

INT. UPSTAIRS HALLWAY - CONTINUOUS

Katy runs out of her bedroom and down the stairs.

INT. DOWNSTAIRS HALLWAY - CONTINUOUS

From the top of the stairs she sees her mother race past. Followed by her father. Katy continues down the stairs.

EXT. JACOB'S HOME - NIGHT

Josephine races away from Jacob. Jacob exits the house.

JACOB

Get back here you fucking whore!

A neighbor, having been awoken by the yelling, watches from her window. She sees Jacob and turns back into her house. Jacob gives chase picking up a pipe lying on the ground by the trash. Katy pauses at the main doorway and watches for a moment. She finally follows closing the door behind her.

EXT. STREET - NIGHT

Jacob chases Josephine down the foggy street. He is barefoot but gaining ground on her.

JACOB

Get back here you whore!

Josephine stumbles a bit.

Katy follows the chase from some distance away. She sees only her mother's shadow disappearing and reappearing in the fog and Jacob following.

Josephine turns to see how close Jacob is. She stumbles and falls to the ground. Jacob is closing fast. She rises to her feet, Jacob only a few feet from her. He extends his arm to grab her when...he releases a loud cry.

Katy stops in her tracks as she watches her father hit the pavement. He has stepped on a piece of glass. Katy hides behind a nearby garbage can.

JACOB (CONT'D)

You fucking witch, you whore, come back here.

She watches her father remove the glass from his foot.

JACOB (CONT'D)

Ahhh! God damn whore. You fucking whore!

She watches Jacob get on his feet and disappear in the fog. She doesn't follow. Katy stares at the fog for a moment, turns and runs in the opposite direction. She begins crying.

EXT. STREET - NIGHT

Katy runs crying down the dark street. She cuts into an alley.

EXT. ALLEY - NIGHT

Katy takes refuge in a moonlit alley. She sobs uncontrollably. Unnoticed by Katy is the cat perched on a nearby trash can, motionless, watching her.

EXT. WATERFRONT - DAY

Its morning. A light fog remaining from the night sits low. Dew blankets some patches of grass. Birds chirp in the morning air. The waves lap against the shore. The city can be scene across the canal. A nearby bridge is visible but still fogged in. Across the shoreline, different shells and rocks. Further along a foot, a woman's bare foot. The body of a naked woman lies face down. She is African American with brown hair. A camera flash. The morning sounds are taken over by the numerous police cars and officers lining the outside of this quarantined area. Some patrol officers maintain the perimeter. One lifts the tape for DETECTIVE JAMES EMERY (40) of the New Orleans Homicide division. Behind him follows his partner DETECTIVE FRANCIS LECOUR (37, Creole). They make their way toward the body.

DETECTIVE LECOUR

Come on Jimmy she's got the face
of an angel. She's beautiful man,
come on.

Detective Emery says nothing.

DETECTIVE LECOUR (CONT'D)

Do it for Gwen then. Come on
Jimmy. She's only in town for a
couple of days. I'll even pay for
dinner.

Detective Emery reaches into his pocket and removes a soft pack of cigarettes. He shakes a cigarette out of the top of the pack and removes it with his mouth. He pats himself for a light.

DETECTIVE EMERY

You got a light.

Detective LeCour removes a lighter from his pocket and lights Detective Emery's cigarette.

DETECTIVE LECOUR

So you gonna go?

Detective Emery drags on his cigarette and blows the smoke in Detective LeCour's face. Detective LeCour waves the smoke from his face. Detective Emery turns and walks toward the crime scene.

DETECTIVE LECOUR (CONT'D)

You need a life Jimmy.

EXT. WATERFRONT, CRIME SCENE - DAY

Detective Emery looks over the scene. A few evidence numbers are placed amidst the grass patches and rocks. A MEDICAL EXAMINER is taking notes on the body.

DETECTIVE EMERY

What do we got today?

The ME looks up from his pad.

MEDICAL EXAMINER

Hey Jimmy how you been. It's been awhile. I was glad to hear you were back.

DETECTIVE EMERY

So what's her story.

MEDICAL EXAMINER

Early, mid thirties. Dead about 10 hours. Face was smashed in with a blunt object. A bat or a pipe. Two joggers found her washed up here 'bout an hour ago.

Detective Emery puts on a plastic glove and leans in to look at her face. He rolls her slightly.

DETECTIVE EMERY

Jesus.

MEDICAL EXAMINER

Somebody was upset at this one.

DETECTIVE EMERY

ID?

MEDICAL EXAMINER

Maybe by tomorrow, we're a little understaffed these days.

He notices her manicured feet. Detective Emery stands up.

DETECTIVE EMERY

Weapon?

MEDICAL EXAMINER
The boys are searching the area.
If it's here they'll find it.

DETECTIVE EMERY
Thanks.

MEDICAL EXAMINER
Hey, I was awfully sorry to hear
about your wife and daughter.
Awful sorry.

Detective Emery looks out over the water.

EXT. WATER, DAYDREAM - DAY

Detective Emery in a bathing suit splashes frantically in
the water, searching.

EXT. WATERFRONT, CRIME SCENE - DAY

Detective Emery drops his head slightly. He looks as if he
may pass out.

MEDICAL EXAMINER
Jimmy, you alright.

Detective Emery regains himself.

DETECTIVE EMERY
Yeah, yeah I'm fine. Give Frank a
call if you find anything.

MEDICAL EXAMINER
Sure thing Jimmy.

Detective Emery walks off dragging his cigarette. The
Medical Examiner watches him walk away.

EXT. GRASS FIELD, QUARANTINE AREA - - DAY

Detective Emery walks over to Detective LeCour who is
finishing up some questioning with two patrolman.

DETECTIVE LECOUR
Alright thanks fellas, if there's
anything else let me know.

The two patrolman walk off.

DETECTIVE EMERY
What do we got so far.

DETECTIVE LECOUR
Not much. Those two said they responded to a domestic disturbance call not far from here. But when they arrived no one answered.

DETECTIVE EMERY
Who called it in.

DETECTIVE LECOUR
It seems a neighbor heard screaming and yelling that turned out onto the street. She saw a young woman with black or brown hair running from next door, followed by a man. Said he was yelling to her "Get back here you.." and the neighbor said it was awfully fowl language.

Detective LeCour laughs a bit.

DETECTIVE EMERY
Let's start there.

INT. JACOB'S HOME, KITCHEN - DAY

Jacob hobbles around the kitchen making something to eat.

JACOB
(calling loudly)
Katy! Come on and eat.

INT. KATY'S BEDROOM - DAY

Katy lay motionless in bed with a blank stare.

JACOB (O.S.)
Katy! Come on now!

Katy reluctantly rises out of bed and leaves.

INT. JACOB'S HOME, KITCHEN - DAY

Jacob is preparing a plate of food for Katy. Katy sulking stomps into the kitchen.

JACOB
Come on and get it. There's plenty of it.

Katy sits at the table. Jacob places a plate of food in front of her. She makes a face at the large helping of eggs.

Jacob makes a plate for himself and sits beside Katy. He pours on the syrup thick.

JACOB (CONT'D)
Go on eat sugar.

Jacob takes a couple of bits of his food. Katy just stares at it.

JACOB (CONT'D)
What's the matter you ain't hungry.

Katy shakes her head. Jacob snatches the plate.

JACOB (CONT'D)
Alright, then. Shoulda said something before.

He tosses the food, plate included, into the trash. He pauses for a moment.

JACOB (CONT'D)
You momma's gone. Gone like the cheating whore she is.

Jacob looks at Katy's crushed expression.

JACOB (CONT'D)
Ain't no use crying. She's gone for good. Off with one of her men.

Katy holds back her tears.

JACOB (CONT'D)
Don't you go crying now, I told you she ain't coming back.

Katy begins to cry. Jacob slaps her across the face.

JACOB (CONT'D)
I told you not to cry goddammit.

He raises his hand for another slap. The doorbell rings. Jacob looks surprisingly toward the door.

JACOB (CONT'D)
You go on to your room and get dressed. Go on now.

He gets up to answer the door. Katy tries to stop crying.

I/E. JACOB'S HOME FRONT DOOR - DAY

Jacob opens the front door. Detective Emery and LeCour stand outside. Detective Emery is holding up his badge.

DETECTIVE EMERY

Good Morning. I'm Detective Emery.
This is my partner Detective
LeCour. We're here about a
domestic disturbance call we
received.

Jacob looks surprised.

JACOB

I ain't make no domestic
disturbance call.

DETECTIVE EMERY

No sir. Actually we actually received an anonymous call.
We're just here to follow up. May we come in? Jacob
reluctantly lets the men enter. Jacob closes the door behind
them.

INT. JACOB'S HOME, KITCHEN - DAY

Jacob leads the men into the kitchen. He is surprised to see
Katy still seated.

JACOB

This is my daughter Katy. Go on and get dressed sugar. We
going be leaving just as soon as Poppa finishes up with
these gentlemen. Go on now.

Katy stands and leaves. Detective Emery watches her walk
away and notices her eyes. Jacob grabs a seat and motions
for them to sit as well. They politely refuse. Jacob grabs a
cigarette from the pack on the table. He offers one to
Detective Emery.

DETECTIVE EMERY

Don't smoke.

Jacob lights the cigarette with matches from Club Nuevo,
where he plays. Detective Emery notices the name.

JACOB

So what is it ya'll here about?

DETECTIVE LECOUR

It seems someone heard you arguing with your wife some time
last night. Where is your wife, Mr.?

Jacob takes a long drag and looks at the detectives.

JACOB
Bellows, Jacob Bellows and she
left. Ran off with one of her men
friends. We argued last night.
Then she ran off.

DETECTIVE LECOUR
It was reported you chased her
into the street.

Detective Emery focuses on Jacob. He notices his bandaged
wound.

JACOB
Yeah I chased her. I even stepped
on a piece of glass. Cut myself
real bad. But I lost her in the
fog.

DETECTIVE LECOUR
What do you mean lost her?

JACOB
She disappeared.

DETECTIVE LECOUR
Just disappeared.

JACOB
That's what I said.

DETECTIVE LECOUR
Do you have a picture of your
wife?

JACOB
No.

DETECTIVE LECOUR
No?

JACOB
That's what I said.

Detective Emery notices a knife missing from the set on the
kitchen counter.

DETECTIVE EMERY
What happened to your arm?

JACOB
I cut myself on the job.

DETECTIVE LECOUR
What is it that you do Mr Bellows?

JACOB
I do fix it type work.

DETECTIVE EMERY
Where would that be?

JACOB
Wherever the money is.

DETECTIVE LECOUR
Has your wife ever left after a
fight before?

JACOB
Yes.

DETECTIVE LECOUR
She obviously returned?

JACOB
Obviously.

DETECTIVE LECOUR
What's the longest she's been gone
for?

JACOB
A week, maybe more.

DETECTIVE LECOUR
So you expect her to return?

JACOB
Maybe, maybe not. It was a pretty
big fight.

DETECTIVE EMERY
Well I think that'll be enough for
now. Thank you for your time Mr.
Bellows. Please call us should
your wife return.

Detective LeCour hands Jacob a card.

DETECTIVE EMERY (CONT'D)
We'll show ourselves out. Thank
you.

DETECTIVE LECOUR
Thank You.

The two detectives show themselves the door. Jacob sits

smoking his cigarette looking at the card. It reads -
"Detective Francis LeCour Homicide Division"

EXT. JACOB'S HOME - DAY

The two detectives cross the street to their car.

DETECTIVE LECOUR
You believe him?

DETECTIVE EMERY
We won't know anything until the
ID comes back. Call and see if
they found anything.

Detective LeCour takes out his cell phone and dials.

DETECTIVE LECOUR
Yeah this is LeCour anything on
the woman found earlier? Let me
know. Thanks.

EXT. CAR - DAY

Detective LeCour slaps his phone shut.

DETECTIVE LECOUR
Nothing.

Detective Emery opens the car door. He stands outside for a
moment in thought.

DETECTIVE EMERY
Let's head downtown. He had
matches from a club by there. See
if anybody knows him.

The men get in the car and pull off.

EXT. JACOB'S HOME - DAY

Jacob watches the detectives leave from the upstairs window.

INT. KATY'S BEDROOM - DAY

Jacob stands by the window. Katy sits on her bed. Jacob
closes the curtain and turns toward Katy.

JACOB
Now darling, if anybody tries and
ask you some questions about ya
momma, I don't want you to say
anything, alright.

Katy remain still. Jacob slaps her.

JACOB (CONT'D)

Alright!

Katy shakes her head yes. Jacob rubs Katy's head.

JACOB (CONT'D)

Good. Now you go on and get dressed. so we can go. Poppa's gonna need a little help this afternoon.

He leaves the room. Katy sits quietly on her bed.

EXT. BRIDGE MARKET - DAY

Katy walks behind her father through the crowd of people at the market carrying a backpack, a crate and a piano stand. Jacob makes his way through the crowd carrying a small portable piano only. Jacob stops at a small space between a jewelry vendor and a trinkets vendor. He turns to Katy.

JACOB

Give me this.

Jacob snatches the stand and crate from Katy. He forcefully removes the backpack as well. Jacob takes a moment to setup.

Katy gazes out over the water. The sky grows dark in the distance. Katy stares. Katy is shaken from her gaze by Jacob, who forcefully grabs her arm and spins her around.

JACOB (CONT'D)

Dance child. You dance for these people here.

Katy doesn't argue. She turns toward the crowd. Jacob sits and begins to play. Katy looks at Jacob. He stiffens his smile and motions his head for her to go on. Katy turns to the crowd beginning to gather. Katy begins to dance the most awkward dance. She is stiff and unlively. The crowd that surrounds her boos and laughs at her funny dance. Katy's expression grows embarrassed.

Jacob is disturbed by the crowd's dislike. He stops playing and rushes toward the circle.

JACOB (CONT'D)

(to crowd))

I am very sorry. She's been sick, not herself. Sorry.

The crowd boos and disperses. Jacob turns toward Katy.

JACOB (CONT'D)

Ah you can't sing, can't dance.
You ain't for nothing. Nothing
like ya momma.

He reaches in his pocket and removes a few dollars.

JACOB (CONT'D)

Go on and get me some rum. Hurry.

He forcefully pushes her on her way and returns to his piano.

EXT. STREET - DAY

Katy walks down the street a bit when a familiar cat gets her attention. He is perched on a merchants crate. Katy smiles and approaches the cat. As Katy gets closer the merchant notices the cat.

MERCHANT

Get out of here!

The merchant swings a rag at the animal. The cat jumps from its perch and takes off down the street. Katy follows.

EXT. BRIDGE MARKET - DAY

Jacob has gathered a nice audience with his performance. People clap and cheer along with his instrumental piece. On the other side of the street an old man sets up a crate and a hat. From beneath his coat he pulls out a glass harmonica. He looks at the crowd surrounding Jacob.

Jacob's neighbor makes her way through the crowd to see. She begins clapping her hands with the rest of the crowd. She recognizes Jacob. She stops clapping and backs out of the crowd.

Jacob plays away enjoying the crowd attention. Beginning to grow in volume is the old man's harmonica. The instrument soon overtakes Jacob's music and the crowd turns toward the old man. Jacob tries hard to change his tune. He picks up the pace and adds a hand clap. But to no avail as the crowd becomes entranced by the man's harmonica. Jacob looks noticeable upset.

EXT. STREET - DAY

The cat dodges in between people walking. Katy attempts to follow occasionally bumping people as she chases the cat. The sound of "The Saints Come Marching In" grows louder the further down the street Katy pursues. The cat stops at the next intersection.

A wall of people line the street observing the passing funeral. Katy gets within inches of the cat before it takes off again across the street. Katy breaks through the crowd to follow. The cat darts through the precession.

Katy attempts to follow but gets caught up in the precession. Mourners grab her and dance to the music. She is unable to break loose of the group. She walks a few blocks caught up in dancing and marching. The cat is long gone.

EXT. STREET - DAY

Katy finally breaks free from the precession. She looks around to see where she has wound up. The block is familiar. Down the street merchants sell jewelry and produce. She smiles and walks down toward the familiar street.

INT. NIGHTCLUB - DAY

Detective Emery and his partner enter the nightclub. They stop at the hostess. They flash their badges.

DETECTIVE EMERY

We're looking for someone who knows Jacob Bellows.

HOSTESS

I'm sorry. I'm new. You should talk to Chris.

DETECTIVE LECOUR

Who's Chris?

HOSTESS

The bartender.

She points in the direction of the bar.

DETECTIVE EMERY

Thank you.

They head for the bar.

INT. BAR - DAY

Chris is preparing the bar for the day's shift. The detectives approach.

CHRIS

The bar ain't open for another half hour gentlemen, sorry.

The detectives flash their badges.

DETECTIVE EMERY
Do you know a Jacob Bellows?

CHRIS
Yeah. He plays here with his wife
one night a week.

DETECTIVE LECOUR
Plays?

CHRIS
Like music. They're the
entertainment. Not bad but I heard
he lost his touch some time ago.
He in some kind of trouble?

DETECTIVE LECOUR
You ever see any fights or
arguments between Mr. and Mrs
Bellows.

CHRIS
I don't know if I should be
talking to you.

DETECTIVE LECOUR
Why's that?

Chris remains silent.

DETECTIVE EMERY
Listen here Chris is it. Mrs.
Bellows is missing, a neighbor
reported them fighting. We're just
trying to find out what happened
that's all.

CHRIS
Josephine, I mean Mrs. Bellows.

Chris looks around the bar for eavesdroppers.

CHRIS (CONT'D)
Well just the other night Jacob
came storming out the back. We
heard him yelling out here.

DETECTIVE EMERY
We?

CHRIS
Me and Katy, their daughter. I
don't know what happened but
Josephine grabbed Katy in a hurry
(MORE)

CHRIS (CONT'D)
and left after that. She looked a
little shaken up.

DETECTIVE LECOUR
Did you ever see Mr. Bellows put
his hands on Mrs. Bellows?

CHRIS
No I never seen it but....

DETECTIVE EMERY
But what?

CHRIS
Well he was known for being the
jealous type. I heard he fired his
bassist cause he thought there's
something going on between him and
Josephine.

DETECTIVE EMERY
What's the bassist name?

CHRIS
Max. That's all I know but he
plays at a small club over by
Dauphine called Starlight.

INT. DETECTIVE'S CAR - AFTERNOON

Detective Emery drive while Detective LeCour is on the
phone. Detective Emery gazes outside while driving.

DETECTIVE LECOUR
Is the pattern consistent? Any
signs of a struggle? Thanks Bobby,
we'll be by there soon.

Detective LeCour hangs up his phone.

DETECTIVE LECOUR (CONT'D)
Well, they found traces of blood
and spatter patterns on the bridge
nearby.

Detective Emery hears his partner but continues to gaze
outside. He spots a young girl holding a balloon. She walks
along joyfully holding her mother's hand. Detective Emery
smiles to himself.

DETECTIVE LECOUR (CONT'D)
Jimmy, Jimmy!

Detective Emery turns forward and jams on the brakes narrowly hitting the car in front of him.

DETECTIVE LECOUR (CONT'D)
Jimmy, you alright?

DETECTIVE EMERY
Yeah sorry, I was...I'm sorry.

Detective Emery slowly pulls off. Detective LeCour looks cautiously at his partner.

EXT. CLUB STARLIGHT - AFTERNOON

The two detectives pull up in front of the club. They exit the car. Detective Emery opens the club door.

INT. CLUB STARLIGHT - AFTERNOON

The detectives enter the club. They stop at the hostess. The sound of a bass emanates from the rear of the club. The men flash their badges.

DETECTIVE EMERY
We're looking for...

Detective Emery hears the bass and notices Max practicing in the back of the club. He motions for LeCour to follow.

INT. NIGHTCLUB REAR - AFTERNOON

Max sits on the edge of the stage practicing a few chords with another man who snaps to the rhythm. He notices the detectives approach. The detectives flash their badges. Max motions for his friend to leave.

DETECTIVE EMERY
Are you Max?

MAX
Yeah. How can I help you cats?

DETECTIVE EMERY
We'd like to ask you a few questions about Mr. And Mrs. Jacob Bellows.

MAX
Have a seat.

The detectives sit.

MAX (CONT'D)
What'd you cats like to know.

DETECTIVE LECOUR
We heard Mr. Bellows fired you recently.

MAX
Fired. Shit. I left that cat.

DETECTIVE EMERY
What was the problem?

MAX
Jacob had been coming up short on his promises. In this business your word and your skills is all ya got.

DETECTIVE LECOUR
We heard he fired you cause you were having an affair with his wife.

MAX
What, me. Shit. Josephine was a fine bird, but doing her. Shit. I couldn't afford her anyway the way Jacob paid.

DETECTIVE EMERY
Afford her?

MAX
Oh you ain't know. Yeah. Josephine grew up in the Ville. Good ole lady of the night. Jacob found her singing by there one night on the street and convinced her to work with him. Got her pregnant. I think to keep her, the man ain't that good a musician. I always thought she resented him, but she loves that little girl. She loves that little girl more than anything.

DETECTIVE LECOUR
Have you ever know her to just leave?

MAX
Without Katy. I can't see that. Like I said she loves that girl.

DETECTIVE EMERY

How about Mr. Bellows? How does he
get along with the girl?

MAX

I don't know. I don't think they
close though. You know Katy only
talks to her mamma.

EXT. STREET MARKET - AFTERNOON

Katy walks along the street smiling at the different
merchants. She comes to a cotton candy machine. She looks at
it with a big grin. The COTTON CANDY MERCHANT sees Katy.

COTTON CANDY MERCHANT

Would you like some, little lady.
Only one dollar.

Katy frowns thinking she has no money. She smiles
remembering she has money for Jacob's rum. She pulls out a
dollar and hands it to the merchant. The merchant hands a
fresh roll of cotton candy to Katy. Katy smiles and walks
away.

Katy walks along enjoying her cotton candy. She looks at the
jewelry in the windows. There are things that remind her of
the things her mom wore. She continues along looking around.
She spots a mime across the street. She puts on a big smile.
She takes a big piece of her cotton candy and crosses
between two parked cars, making her way to the mime.

Just as she passes between the cars the crowd surrounding
the mime cheers. Katy looks and excitedly starts to run. She
gets into the middle of the street when... A car screeches
to a halt inches from her. She turns like a deer caught in
headlights. The driver leans out of the window.

DRIVER

Get the hell out the way kid!

Katy walks slowly toward the curb still a little shocked.
She watches the car continue on. The crowd around the mime
cheers again. Katy returns her focus to the mime. The mime
is pretending to be behind a wall as Katy approaches. He
walks along the imaginary wall ending in front of Katy.

NUTS MERCHANT (O.S.)

Hey little girl.

Katy turns toward the voice. The mime pretends to break down
the wall as Katy walks over to the voice.

NUTS MERCHANT
Ain't you Josephine's daughter.

Katy smiles and shakes her head yes.

NUTS MERCHANT (CONT'D)
I thought so. You're beautiful
just like your momma. Where's is
she today?

Katy's expression changes. She shrugs her shoulders.

NUTS MERCHANT (CONT'D)
Is she alright?

Katy shrugs her shoulders. The merchant puts on a grin.

NUTS MERCHANT (CONT'D)
Well don't you worry yourself. Ya
momma's a good woman. Been coming
here for many years. A fine woman
indeed.

He reaches behind his counter and pulls out a small bag of
nuts. He hands it to Katy.

NUTS MERCHANT (CONT'D)
Here, you go on and take this.
Give this to your momma when you
see her. You be careful out there
ya hear.

Katy smiles and nods her head yes. She grabs the nuts a
continues down the street.

EXT. STREET MARKET - AFTERNOON

Katy's walk along eating her cotton candy. She crosses an
intersection. When she gets to the other side she stops. She
looks all around her. She hears a voice singing. A familiar
voice.

She walks around searching for the source of the familiar
voice. She wears an excited smile. She pushes through people
to get to the source. She looks up. Through the moving crowd
she sees a woman. The woman turns around, it's Josephine.

She smiles at Katy. Katy drops her cotton candy and the
nuts. She excitedly rushes to her mother. She pushes people
aside to get through. When she gets to Josephine she taps
her leg.

KATY
Momma.

The woman turns around. It's not Josephine.

FAKE JOSEPHINE

Don't put your dirty hands on my
dress you little vagrant. Go on
now get.

Katy's mood drops. She begins to cry. She turns and runs
off.

EXT. BRIDGE CRIME SCENE - AFTERNOON

The detectives enter the taped area. Officers line the
perimeter. The Medical Examiner is close to the rail looking
over blood splatters on the railing. The detectives walk
over looking at the blood. The ME looks up.

MEDICAL EXAMINER

We've got splatter patterns
against the rail and in this area
here. Something funny though.

The ME stands and walks a few paces back.

MEDICAL EXAMINER (CONT'D)

Here we have a blood pattern every
few feet. We're checking it too.

Detective LeCour looks at Detective Emery.

DETECTIVE LECOUR

Thanks Bobby.

He pats the ME on the shoulder. The ME walks off. Detective
Emery remains in thought.

(DETECTIVE LECOUR)

What'd you think?

DETECTIVE EMERY

What was the weather like last night?

DETECTIVE LECOUR

Hot and foggy.

Detective Emery looks around the crime scene.

DETECTIVE EMERY

I bet she didn't see him coming.
He said they had a big fight,
right.

DETECTIVE LECOUR

Right.

DETECTIVE EMERY
What'd you think they fought over.

DETECTIVE LECOUR
I don't know, money.

DETECTIVE EMERY
What did that bartender say about
him.

Detective LeCour flips through his pad.

DETECTIVE LECOUR
Known for being the jealous type.

DETECTIVE EMERY
And that bassist said she was a
working girl?

DETECTIVE LECOUR
Yeah.

DETECTIVE EMERY
What if he caught her working.
Found her in bed or something.
They argue. The neighbor hears it.
They fight on out into the street.
He picks up a pipe and chases her.

He points down to the blood patterns.

DETECTIVE EMERY (CONT'D)
He steps on a piece of glass. She
runs off into the fog.

He walks over toward the spatter of blood on the rail.

DETECTIVE EMERY (CONT'D)
She stops here, thinking she's
lost him. She can't see cause of
the fog.

Detective Emery walks back over to the patterns of blood.

DETECTIVE EMERY (CONT'D)
He sneaks up on her in the fog.
When he gets close, wack.

Detective Emery does the motion.

DETECTIVE EMERY (CONT'D)
She falls here. He hits her again
and again.

He points to the other blood splatters. As he looks around

he sees wedged in the bottom of the rail an overlooked cigarette.

He pulls out a handkerchief and picks it up. It has red lip stick on it. He shows it to Detective LeCour from where he stands. Detective Emery motions to an ME assistant.

DETECTIVE EMERY (CONT'D)

Take this to the lab.

The ME assistant takes the cigarette and places it in an evidence bag. Detective Emery looks at the scene.

DETECTIVE EMERY (CONT'D)

He strips her, picks her up and tosses her over the side followed by the murder weapon. The clothes however.

Detective Emery walks over to his partner. He removes a pack of cigarettes from his pocket.

DETECTIVE LECOUR

Nice theory. If the test result match, we might just have a case, or if we can find those clothes.

Detective LeCour lights his partner's cigarette.

DETECTIVE EMERY

The girl knows something.

DETECTIVE LECOUR

Whoa Jimmy, the Captain will be all over our ass if we talk to a minor without parental consent. After that last lawsuit, Department's been cracking down. Forget it.

Detective Emery blows smoke in Detective LeCour's face. He waves the smoke away.

DETECTIVE LECOUR (CONT'D)

No Jimmy. Forget it. I won't lose my badge for you.

Detective Emery smiles at his partner.

DETECTIVE EMERY

No, no, I know. We'll go down to the Ville and ask some questions tomorrow. I'm hungry let's get something to eat.

Detective LeCour half smiles at his partner.

DETECTIVE LECOUR
Yeah alright. Hey let's go to
Dooky's. I can go for some of
their gumbo.

INT. DINER - EVENING

Detective Emery and LeCour are seated at a diner booth.
Detective LeCour finishes the last couple bites of his food.
Detective Emery smokes a cigarette over an empty plate.
Detective LeCour burps.

DETECTIVE LECOUR
(to waitress)
Excuse me.
(to Detective Emery)
It ain't gumbo but it'll do.

Detective Emery smiles. The waitress grabs the two plates.

WAITRESS
Can I get you gentlemen some
coffee?

DETECTIVE LECOUR
No thank you darling.

DETECTIVE EMERY
I'll have some.

She smiles and walks away.

DETECTIVE LECOUR
You know if your theory turns out
to be right. It'll be one of the
most brutal murder cases in this
ward for some time. You'll be on
the evening news.

They laugh a little.

DETECTIVE LECOUR (CONT'D)
Ah hell we ain't got bupkis til
them tests come back.

The waitress returns with a cup of coffee.

DETECTIVE EMERY
Thank you.

The waitress leaves.

DETECTIVE EMERY (CONT'D)
There's something about that
little girl.

DETECTIVE LECOUR
Jimmy I thought...

DETECTIVE EMERY
I know, I know. But earlier I seen
something in her eyes Frank. I
know she knows what happen. I
think she's scared.

DETECTIVE LECOUR
Of course she's scared. Her father
killed her mother. That would
scare me too.

DETECTIVE EMERY
No not like that. It was something
else.

DETECTIVE LECOUR
Jimmy you not making this personal
are you.

DETECTIVE EMERY
What are you talking about?

DETECTIVE LECOUR
Listen, I know it's been hard for
you since Joanne and Denise died
but you can't bring them back no
matter who you save Jimmy. You got
to let it go.

Detective Emery smokes his cigarette. The waitress returns
with the check. Detective Emery reaches for it but Detective
LeCour grabs it first.

DETECTIVE LECOUR (CONT'D)
I got this one.

Detective LeCour pulls out his wallet and drops some cash on
the table.

DETECTIVE LECOUR (CONT'D)
Come on let's go Gwen made a
meatloaf.

Detective Emery puts out his cigarette.

DETECTIVE EMERY
Why did you just eat?

DETECTIVE LECOUR
You ever had Gwen's meatloaf?

EXT. DETECTIVE LECOUR'S HOUSE - EVENING

The car pulls up in front.

INT. DETECTIVE'S CAR - EVENING

Detective LeCour opens the door.

DETECTIVE LECOUR
You wanna come in? Maybe a bite to eat.

Detective LeCour laughs. Detective Emery smiles. Detective LeCour exits and closes the car door to leave.

DETECTIVE LECOUR (CONT'D)
Alright Jimmy I'll see you in the morning.

DETECTIVE EMERY
Yeah.

DETECTIVE LECOUR
Hey Jimmy. Go home. Get some rest.

DETECTIVE EMERY
Yeah.

EXT. DETECTIVE LECOUR'S HOUSE - EVENING

Detective LeCour turns around and enters his house.

INT. DETECTIVE'S CAR - EVENING

Detective Emery watches for his partner to enter his home. He opens the glove compartment and removes a flask. He pulls a pill bottle from his inside pocket. He takes out two pills and washes it down with the contents of the flask. He returns the flask to the glove compartment and drives off.

INT. DETECTIVE EMERY'S HOUSE - EVENING

The sound of keys in the front door. Detective Emery enters his home. He tosses his keys into a small dish placed on a table near the door. He turns on a small lamp there as well. He grabs mail from the floor and tosses it on top of a large pile of unread mail on the coffee table. A few old rocks glasses sit on the table. Detective Emery takes off his coat and tosses it on a nearby chair.

INT. DETECTIVE EMERY'S HOUSE, HALLWAY - CONTINUOUS

Detective Emery walks past a table lined with photos. The photos are of a young girl, JOANNE EMERY, with brown hair and broad smile. She poses in a traditional school photo. The next photo is of a beautiful brunette, DENISE EMERY, in a Caribbean hat and tropical setting, smiling broadly. The third photo is a family photo of them all.

INT. DETECTIVE EMERY'S HOUSE, BATHROOM - CONTINUOUS

Detective Emery enters the bathroom and turns on the faucet. He splashes some water on his face. He stares at himself in the mirror. He splashes more water on his face.

DENISE EMERY (O.S.)
Joanne darling, it's time for bed!

JOANNE EMERY (O.S.)
Just a little longer, momma.

Detective Emery looks at himself in the mirror. He then looks over his shoulder.

DENISE EMERY (O.S.)
Not tonight sugar. Come on now.

JOANNE EMERY (O.S.)
Alright momma.

Detective Emery grabs a nearby towel to dry his face and slowly leaves the bathroom following the voices.

INT. DETECTIVE EMERY'S HOUSE, HALLWAY - EVENING

Detective Emery walks down the hallway listening to the voices.

DENISE EMERY (O.S.)
Go on get in bed and Momma'll sing
you a song. Would you like that?

JOANNE EMERY (O.S.)
Yes momma.

Detective Emery comes to the doorway from where the voices emanate. He peeks his head inside.

INT. JOANNE EMERY'S ROOM - CONTINUOUS

Detective Emery sees his wife and daughter.

DENISE EMERY
Alright sugar.

Denise Emery sings a lullaby, the same lullaby Josephine sang to Katy.

INT. DETECTIVE EMERY'S HOUSE, HALLWAY - CONTINUOUS

Detective Emery places his back against the wall and his hand over his mouth. His eyes tear. He slides to the floor. Denise Emery's lullaby is still heard. Detective Emery gets up and heads down the hall.

INT. DETECTIVE EMERY'S HOUSE, KITCHEN - CONTINUOUS

Detective Emery opens a cabinet over the sink. He removes a rocks glass. He opens another cabinet under the sink and removes a bottle of Scotch. He pours a little more than a shot's worth and tosses it back. He takes a deep breath. He opens another cabinet. He removes a pill bottle. He pops a hand full of pills. He pours another shot. He pauses before taking the next shot to wash down the pills. He stays silent for a moment. He exits the kitchen wiping his face.

INT. DETECTIVE EMERY'S HOUSE, LIVING ROOM - EVENING

Detective Emery sits on his couch. He clears some space from the coffee table, pours another drink and sets down the bottle. He digs through the couch cushions for the TV remote. He turns on the TV, sips his drink and sits back.

TELEVISION

....Hey Charlie....Looking for an angled face beauty call.... (west Indian accent) eight hundred we know for your psychic advice, see the future, understand the past...And in our top story. A young woman was found brutally beaten this morning.

Detective Emery stares at the TV.

TELEVISION (CONT'D)

She was found with her face badly beaten and naked in the 10th ward. Sources say the police have been unable to identify the woman and have no suspects at this time.

Detective Emery turns off the TV. He puts down his drink, grabs his jacket and keys and leaves.

INT. DETECTIVE'S CAR - EVENING

Detective Emery sits in his car across the street from Jacob's home on stakeout. There are no lights on in the house. He lights a cigarette.

EXT. JACOB'S HOME - EVENING

A car pulls in front. Jacob exits the car. He looks upset. He opens the trunk and removes the crate and stand. He grabs the piano from the back seat and carries into the door and inside.

INT. DETECTIVE'S CAR - EVENING

Detective Emery watches from his car.

EXT. JACOB'S HOME - EVENING

A moment later a still upset Jacob exits the house with a white plastic bag. He walks over to the trash curbside. He tosses the bag in a can and kicks the can. He slams the lid on top and storms back inside. Detective Emery exits his car. He walks over to the trash and open the lid. He opens the plastic bag.

DETECTIVE EMERY

Ow!

Detective Emery cuts himself on a piece of glass. He carefully digs through and removes a photograph. It's the picture of Josephine at the beach. He looks intently at the photo. She looks similar to his wife. He notices her manicured feet. Detective Emery stands staring at the photo in a daze of sorts.

INT. DETECTIVE LECOUR'S HOUSE, BEDROOM, DAYDREAM - NIGHT

Denise Emery playfully hits Detective Emery with a pillow.

DENISE EMERY

Oh stops it James.

EXT. JACOB'S HOME - EVENING

Detective Emery awakens from his gaze. He heads to his car and pulls off. Jacob opens his front door. He watches Detective Emery pull off. He closes the door behind him and walks in the opposite direction.

INT. NIGHTCLUB - EVENING

Jacob enters the club. He walks past the hostess straight to the bar. Chris works behind the bar. Jacob takes a seat. Chris notices Jacob but is surprised to see him.

CHRIS

Hey Jacob. What'll it be? The usual?

JACOB

Yeah.

Chris steps away and return with a glass. He places the glass in front of Jacob and pours a little rum. Under the glass is a small bag of white powder with a pentagram on it. Jacob reaches into his pocket to get some money. Chris puts his hand up.

CHRIS

On me.

Jacob nods his head in thanks. He sips his drink and slips the bag into his pocket.

The television plays in the background. Chris turns to watch the television. Chris nervously looks at Jacob.

CHRIS (CONT'D)

Jacob.

JACOB

Yeah.

CHRIS

Well...

JACOB

What is it?

CHRIS

Well, there were some detectives here asking questions about you earlier. Jacob straightens up.

JACOB

What kind of questions?

CHRIS

That asked about you and Josephine. They said she was missing and you might had something to do with it.

Jacob sips his drink.

JACOB
They said that. What did you say?

CHRIS
Oh I ain't told them nothing.

JACOB
Nothing.

CHRIS
Nothing at all. Jacob tosses back
his drink.

He quickly reaches over the bar and grabs Chris by the collar.

JACOB
You best not told them nothing.
I'll find out one way or another.
And when I do.

He releases his grip on Chris. He pushes the glass on the table onto the floor and walks out.

EXT. STREETS - EVENING

The streets have quieted some. Fewer people walk about. Some people pass an alley. The faint sound of crying is heard.

EXT. ALLEY - EVENING

Katy sits crying in a dimly lit alley. She feels truly alone for the first time. As Katy cries the cat comes and rubs up against her leg. It purrs loudly. Katy begins to stop crying. She pets the cat. She notices the cat's collar.

Hanging at the bottom sits a charm. It is the same as Josephine's amulet. Katy looks at it for a moment. Suddenly a loud noise is heard coming from the shadows.

The cat runs off. Katy remains still, staring into the shadows. From the shadows emerges an old woman with a cane. She walks toward Katy.

OLD WOMAN
Celia, is that you.

The woman walks toward Katy.

OLD WOMAN (CONT'D)
Celia, that is you. I recognize
you.

Katy shakes her head.

OLD WOMAN (CONT'D)
Celia why you walking away.

Katy shakes her head and walks backward.

OLD WOMAN (CONT'D)
It's grandmomma baby.

Katy's back hits the wall. The old woman comes closer.

KATY
No! Stop!

The old woman stops her approach.

KATY (CONT'D)
I'm, I'm not Celia.

OLD WOMAN
Oh I'm sorry baby I thought you
were my granddaughter Celia.

The old woman pats Katy on the face.

OLD WOMAN (CONT'D)
Your beautiful just like my Celia.
Beautiful, and such a sweet voice.

The old woman walks away. Katy holds her head in her hands. She looks out into the street. Things appear with more sharpness. Katy turns and exits the alley.

EXT. STREETS- EVENING

Katy walks along the once busy market street. Some shoppers still walk about. Shop keepers begin to lock doors and close gates. Katy walks in a daze. She stops for a moment and looks at her feet.

Feeling unusually uncomfortable in her shoes she takes them off and wiggles her toes. She smiles and walks along carrying her shoes in one in each hand. She stops at a store window and looks at her reflection. She puts down her shoes and begins to fix her hair. She wipes the dirt from her face and pulls her hair back truly revealing her beautiful face and mesmerizing eyes. She stares at herself for a moment. She then adjusts her vision to a bracelet in the store window.

It is not expensive but reminds Katy of one her mother wore. She looks at it intently. She blinks. It's gone. Katy's look

turns puzzled. She looks at her wrist and there is the bracelet.

The sound of a bicycle bell rings a distance away but closing. Katy hears the bell and looks on further down the street. A bicycle delivery boy rings his bell to alert shoppers. Katy continues looking at her wrist as the delivery boy gets closer, still ringing his bell. Katy turns toward the passing delivery boy. He smiles at her. Her eyes glow red.

The delivery boy gets distracted at the sight of Katy's eyes. He loses control of his bike. The back wheel flies up into the air. The delivery boy gets launched from his seat into mid air. Katy, watching this unfold, drops her hands to her side and closes her eyes. Suddenly time stops.

Katy opens her eyes. She looks all around her. The cars have stopped moving. Pedestrians stay frozen mid stride. The clock upon a nearby building no longer counts away. Katy slowly realizes what she's done. She looks back to the delivery boy frozen in mid air. She walks to him. She grabs him and lies him down on the ground gently behind the falling bike. She leans over him. Time returns to normal. The boy jolts from the shock just as the bike crashes down behind him.

DELIVERY BOY

What. What the...what happened.

Katy smiles at the boy. She wipes his face a bit.

KATY

You're alright. Just a bit dirty.

She rises and walks away in the opposite direction. The delivery boy remains on the floor still unsure of what just happened. He looks over toward the store window and sees Katy's shoes left lying there.

EXT. RED LIGHT DISTRICT - EVENING

Katy walks down the sidewalk, watching all who watch her. A familiar woman, Dominique, watches Katy from across the street. Katy looks at her. Dominique smiles. Katy keeps walking.

Women dance seductively in windows. Some smoke cigarettes outside wooing men to join them. The sound of jazz music, laughter and moaning can be heard coming from everywhere. A loud scream comes from behind Katy.

She jumps and turns to investigate. A woman laughing runs from a storefront followed by an equally happy soldier. She

turns back around and is startled by a man standing directly in front of her.

The man is dressed in rags and thrown together wears. His clothes are dirty as are his face and hair. His eyes have no pupils and are all white. Katy slowly backs away from the scary BLIND MAN.

BLIND MAN

Lost child? Come I'll show you the way.

He extends his arms toward Katy. On his hand is a tattoo of a skull but Katy doesn't notice. She is too frightened to move. His arms get closer to Katy. Closer. Suddenly another man and woman loudly exit the nearby store front.

She turns toward the ruckus. When she turns back the man is gone. Katy frighteningly looks around but only to find no man.

EXT. RED LIGHT DISTRICT - EVENING

Katy slowly starts walking away. Across the street pulls up Detective Emery. He parks and exits his car. Katy recognizes the detective as he exits his car.

He looks around first, not noticing Katy, before walking toward the nearest group of girls. Detective Emery pulls out the picture of Josephine. He shows it to some of the working girls out on the street.

DETECTIVE EMERY

Any you ladies know this girl?

They shakes their heads no. He approaches a few more.

DETECTIVE EMERY (CONT'D)

How 'bout you. You know this girl.

They shake their head no as well.

DOMINIQUE (O.S.)

I know that girl.

Detective Emery looks for the source of the voice. Standing alongside a beam smoking a cigarette and barely wearing a robe stands Dominique.

DOMINIQUE

I know the girl you look for.

Detective Emery smiles.

DETECTIVE EMERY
You got x-ray vision to see this
picture from over there.

DOMINIQUE
You're looking for Josephine
aren't you.

Detective Emery stops smiling.

DETECTIVE EMERY
How do you know Josephine?

DOMINIQUE
Would you like a drink Detective?

Dominique turns and enters the store front. Detective Emery follows.

INT. DOMINIQUE'S PLACE - EVENING

Dominique and Detective Emery enter. Dominique heads to a small bar off to the side.

DOMINIQUE
Scotch Detective?

Detective Emery smirks and nods. He looks around.

DETECTIVE EMERY
So how is it you know Josephine
Bellows?

Dominique pours two glasses of scotch straight up. She hands one to Detective Emery. She sits and offers him the same. He sits.

DOMINIQUE
Have you got a cigarette?

Detective Emery removes the pack from his inside pocket and passes a cigarette to Dominique.

DETECTIVE EMERY
She a friend of yours?

Dominique lights her cigarette.

DOMINIQUE
A sister of sorts.

DETECTIVE EMERY
So she was a prostitute

DOMINIQUE
That sounds so brutish.

Detective Emery smiles, sips his scotch and looks around again noticing a veiled walkway off toward the rear of the room.

DETECTIVE EMERY
How long did she work for you?

Dominique smiles.

DOMINIQUE
Do you believe in magic Detective?

DETECTIVE EMERY
What sort of magic?

DOMINIQUE
Dark magic, the magic to see wicked things. Do you Detective?

Detective Emery pauses and looks at Dominique.

DETECTIVE EMERY
What are you talking about?

DOMINIQUE
Some say that some dark magic can grab the soul of a man. Make him empty. And only the witch that cursed him can make him whole again.

DETECTIVE EMERY
I don't believe in witches or magic.

DOMINIQUE
You should.

Detective Emery tosses back his drink and places the glass on a nearby table. He stands to leave.

DETECTIVE EMERY
Thank you for the drink, but I suggest you lay off the scotch a bit.

He turns to leave.

DOMINIQUE
Death is not the end, James.

Detective Emery turns toward her. Dominique quickly rises and gets very close to Detective Emery.

DOMINIQUE (CONT'D)

It is only another place. A better place.

(whispers in his ear)

You cannot change what is to be.

Dominique kisses his cheek and looks him straight in the eyes. Detective Emery slowly backs away. Dominique's eyes glow red with seductiveness. Detective Emery blinks and for moment sees another pair of eyes with the same seductive glow. Detective Emery stumbles his way out of the door clearly shaken.

EXT. DOMINIQUE'S PLACE - EVENING

Detective runs to his car. He gets in and speeds off.

INT. DETECTIVE'S CAR - EVENING

Detective Emery races through the streets. His eyes getting hazy, he swerves through traffic. He wipes his ear. It's bleeding.

He sees an oncoming car's headlights. The brights lights flash. Detective Emery sees a pair of glowing eyes, then car headlights again. He quickly jerks the wheel. He rear ends the car in the next lane forcing him back into oncoming traffic.

His car enters the oncoming lane. A truck approaches fast. Detective Emery is losing consciousness. The car continues across the lane. The truck grows closer. Closer. He spins his wheel hard. The truck races past nearly hitting the car. The car veers off the road, spinning as it comes to a stop.

The car sits just off the road. Detective Emery slowly opens the car door, slowly climbing out. He is bleeding slightly from the head and ear. He leans up against the car and reaches inside his jacket for his cigarettes. He painfully pulls one out realizing that his shoulder was also hurt a little. He pats himself down for a lighter only not to find one.

DETECTIVE EMERY

Damn.

EXT. DETECTIVE EMERY'S HOUSE - EVENING

Detective Emery slowly makes his way to his front door. He reaches into his pocket, removes his keys and opens the door.

INT. DETECTIVE EMERY'S HOUSE - EVENING

Detective Emery enters his home but doesn't bother to turn on the light. He tosses his keys in the dish but misses. He continues on to his bedroom.

INT. DETECTIVE EMERY'S HOUSE, BEDROOM - EVENING

Detective Emery walks into his bedroom, he starts to remove his jacket but it becomes too painful. He lies back on his bed and closes his eyes. A clock on the nightstand reads 7PM.

INT. DETECTIVE EMERY'S HOUSE, BEDROOM - NIGHT

The clock now reads 9PM. Detective Emery abruptly awakens from his sleep. He sits up in bed. He removes his gun and holster from his back and rubs the sore spot from sleeping on them. He walks out of the bedroom toward the bathroom.

INT. DETECTIVE EMERY'S HOUSE, BATHROOM - NIGHT

Detective Emery places his gun on the toilet. He painfully removes his shirt and pants. He tosses them to the side. He leans into the shower and turns on the water. He drops his draws and gets in the shower. Detective Emery stands beneath the shower allowing the water to rush off of his head. He closes his eyes.

INT. JOANNE EMERY'S ROOM, DREAM - DAY

Joanne sits on the floor playing with one of her dolls. She turns toward Detective Emery who stands in the doorway.

JOANNE EMERY

Hi daddy. You wanna play with me?

Detective Emery smiles.

DETECTIVE EMERY

Sure baby.

INT. DETECTIVE EMERY'S HOUSE, BATHROOM - NIGHT

Detective Emery cries beneath the water. Detective Emery turns off the water. He extends his arm outside the shower and grabs the nearest towel. He dries himself off in the

shower, wraps himself in the towel and steps out. He rubs his shoulder as he walks to the sink.

He opens the mirror cabinet and removes an aspirin bottle. He closes the cabinet. A shadow darts past the doorway. Detective Emery catches a glimpse in the mirror. He turns toward the door. He grabs his gun from the toilet. He removes it from his holster. He slowly walks toward the bathroom door, gun ready.

INT. DETECTIVE EMERY'S HOUSE, HALLWAY - NIGHT

Gun first, Detective Emery walks into the hall. He looks left and sees nothing he turns right and catches another glimpse of the shadow darting into his bedroom. He slowly walks down the hall. When he gets to his doorway he leans up against the wall preparing to pounce.

INT. DETECTIVE EMERY'S HOUSE, BEDROOM - NIGHT

Detective Emery jumps into the doorway gun first, only there is no one there. He looks all around the room. Nothing. He puts his gun down. He notices the jewelry box on his wife's vanity opened.

He looks around again then walks toward the vanity. He picks up the jewelry box. On its side is a knob. Detective Emery turns the knob. Music begins to play. He smiles. Inside the box is a small mirror. He looks in it and behind him sees his wife. He turns suddenly dropping the box. No one is there.

As he bends down to pick up the jewelry box he notices a false floor has shifted. He stands with box in hand and removes the false floor. Inside is an amulet, the same as the one worn by Josephine. Detective Emery places the box back on the vanity and holds up the amulet.

I/E. DIANE LEOAF'S HOUSE - NIGHT

The sound of knocking is heard a DIANE LEOAF walks through her home toward the front door.

DIANE LEOAF

Who the devil could that be at
this hour.

DIANE LEOAF opens the door.

DIANE LEOAF (CONT'D)

This better be good. What can I
...

Detective Emery turns around.

DIANE LEOAF (CONT'D)
Jimmy. How..how are you. I haven't
seen you since the funeral. What
are you doing here?

DETECTIVE EMERY
I'm sorry to bother you Diane can
I come in a minute?

DIANE LEOAF
Yes of course come in.

She opens the door fully and lets him in.

INT. DIANE LEOAF'S HOUSE - NIGHT

She shuts the door behind him.

DIANE LEOAF
Can I get you something?

DETECTIVE EMERY
No thanks, I won't be long.

Detective Emery pulls the amulet out of his pocket and holds
it up.

DETECTIVE EMERY (CONT'D)
Have you ever seen this?

Diane looks at the amulet.

DIANE LEOAF
It doesn't look familiar. Let me
see.

Diane takes the amulet and examines it carefully.

DETECTIVE EMERY
I found it in Denise's jewelry
box.

DIANE LEOAF
Well I don't know every piece of
jewelry my sister owned. What's
makes this so special.

DETECTIVE EMERY
She had it hidden inside her
jewelry box.

DIANE LEOAF
Maybe it was something from
college.

DETECTIVE EMERY
Why wouldn't she tell me about it?

DIANE LEOAF
I don't know. You know, I think
I've seen this or something like
it down in the quarter. One of
those little trinket voodoo shops
you know.

Detective Emery's eyes widen. She hands it back to Detective
Emery.

DIANE LEOAF (CONT'D)
But I don't know why Denise had
it. Are you sure you're alright?

DETECTIVE EMERY
Yeah. Thanks Diane. I'm gonna go.

DIANE LEOAF
Stay awhile Jimmy, it's been so
long.

DETECTIVE EMERY
No I have go. It was good seeing
you.

She kisses Jimmy on the cheek.

DIANE LEOAF
It was good seeing you too. Take
care of yourself.

Detective Emery opens the door.

DETECTIVE EMERY
Thanks again. Good night.

EXT. DIANE LEOAF'S HOUSE - NIGHT

Detective Emery leaves the house. Diane watches for a moment
then closes the door.

EXT. FRENCH QUARTERS - NIGHT

Detective Emery pulls up in his car, cuts off the lights.

INT. DETECTIVE'S CAR - NIGHT

Detective Emery pulls out the amulet. He simultaneously

looks at a photo of his wife and daughter from his wallet. His eyes begin to well up. He wipes them and opens the glove compartment.

He grabs his flask and opens it. He takes a breath. Just as he puts the flask to his lips a cat jumps on the hood of his car, frightening him a little.

DETECTIVE EMERY

Jesus!

Detective Emery looks at the cat. He notices the cat's collar. Hanging from beneath its neck is a charm identical to his wife's amulet. He slowly begins to open his car door.

DETECTIVE EMERY (CONT'D)

Hey there fella. What you got there?

EXT. FRENCH QUARTERS - NIGHT

Detective Emery slowly exits the car careful not to make any sudden movements.

DETECTIVE EMERY

Hey fella come, come here.

As Detective Emery approaches the cat it takes off down the street. Detective Emery chases the cat. The cat rounds the corner followed as close as possible by Detective Emery. The cat jumps on the hood of a car and dashes across the street. Detective Emery still follows.

EXT. FRENCH QUARTERS, ALLEY - NIGHT

The cat jumps a number of trash cans and darts down an alley. Detective Emery chases but stumbles over a trash can and falls to the ground. He sees the cat continue down the alley. The cat stops. It turns and looks and Detective Emery, waiting.

Detective Emery looks at the cat oddly. He quickly stands up and continues to chase the cat. The cat runs on.

EXT. FRENCH QUARTERS, STREET - NIGHT

The cat quickly emerges from the alley, followed by a winded Detective Emery. The cat darts into a familiar fence. The cat stops and purrs next to two legs seated on the front stoop. Two arms grab the animal. They belong to Madame Marie.

MADAME MARIE

Come Pharaoh come.

Detective Emery, exhausted, rounds the main fence. He catches his breath as he talks.

DETECTIVE EMERY

Excuse me ma'am, is this your cat?

MADAME MARIE

Yes, this is Pharaoh.

DETECTIVE EMERY

The charm around his neck. Do you know what it means?

She smiles.

MADAME MARIE

That is a magic symbol.

DETECTIVE EMERY

What do you mean magic?

MADAME MARIE

Protection spell. Ward off all tings bad if used properly.

DETECTIVE EMERY

What do you mean spell? Are you talking about voodoo?

MADAME MARIE

I'm saying magic. Black magic.

DETECTIVE EMERY

I don't understand. He pulls out his wife's amulet.

DETECTIVE EMERY (CONT'D)

I found this in my wife's jewelry box.

He hands it to Madame Marie.

MADAME MARIE

This belong to your wife?

DETECTIVE EMERY

I believe so. She kept it hidden. I don't know why.

MADAME MARIE

She felt no need for protection
anymore. You were her protection.

DETECTIVE EMERY

But I couldn't protect her or my
daughter. They're dead
because.....

MADAME MARIE

Death is not the end.

DETECTIVE EMERY

What?

MADAME MARIE

Not for a witch.

DETECTIVE EMERY

Are you saying my wife was a
witch. I don't believe you. That's
crazy. My wife couldn't be no
witch. There's no such thing.

MADAME MARIE

You will believe. You will soon
believe.

Detective Emery takes the amulet back and walks away. Madame
Marie sits petting Pharaoh and smiling.

MADAME MARIE (CONT'D)

You will soon believe.

INT. DETECTIVE'S CAR - NIGHT

Detective Emery sits in his car before starting it. He looks
closely at the amulet. Clenching it in his fist.

DETECTIVE EMERY

Death is not the end, huh.

He starts his car and puts it in gear. He heads for the
light, which is green. He goes through when.... A car
smashes into his car.

INT. DETECTIVE LECOUR'S HOUSE, BEDROOM - NIGHT

It's dark. The phone rings. A light switches on. Detective
LeCour lies in bed with his wife. He reaches for the phone.

DETECTIVE LECOUR

Hello. Hey Captain.
Earlier, when, where is he.....I'm
leaving right now....I don't think
(MORE)

DETECTIVE LECOUR (CONT'D)
 that's necessary
 Captain....they're fine captain,
 I just don't think
 it's....yes....yes sir, I'll talk
 to him....yes sir. Good night
 sir. Detective LeCour put the
 receiver down.

MRS LECOUR
 Who was that baby?

DETECTIVE LECOUR
 Captain.

MRS LECOUR
 Is everything alright?

DETECTIVE LECOUR
 Jimmy was in an accident. He's by
 Memorial.

Mrs. LeCour sits up in bed. Detective LeCour gets out of bed
 and puts on his clothes.

MRS LECOUR
 Is he alright?

DETECTIVE LECOUR
 I don't know. I'm going by there
 now to find out. Don't wait up
 sugar.

MRS LECOUR
 Be careful.

Detective LeCour leaves.

EXT. DETECTIVE LECOUR'S HOUSE - NIGHT

Detective LeCour leaves his front door. Before he can get to
 his car. Jacob approaches him.

JACOB
 Evening Detective.

Detective LeCour turns to Jacob.

DETECTIVE LECOUR
 Mr. Bellows what are you doing
 here? How did you..

JACOB
 I came to ask for your help.

DETECTIVE LECOUR
My help. How can I help you?

JACOB
My daughter Katy. She's missing.

Detective LeCour looks at Jacob.

DETECTIVE LECOUR
She disappear too.

Jacob remains silent.

DETECTIVE LECOUR (CONT'D)
When is the last time you saw her?

JACOB
This afternoon.

DETECTIVE LECOUR
Well if she don't turn up by
morning you give us a call.

Detective LeCour opens his car door and enters.

JACOB
I know why you watch me.

DETECTIVE LECOUR
Watch you?

JACOB
You think I killed my wife. I
didn't kill her detective. She ran
off, I swear she ran off. If
somebody told you otherwise they
were lying.

Detective LeCour closes his car door.

DETECTIVE LECOUR
Tell it to the judge Mr. Bellows.

JACOB
She ran off, I swear.

Detective LeCour drives off.

JACOB (CONT'D)
I didn't kill her!

Jacob watches him leave. He looks up in worry at the full moon. The full moon is bright. Few clouds pass by.

EXT. BEACH DREAM SEQUENCE - DAY

The sun shines bright. Few clouds pass by. The sound of seagulls and waves crashing fill the air. The wind blows a steady and gentle hum. The bright sun blinds Joanne Emery as she plays in the sand.

JOANNE EMERY

Look momma, a castle.

Just behind her sits Denise Emery in a bikini. She smiles at her daughter.

DENISE EMERY

Sugar do you see what your daughter made?

Detective Emery sits in his beach chair and smiles.

JOANNE EMERY

Momma come.

The two get up and race for the sea. They giggle as they splash into the cold water. Detective Emery watches from shore.

EXT. WATER - DAY JOANNE EMERY

Watch momma I can hold my breath. The little girl takes a deep breath and holds her hand in the air. She drops beneath the water, her hand extended counting away. She pops up after five counts.

JOANNE EMERY

Did ya see that momma?

(to her father)

Did ya see that poppa?

Detective Emery smiles.

JOANNE EMERY (CONT'D)

Watch me do it again papa.

He looks at his daughter only she looks like Katy. He takes a double take. The little girl goes under water.

INT. HOSPITAL ROOM - NIGHT

Detective Emery awakens from his sleep. He is sweating. He is attached to an IV. His head is bandaged. A heart monitor beeps away.

INT. HOSPITAL HALL - NIGHT

Detective LeCour stands talking to a doctor.

DOCTOR

He's lucky to be alive. A miracle actually. The force of that impact should have killed him.

DETECTIVE LECOUR

But he's alright?

DOCTOR

A broken arm and couple of scratches. I'd say he'll be fine. One thing does concern me though. We found high concentrations of Xanax & alcohol in his blood. I can't imagine a Doctor prescribing a dose that high and to combine it with that much alcohol, well.

DETECTIVE LECOUR

Doc, why would someone take that much?

DOCTOR

I couldn't say for certain, but excluding suicide. The drug is generally prescribed to patients who have Post Traumatic Stress Disorder. They often relive the memory, whether it be through dreams or some even see the event as if it were flesh and blood, like you and I. In either case the drug helps calm the anxiety the patient feels from reliving the traumatic memory. A dose of that quantity leads me to believe your friend saw something he couldn't bear to see. The presence of alcohol in addition leads me to believe your friend needs help.

Detective LeCour takes a moment to think.

DETECTIVE LECOUR

Thank you doctor.

Detective LeCour starts to walk away.

DOCTOR

Detective, there's one more thing.

Detective LeCour turns back to the doctor.

DOCTOR (CONT'D)
When they were bringing him in he kept uttering "Death is not the end".

DETECTIVE LECOUR
Death is not the end.

DOCTOR
Yes. He was heavily sedated and shouldn't have been able to speak.

DETECTIVE LECOUR
Thanks doc.

Detective LeCour walks away and into Detective Emery hospital room.

INT. HOSPITAL ROOM - NIGHT

Detective Emery lies silent in bed his eyes closed.

DETECTIVE LECOUR (O.S.)
Sleeping on the job?

Detective Emery smiles. Detective LeCour walks up and pats his hand.

DETECTIVE LECOUR
What are ya doin to me Jimmy?

DETECTIVE EMERY
I'm sorry Frank.

DETECTIVE LECOUR
As long as you're alright partner.

Detective Emery puts up a solemn smile.

DETECTIVE LECOUR (CONT'D)
So how's the food in this place?

Detective Emery shakes his head with a smile then turns away. Detective LeCour sits in the nearby chair.

DETECTIVE LECOUR (CONT'D)
Listen Jimmy, I spoke to the Captain. He said we could give this case over to Green & Mahoney. In light of what's happened.

Detective Emery quickly turns toward his partner.

DETECTIVE EMERY

You go and tell the Captain I ain't giving this case to Green and Mahoney. They couldn't close a case if the killer left bread crumbs.

DETECTIVE LECOUR

I know Jimmy but the Captain.....

DETECTIVE EMERY

But the Captain nothing Frank. If this guy did it, that little girl could be in danger. That could be your daughter Frank. That could be Joanne. I thought I was dead. I wanted to be dead. I miss them Frank. Everyday.

Detective LeCour looks at his partner. He pats his hand.

DETECTIVE LECOUR

Alright Jimmy I'll talk to the Captain. You get some rest.

Detective LeCour leaves.

Detective Emery remains silent.

EXT. MADAME MARIE'S HOUSE - NIGHT

Katy stands in front of a familiar gate. She hesitates opening it. She opens the gate. She slowly walks toward the front door. A rustling sound scares her a bit. She carefully approaches the front door and just as carefully opens it.

INT. MADAME MARIE'S HOUSE - NIGHT

Katy enters the main hall. Candles still adorn the walkway. Katy creeps along to the living room.

INT. MADAME MARIE'S LIVING ROOM - NIGHT

Katy stops and looks into the dark living room.

MADAME MARIE

Come child come.

Katy slowly walks in the darkness. Madame Marie lights a new candle illuminating her face and Katy's.

MADAME MARIE (CONT'D)

Why ya come see Madam Marie?

KATY

My, my mother said you were wise.

MADAME MARIE

Did she now. And what is it you'll be asking Madame Marie?

KATY

I can do things. I can stop time. Could my mother do it to.

MADAME MARIE

Yes.

KATY

Was my mother a....

MADAME MARIE

Witch. Yes, and so are you child. But ya not strong enough to face the demon alone.

KATY

What?

Madame Marie smiles.

MADAME MARIE

Ya mother come to me ya know. To pray for her. To pray for you.

Katy looks confused.

MADAME MARIE (CONT'D)

She see the devil come. She see the evil. She protect herself. She look for strength to protect you. She soon protect you.

She grabs Katy by the hand.

MADAME MARIE (CONT'D)

Come.

Madame Marie leads Katy through the veil of beads to the back room.

INT. MADAME MARIE'S BACK ROOM - NIGHT

MADAME MARIE

Sit.

Madame Marie pulls out a short stool for Katy to sit on. She sits. Madame Marie goes to a small box on the table nearest

the wall. She removes from the box a small cloth pouch. She closes the box. The lock is in the shape of a skull.

Madame Marie begins to chant and tosses dust from the pouch over Katy. Katy is a bit frightened. Madame Marie finally sits in front of Katy. She shakes a shaker like instrument and chants. She puts down the shaker and holds out her hands.

MADAME MARIE (CONT'D)

Give me your hands child.

Katy slowly puts both hands out. Madame Marie grabs them quickly scarring Katy. Madame Marie chants. She shakes a bit. Her eyes roll into the back of her head. Madame Marie opens her eyes revealing nothing but white. Katy snatches her hands away.

MADAME MARIE (CONT'D)

The spirit does not possess you,
child yet. Come I'll show you the
way.

Katy jumps back off the stool. She looks at Madame Marie who sits, eyes white and hands extended. Katy turns and runs out of the room.

INT. MADAME MARIE'S LIVING ROOM - NIGHT

She races past the living room.

EXT. MADAME MARIE'S HOUSE - NIGHT

The front door swings open. Katy runs out. She opens the gate and runs out. Moments later Madame Marie stands in the doorway. She watches Katy runoff.

MADAME MARIE

She'll be with you soon child.

She walks into the house and closes the door.

EXT. STREET - NIGHT

Katy runs frightened down the street. A car zips past going in the same direction.

INT. JACOB'S CAR - NIGHT

Jacob steams a cigarette and takes cocaine hits while speeding down the street. He dips in and out of traffic nearly missing many cars.

EXT. JACOB'S HOME - NIGHT

Jacob's car comes screeching to a halt. Jacob's jumps out of the car and runs into his home.

INT. JACOB'S HOME, KITCHEN - NIGHT

Jacob opens a cabinet under the sink. He pulls out a large plastic bag. He snaps it open.

INT. DOWNSTAIRS HALLWAY - NIGHT

Jacob flies down the hall into his bedroom.

INT. JACOB'S HOME, BEDROOM - NIGHT

Jacob immediately looks into his clothes hamper. He pulls out a wife beater covered in blood. And a pair of pants also covered in blood. He puts the two items into the bag.

INT. JACOB'S HOME, BATHROOM - NIGHT

Jacob enters the bathroom. He looks at the soap. It is partially red. There a red specks inside the sink as well. Jacob grabs a nearby rag. Jacob quickly wipes down the sink with the soap. He runs the water. He tosses the soap and the rag into the bag and ties it up.

EXT. JACOB'S HOME

Jacob walks out of his home. He looks around to see if anyone is watching. He sees no one. He opens the trunk and tosses the bag inside. He heads to the trash and grabs the white bag inside. He tosses it into his trunk. He gets into his car and peels out.

EXT. ALLEY - NIGHT

Jacob's car pulls up next to an alley. He cuts off his lights. He opens his door and exits. He tosses his cigarette to the floor. He looks around for any one watching. He sees no one. He opens the trunk and removes the bags. He walks into the alley and tosses each bag into a dumpster. He looks satisfied. He walks back to the car. He closes the trunk. A light shines in his eye. A patrol car has pulled up.

PATROLMAN

What you doing here boy?

Jacob is a little nervous.

JACOB

Just, just putting some oil in her.

He pats the car roof. The cop just smirks at him.

PATROLMAN

Oil huh. She seems to be running fine.

JACOB

I just started her up officer. Just before you came. I was just putting the oil away.

PATROLMAN

Alright. You best clear here.

JACOB

Yes officer I will.

Jacob looks at the officer drive away.

EXT. BRIDGE, JACOB'S DREAM - NIGHT

The fog is thick, too thick to see any distance. Jacob slowly creeps along leaving blood trails from his injured heel. He stops. He sees a light a short distance away.

EXT. BRIDGE, CLOSE UP CIGARETTE - NIGHT

A lighter lights a cigarette pressed between two lips with red lipstick.

EXT. BRIDGE, JACOB'S DREAM - NIGHT

Jacob slowly walks toward the light. A silhouette, a woman's silhouette slowly becomes visible. Jacob raises the pipe in ready position. A wave of fog crosses his path. The silhouette becomes totally obscured. Jacob still creeps in the same direction.

EXT. BRIDGE, CLOSE UP CIGARETTE - NIGHT

The lips take a drag from the cigarette.

EXT. BRIDGE, JACOB'S DREAM - NIGHT

Jacob sees the cigarette burn only a few feet from him. He creeps a few steps. He swings the pipe. A thud is heard as it connects. The silhouette drops to the floor.

EXT. BRIDGE, CLOSE UP CIGARETTE - NIGHT

The cigarette falls to the floor and rolls into a crevice by the rail.

EXT. BRIDGE, JACOB'S DREAM - NIGHT

Jacob stands over the body and repeatedly hits it with the pipe. Blood spatters his face and body. He finally stops. He breathes heavily. He attempts to slow it down. He tears and cries. He looks at the body, his eyes grow wide. He stands and looks around frantically. He looks back at the body. He strips the body of its clothes. He tosses the naked body over his shoulder. He carries the body to the ledge. He tosses the body into the water.

EXT. WATER - NIGHT

The body lands in the water with a splash.

EXT. BRIDGE, JACOB'S DREAM - NIGHT

Jacob watches the body sink. He looks behind him. He picks up the pipe and tosses it into the river. He gathers up the clothes. He walks toward the rail. He starts to toss the clothes over then stops. He decides not to toss the clothes. He turns around to leave. Josephine stands in front of him. He jumps back.

INT. JACOB'S HOME, BEDROOM - NIGHT

Jacob awakens from his sleep covered in sweat. He sits up in bed. He wipes the sweat from his face. He gets out of bed and heads for the bathroom.

INT. JACOB'S HOME, BATHROOM - NIGHT

Jacob walks in and turns on the faucet. He looks at himself in the mirror. He splashes some water on his face. He dries his face with a nearby towel. He walks back into his bedroom.

INT. JACOB'S HOME, BEDROOM - NIGHT

He opens the top drawer on the chest of drawers. He pushes a shirt aside. He sees the photo of him and Josephine by the piano. He goes into the drawer again and removes the small bag of white powder. He tosses the picture. It falls to the floor as Jacob exits. He exits the bedroom taking hits, using his pinky nail.

INT. DOWNSTAIRS HALLWAY - NIGHT

Jacob takes another hit. He stops at the stairs. He takes another hit. This one is stronger. He closes his eyes and leans his head back. Jacob looks up the stairs. He turns and walks up them.

INT. UPSTAIRS HALLWAY - NIGHT

Jacob walks to Katy's door. He stops at the door and smiles. He puts his ear to the door. He slowly opens the door.

INT. KATY'S BEDROOM - NIGHT

The door slowly creeps open. Jacob peeks his head in. He looks at Katy's bed. It's empty. He swings the door open entirely and turns on the light. He face grows angry. He slams the door as he leaves.

INT. JACOB'S HOME, KITCHEN - NIGHT

Jacob sits drinking noticeably upset. Katy is heard coming through the door. She walks into the kitchen. Her father looks at her upset.

JACOB
Where you been child?

Katy simply lowers her head but doesn't respond.

JACOB (CONT'D)
I ask you a question. Where you been?

Katy still doesn't respond. Jacob leaps from his seat and slaps Katy across the face. She starts to tear.

JACOB (CONT'D)
You gonna tell me where you was child.

He slaps her across the face again. He slowly starts to remove his belt.

JACOB (CONT'D)
You was out wit some man, huh? You following in ya momma's ways.

Katy frighteningly shakes her head no. Jacob folds his belt and hits Katy.

JACOB (CONT'D)
Do be lying to me child! Don't you be lying to me. I'll find out one way or another.

Jacob repeatedly hits Katy with the belt. He hits her across the face.

KATY
Stop it. You're hurting me.

Katy cries between tears. Jacob hits her again.

KATY (CONT'D)

Stop! Stop hurting me poppa.

Katy cries. Jacob stops finally, hearing Katy's words. He takes a step back away from her. He sits in the chair beside the table. Katy cries.

JACOB

Don't you ever be gone like that
again ya hear.

Katy shakes her head yes.

JACOB (CONT'D)

Go on and get to bed.

Katy tearfully walks away. Jacob sits silently.

INT. KATY'S BEDROOM - NIGHT

Katy runs into her room. She jumps into her bed and cries.

INT. JACOB'S HOME, BEDROOM - NIGHT

Jacob enters his bedroom and sits on the bed. He holds his head in his hands. He glances over to the photo on the floor. He picks it up. He looks at it for a moment, smiles and begins to cry.

He stands and knocks everything off the chest of draws. He falls back to the bed. He gets up and walks over to Josephine's mirror. He looks at himself in it. He grows more upset. He picks up a perfume bottle and throws it against the mirror, shattering it. He grabs his jacket from the chair and walks out.

EXT. BRIDGE - NIGHT

Jacob walks crying up to the bridge rail. He looks out over the water. He removes the photo from his pocket and stares at it.

JACOB

I'm sorry. Come back.

He starts to cry. Suddenly... A police siren chirp. Jacob turns around to a bright light flashing in his eyes.

PATROLMAN

Hey boy what you...

He recognizes Jacob. He stops the car and gets out.

PATROLMAN (CONT'D)
Ain't I seen you before boy.

JACOB
Yes sir.

PATROLMAN
Where's your car?

JACOB
I left it at home.

PATROLMAN
So what are you doing here?

JACOB
I was just walking officer.

PATROLMAN
Walking huh. Put your hand against
the rail.

JACOB
Why?

PATROLMAN
Just do it boy.

The patrolman grabs Jacob by the arm and pushes him against
the rail. He pats Jacob down.

PATROLMAN (CONT'D)
You got any weapons or narcotics?

JACOB
No.

The patrolman finds the photo in Jacob's hand. He takes it
and looks at it.

PATROLMAN
You a musician huh?

JACOB
Yeah I play piano.

PATROLMAN
Who's the woman in the picture?

The patrolman continues to pat Jacob down. He finds his
wallet.

JACOB
My wife officer.

He opens Jacob's wallet and removes his driver's license.

PATROLMAN
Jacob Bellows huh. Never heard of
ya.

He returns to his car and grabs the radio.

PATROLMAN (CONT'D)
Base this 214. I need to check on
a Jacob Bellows. That's Jacob
Bellows.

BASE
Roger that 214, Jacob Bellows.

Jacob's look grows nervous.

JACOB
Is all that necessary officer. I
haven't done nothing.

The officer just looks at Jacob. Jacob's looks grows more
and more nervous.

JACOB (CONT'D)
Officer.

PATROLMAN
Quiet boy.

BASE
214

PATROLMAN
Go for 214

BASE
That's a negative. There are no
outstanding warrants at this time.

PATROLMAN
That's a 10-4. Thank you. 214 out.

The patrolman looks at Jacob. He hands him his ID and the
photo.

PATROLMAN (CONT'D)
I don't wanna see you again
tonight. Ya understand?

JACOB
Yes sir.

PATROLMAN

You go on home.

Jacob nods. The officer gets into his car and drives off. Jacob stares at the photo.

INT. DREAM SEQUENCE, KATY'S BEDROOM - NIGHT

Katy lies in bed sleeping. She quickly opens her eyes. She hears a familiar voice singing a familiar lullaby. She gets up and follows the voice.

INT. DREAM SEQUENCE, UPSTAIRS HALLWAY - NIGHT

Katy creeps from out of her room and down the stairs.

INT. DREAM SEQUENCE, DOWNSTAIRS HALLWAY - NIGHT

Katy arrives at the bottom landing. The singing is louder down here. She looks towards her mother's room. She hears snoring. She walks toward the snoring.

INT. DREAM SEQUENCE, JACOB'S KITCHEN - NIGHT

Katy enters to find Jacob face down on the table sleeping. A bottle right beside him. She turns back to the singing.

INT. DREAM SEQUENCE, DOWNSTAIRS HALLWAY - NIGHT

Katy slowly walks toward her mother's room door. The singing getting louder as she approaches. She looks into the room and there sits Josephine who spots her immediately.

JOSEPHINE

There you are sugar. Momma's been waiting for you.

Katy smiles and enters the room.

INT. DREAM SEQUENCE, JOSEPHINE'S BEDROOM - NIGHT

Katy walks to her mother.

JOSEPHINE

Come on a sit baby. Momma's got something for you.

Katy sits in the chair facing the mirror.

KATY

What is it Momma?

JOSEPHINE

You'll see sugar.

Josephine walks off and returns quickly with her amulet. She places it around Katy's neck.

JOSEPHINE (CONT'D)
I want you to have this.

KATY
It's beautiful, momma?

JOSEPHINE
Come on let Momma fix your hair.

Josephine grabs a brush and starts brushing Katy's hair. Katy smiles in the mirror at her mother. Josephine returns the smile. She passes the brush to Katy.

JOSEPHINE (CONT'D)
Here baby.

Katy takes the brush and starts brushing her hair.

JOSEPHINE (CONT'D)
That's it baby. All the way down.

KATY
Momma will I be beautiful like you
some day?

JOSEPHINE
You already are baby.

Katy's reflection has turned to Josephine's, but Katy sits in front of the glass. Katy continues to comb her hair.

KATY
Momma will I be able to sing like
you too.

Josephine's reflection responds with a smile. Suddenly...Josephine's reflection turns skeletal and leaps through the mirror.

INT. KATY'S BEDROOM - NIGHT

Katy sits up in bed, sweating. She calms her breath. She notices the amulet around her neck. She wraps her hands around it tightly closing her eyes.

INT. HOSPITAL HALL - DAY

Detective LeCour walks down the corridor toward Detective Emery's room. The corridor is alive with activity.

INT. HOSPITAL ROOM - DAY

An attractive nurse helps Detective Emery adjust his sling. He has a taped gauze pad on his forehead.

NURSE

There you are Detective.

Detective Emery checks the adjustments. Detective LeCour walks into the room.

DETECTIVE EMERY

Thank you.

The nurse smiles and leaves. Detective LeCour follows her out with his eyes. He turns back to Detective Emery with a silly grin.

DETECTIVE EMERY (CONT'D)

What the hell do you want?

DETECTIVE LECOUR

I just came to make sure you get home and get some rest. Doctor's orders. Besides I figured you needed a ride and all.

Detective LeCour smiles. Detective Emery grabs his coat and leaves the room.

DETECTIVE EMERY

I ain't going home.

INT. HOSPITAL HALL - DAY

Detective LeCour follows Detective Emery into the hall.

DETECTIVE LECOUR

Jimmy, what do you mean you ain't going home.

Detective Emery turns to Detective LeCour.

DETECTIVE EMERY

What's the word on the woman?

DETECTIVE LECOUR

Jimmy.

DETECTIVE EMERY

Don't start Jimmying me Frank.

He turns and starts to walk away.

DETECTIVE EMERY (CONT'D)
They ID the blood patterns?

DETECTIVE LECOUR
Jimmy.

Detective Emery turns back.

DETECTIVE EMERY
Come on. Why you just standing
there?

Detective Emery turns and walks away again.

DETECTIVE LECOUR
Death is not the end.

Detective Emery stops in his tracks and turns around.

DETECTIVE EMERY
What?

Detective LeCour approaches Detective Emery.

DETECTIVE LECOUR
You tell me what Jimmy. Doctor
said you were saying that as they
wheeled you in. What's it about
Jimmy?

DETECTIVE EMERY
Nothing.

DETECTIVE LECOUR
Don't tell me nothing, dammit.
They found Xanax in your system
Jimmy, lots of it. What's going
on?

DETECTIVE EMERY
What are you talking about?

DETECTIVE LECOUR
God dammit Jimmy. You just don't
get it do you?.

Detective Emery walks away. Detective LeCour lowers his
head.

DETECTIVE LECOUR (CONT'D)
I gave the file over to Green and
Mahoney this morning. I filled
them in on what we got so far. It
ain't our case no more.

Detective Emery turns toward Detective LeCour with a disappointed look.

DETECTIVE EMERY
Give me the keys.

DETECTIVE LECOUR
What?

DETECTIVE EMERY
Give me the fucking keys Frank.

Detective LeCour reluctantly removes the keys from his pocket and tosses to Detective Emery. Detective Emery turns and walks away.

DETECTIVE LECOUR
Jimmy. Jimmy, where are you going?
It's over Jimmy. Let it go. Let it
go Jimmy.

Detective Emery pulls out a cigarette and lights it.

EXT. JACOB'S HOME - DAY

Detective Emery's car pulls up outside Jacob's home.

INT. DETECTIVE'S CAR - DAY

Detective Emery puts the car in park and cuts off the engine. He sits smoking a cigarette looking at Jacob's home.

INT. KATY'S BEDROOM - DAY

Katy sits in front of her mirror brushing her hair. She looks at herself, then focuses on her amulet. There's a knock on her door. She stuffs it in her shirt.

KATY
Come in.

Jacob slowly opens the door and walks in.

JACOB
Morning darling?

KATY
Morning papa.

Katy starts to comb her hair in the mirror. Jacob walks up behind her.

JACOB
You look beautiful sugar. Just
like ya mamma.

Jacob put his head down.

JACOB (CONT'D)
Baby papa's sorry for the way he's
treated you, and ya momma. I just
want you to know I'm sorry sugar
and it'll never happen again.

He kisses Katy on the head. Katy turns to her father.

KATY
Promise papa?

JACOB
I promise sugar.

He bends down to her height.

JACOB (CONT'D)
Besides it just you and I now
sugar, til ya mamma comes back.

He stands and pulls out some money.

JACOB (CONT'D)
Here sugar you go and by yourself
some ice cream or something. And
if you could bring papa back
some....

KATY
Rum.

Jacob smiles

JACOB
No sugar, some water.

He puts the money on the table. He turns and walks away.

JACOB (CONT'D)
I love you sugar.

Katy smiles and turns back to the mirror.

EXT. JACOB'S HOME - DAY

Detective Emery sits outside in his car.

INT. DETECTIVE'S CAR - DAY

Detective Emery smokes a cigarette while watching the house. He sees the Neighbor walk past the house. She carries a few bags. He watches her enter her home.

He looks back and sees Katy emerge from the home. He starts his car. Katy walk along down the street, unaware of the detective watching. She walks half way down the block. Detective Emery pulls off to follow.

EXT. STREET - DAY

Katy walks down the street listening to her surroundings. The streets are alive with activity. Detective Emery's car follows a short distance away. Katy sees a woman in a large blue hat talking to a man. She leans in and whispers in his ear.

WOMAN IN BLUE HAT

Come with me sugar.

She kisses him on the cheek. As the woman leans back. Katy sees her eyes glow red with seductiveness.

She walks a little further and notices another woman with the same eyes. And another. They seem to be everywhere. Katy looks at her discovery wide-eyed. She sees through a window a man become entranced after the kiss of a woman with red eyes.

The woman looks at Katy. Her eyes glowing. Katy stops in her tracks.

INT. DETECTIVE'S CAR - DAY

Detective Emery stops short, watching Katy. He looks into the window to see what she sees but cannot see through the reflection.

EXT. STREET - DAY

Katy still looks at the woman. Her eyes glowing red. The woman returns her gaze to the man. Katy returns to her walk. Detective Emery follows from behind.

EXT. GENERAL STORE - DAY

Katy walks into the general store. Detective Emery pulls up out front. He watches the girl make her purchase through the window. Katy exits the general store. Detective Emery gets out of his car.

DETECTIVE EMERY

Katy!

Katy turns around. Detective Emery approaches her.

DETECTIVE EMERY HI KATY. I DON'T IF
YOU REMEMBER ME. KATY

I remember you. You were the man
that came to talk to my poppa.

Detective Emery smiles and pulls out his badge.

DETECTIVE EMERY

Yeah that's right. I'm a police
officer.

KATY

My poppa told me not to talk to
you.

DETECTIVE EMERY

Did he say why?

KATY

No.

DETECTIVE EMERY

Do you know why?

KATY

I don't know.

Detective Emery looks around.

DETECTIVE EMERY

You like ice cream? How 'bout we
go by there and get some.

Katy turns to see an ice cream parlor behind her. She turns
back.

KATY

Alright.

INT. ICE CREAM PARLOR - DAY

Katy sits eating ice cream cone. Detective Emery looks at
her smiling while smoking a cigarette. She frowns as he
exhales.

KATY

My momma use to fight with my papa
when he smoked.

DETECTIVE EMERY

I'm sorry.

He looks around for somewhere to put it out. He can't find any where. He licks his finger tips and puts it out with them.

KATY

How did you do that?

DETECTIVE EMERY

Magic.

Katy laughs.

DETECTIVE EMERY (CONT'D)

Did your momma and poppa fight a lot?

KATY

Sometimes.

DETECTIVE EMERY

Do you know what they fought about?

KATY

Momma said that poppa was an idiot.

Detective Emery smiles.

DETECTIVE EMERY

Did she. What else did your momma say?

KATY

Said she had to protect me.

DETECTIVE EMERY

From who, ya poppa?

KATY

I think so.

Detective Emery takes a moment.

DETECTIVE EMERY

Does your poppa hit you Katy?

Katy looks up.

DETECTIVE EMERY (CONT'D)
It alright. I won't tell nobody
what you said. I promise.

Katy thinks for a moment.

KATY
Sometimes.

DETECTIVE EMERY
Did he hit your momma too?

KATY
Sometimes.

DETECTIVE EMERY
The night ya momma left did he hit
her?

KATY
I don't know. I couldn't see.

DETECTIVE EMERY
See what darling?

KATY
See momma. I saw poppa pick up a
pipe and run after her. He fell
once, and then I couldn't see him
no more.

DETECTIVE EMERY
Where was this Katy?

KATY
Over by the bridge. Detective
Emery takes another moment. He
looks at Katy's innocence and
smiles.

DETECTIVE EMERY
You miss ya momma?

KATY
My momma's always with me.

DETECTIVE EMERY
Why do you say that sugar?

Katy pulls out her amulet. Detective Emery looks at the
amulet.

KATY
My momma gave this to me.

Detective Emery leans in closer. He wears an astonished look.

DETECTIVE EMERY
Your mama gave this to you. It's
beautiful sugar.

He looks at Katy some more.

DETECTIVE EMERY (CONT'D)
You know I had a daughter your
age.

KATY
What happened to her?

DETECTIVE EMERY
She, she died. You remind me of
her. You have the same eyes.

KATY
People tell me I have my momma's
eyes.

DETECTIVE EMERY
They would say the same about her.

Detective Emery gets lost in thought.

KATY
Detective Emery.

DETECTIVE EMERY
Call me Jimmy.

KATY
Alright. Detective Jimmy...

Detective Emery smiles.

KATY (CONT'D)
Are you gonna put my poppa in
jail?

DETECTIVE EMERY
Only if he did something wrong
sugar. Only if he did something
wrong.

INT. POLICE STATION - DAY

The station is busy. Phones ring. Officers bring in suspects. Detective Emery walks in through the front door. He passes the front desk.

INT. DETECTIVE OFFICES - DAY

Detective Emery enters robbery homicide division. Detective LeCour is on the phone. He sees Detective Emery enter and quickly hangs up. Detective Emery heads toward the Captain's office in the rear.

DETECTIVE LECOUR
Hey Jimmy where you been. I've
been looking for you.

Detective Emery stays silent. He continues past.

DETECTIVE LECOUR (CONT'D)
I wouldn't bother the Captain.
He's pissed enough.

INT. CAPTAIN'S OFFICE - DAY

Detective Emery swings the door open and waltz right in. The CAPTAIN looks up from his desk.

CAPTAIN
What are you doing here Jimmy? If
it's about the case I told you to
give to Green and Mahoney I don't
want to hear it.

DETECTIVE EMERY
Captain listen, I just spoke with
the suspects daughter.

CAPTAIN
You did what.

DETECTIVE EMERY
She told me she saw her father
chase her mother down by the
bridge with a pipe he had picked
up.

CAPTAIN
God dammit Jimmy! What the hell
are you trying to do. I don't care
if that child saw Jesus at a
crawfest, you know we can't talk
to children without parental
consent. Dammit you know that.

DETECTIVE EMERY
I know Captain but...

CAPTAIN

No buts Jimmy, hell you ain't even suppose to be on this case.

DETECTIVE EMERY

We've got to pick this guy up now Captain. Once the tests come back positive.....

CAPTAIN

Don't you understand. I've got the chief on my back asking me how could I have a detective working under me abusing alcohol and prescription drugs and not know. Do you know how much shit I took for you.

DETECTIVE EMERY

I know. I'm sorry Captain.

CAPTAIN

I'm sorry too Jimmy.

Detective Emery looks at the Captain.

CAPTAIN (CONT'D)

Your gun and badge, give them to me.

DETECTIVE EMERY

What?

CAPTAIN

Now this ain't permanent. I just think you need some time off. With everything you've been through may not be a bad idea for you to get out the shit hole again. Don't worry you'll still get full pay.

The Captain walks around his desk and pats Detective Emery on the shoulder.

CAPTAIN (CONT'D)

Just until you get yourself together.

Detective Emery removes his badge and places his gun on the desk. He turns and walks away.

CAPTAIN (CONT'D)

Jimmy!

Detective Emery turns back.

CAPTAIN (CONT'D)

Go home. Get some rest. Call Dr. Macon in the morning. Make an appointment.

DETECTIVE EMERY

Yeah.

Detective Emery shuts the Captain's door.

INT. DETECTIVE OFFICES - DAY

Detective Emery heads toward the door. Detective LeCour's calls him from his desk.

DETECTIVE LECOUR

Jimmy.

Detective Emery doesn't stop.

DETECTIVE LECOUR (CONT'D)

Jimmy!

Detective Emery stops and turns around.

DETECTIVE LECOUR (CONT'D)

I'll let you know.

Detective Emery turns and walks out.

EXT. BEACH PARKING LOT - DAY

Detective Emery pulls up in his car.

INT. DETECTIVE'S CAR - DAY

Detective Emery puts the car in park. He looks out the window at his surroundings for a moment. He opens the glove compartment and removes his flask. He reaches in the back seat for his coat. He pulls his pills out of his coat. He pops two pills followed by a flask chaser. He returns his flask to the glove.

He takes another look at his surroundings. He takes the flask back out and exits the car.

EXT. STREET MARKET - DAY

Jacob sits with his setup. He is not playing just watching the harmonica player from the day before play to his crowd.

Katy walks up to Jacob and presents him with a water bottle in a bag. Jacob takes the bag and bottle.

JACOB
Thank you sugar.

He returns his gaze to the harmonica.

JACOB (CONT'D)
Look at them. Like sheep. He ain't
that good.

Jacob opens the bottle and takes a swig.

JACOB (CONT'D)
He ain't that good.

He takes another swig.

EXT. BEACH - DAY

Detective Emery takes a swig from his flask and looks out over the water. The waters are calm. Few wave break at the shore. He looks off the to side where a boy plays frisbee with his dog. He smiles.

EXT. BEACH, EMERY'S VISION - DAY

He looks to the other side and sees Joanne and Denise playing in the sand. They chase each other throwing sand. They laugh and giggle. Detective Emery watches and smiles. They look so happy.

EXT. WATER - DAY

The girls run to the water and laugh as they splash in the cold water.

JOANNE EMERY
Watch mamma I can hold my breath.

The little girl takes a deep breath and holds her hand in the air. She drops beneath the water, her hand extended counting away. She pops up after five counts.

JOANNE EMERY (CONT'D)
Did ya see that mamma?
(to her father)
Did ya see that poppa? Detective
Emery smiles.

JOANNE EMERY (CONT'D)
Watch me do it again.

The little girl goes under water. Detective Emery lays back in his beach chair.

DENISE EMERY (O.S.)
Joanne. Joanne!

Detective Emery sits up from his beach chair. He looks out over the water they're gone.

EXT. BEACH - DAY

Detective Emery's vision is broken up by a frisbee landing near him. The boy and his dog come to retrieve it. His eyes have tears. He picks up the frisbee and hands it to the boy.

BOY
Thanks mister. You alright?

Detective Emery smiles. The boy and his dog run off to play some more.

Detective Emery puts the flask to his lips and stops. He looks out over the water and over at the boy and his dog. He closes the lid on the flask. He walks toward the water. He throws his flask in the water. He reaches into his pocket and removes the amulet. He holds it in his hand sobbing.

DETECTIVE EMERY
I hope this can protect you. He
tosses the amulet into the water.

He drops to his knees and cries. His phone rings. He regains his composure.

DETECTIVE EMERY (CONT'D)
Emery.

INT. DETECTIVE OFFICES - DAY

Detective LeCour is on the other line.

DETECTIVE LECOUR
Jimmy it's Frank. The tests came
back. The blood type is a match
for Jacob Bellows.

EXT. BEACH - DAY

Detective Emery stands and starts toward his car.

DETECTIVE LECOUR (O.S.)
Seems he made an emergency room
visit for a laceration on the
forearm earlier that evening.
We're heading over to his place
now.

DETECTIVE EMERY
The woman?

INT. DETECTIVE OFFICES - DAY

DETECTIVE LECOUR
Not yet but I'll let you know.

Detective LeCour starts to hang up.

DETECTIVE EMERY
Frank.

DETECTIVE LECOUR
Yeah.

EXT. BEACH - DAY

DETECTIVE EMERY
Thanks.

INT. DETECTIVE OFFICES - DAY

Detective LeCour smiles.

DETECTIVE LECOUR
Ya know my sister in law is still
coming to town.

Jimmy, Jimmy you still there.

EXT. BEACH - DAY

Detective Emery closes his phone and gets in his car. He gets in and peels out.

EXT. STREET MARKET - DAY

The harmonics player plays on as the crowd around him join on the music. Jacob sits drinking his water, smoking a cigarette and giving an evil stare at the harmonica player. The harmonica player finishes his tune. The crowd applauds.

He walks around with his hat and collects money. He looks at Jacob. Jacob put out his cigarette. He gets behind his piano and plays a couple of warm up notes. Then he begins to play.

Katy sits behind her father. She begins to sweat. She shakes a little. Suddenly.... Katy belts out a beautiful note. Jacob stops playing and looks at Katy. He smiles. He turns over toward her.

JACOB
My god you can sing.

He grabs her arm and pushes her toward the front. He begins to play again. Katy with eyes focused sings along to the music. Her voice is as strong her mother's and as beautiful.

A crowd slowly gathers around the beautiful voice. Katy's expression remains unchanged.

EXT. JACOB'S HOME - DAY

Detective Emery pulls to a screeching stop in front of Jacob's house. He quickly emerges from the car. He walks up to the front door and repeatedly rings the bell.

DETECTIVE EMERY
Open up Mr. Bellows.

He knocks hard on the door.

DETECTIVE EMERY (CONT'D)
Open up Mr. Bellows.

From her home the Neighbor emerges. She notices Detective Emery knocking on the door.

DETECTIVE EMERY (CONT'D)
Come on, open up Mr. Bellows.

NEIGHBOR (O.S.)
I don't think he's home.

Detective Emery stops knocking and looks toward the neighbor.

DETECTIVE EMERY
Do you know where he is?

NEIGHBOR
I think he's down by the bridge.
I've seen him playing his music
there before.

DETECTIVE EMERY
Are you sure?

NEIGHBOR
Well no...

Detective Emery gets back into his car and peels off.

EXT. STREET MARKET

A huge crowd has gathered around Katy. She continues to belt out beautiful notes accompanied by Jacob's playing.

The harmonica player watches the crowd continue to gather

and gets noticeably upset. He puts his harmonica to his mouth and begins to play. No one notices. He begins to play louder and with more intensity still no one notices.

All attention is on Katy. Katy's expression is still unchanged and focused. The harmonica player yells to the crowd from behind.

HARMONICA PLAYER

Why are you listening to this silly child? Can't you hear she has the voice of a common music hall singer? My glass harmonica is far more rare. You'll not see another like it in the city!

Few listeners turn toward the man, mostly irritated at the interruption. They return to listen more intently. The harmonica player leaps from his seat. He pushes his way through the crowd until he is face to face with Katy.

HARMONICA PLAYER (CONT'D)

You silly child you stop at once.

Katy's expression is unchanged and she continues to sing.

HARMONICA PLAYER (CONT'D)

I said stop.

The harmonica player slaps Katy across the face. Katy stops. Jacob stops playing. The crowd gasps. Jacob comes to the front.

JACOB

What do you think you're doing.

Katy looks at the Harmonica player and begins to sing again. This time she sings the lullaby sung by her mother. Jacob turns to her.

JACOB (CONT'D)

Katy, sugar stop singing.

Katy doesn't stop. Jacob grabs her by the arms. He notices the amulet around her neck.

JACOB (CONT'D)

Where did you get that?

Katy still sings. He returns to his old self and forcibly shakes her.

JACOB (CONT'D)

I said where did you get that!

Katy vomits. She still doesn't stop singing. The harmonica player looks on in horror.

HARMONICA PLAYER

She's a witch. A witch.

Jacob looks at Katy. She still sings. Katy starts to walk through the crowd. They part like the red sea to let her pass.

EXT. STREET MARKET, ANOTHER AREA - DAY

Detective Emery pulls to a stop and exits his car. He looks around for any sign of Jacob. He hears a familiar song being sung. His look is one of surprised. He races toward the singing voice.

EXT. STREET MARKET - DAY

Katy walks through the crowd of onlookers. Women are giving the sign of the cross as she passes. Her expression hasn't changed. She comes to a point on the bridge.

DETECTIVE EMERY (O.S.)

Katy!

Katy looks in the direction of Detective Emery. She stops singing. She smiles. Suddenly....she runs toward the rail, steps on a crate and jumps off the bridge.

EXT. RIVER - DAY

Katy falls into the water. Her dress blowings like wings on an angel.

EXT. STREET MARKET - DAY

Detective Emery races to the ledge. He looks over the side.

EXT. WATER - DAY

Katy's body floats for a moment then sinks into the abyss.

EXT. STREET MARKET - DAY

Detective Emery looks out into the water where Katy disappeared, helpless.

EXT. RIVER BARGE - AFTERNOON

Detective Emery stands on a rescue barge in the river. He looks out over the water. He turns and walks toward two officers. He pulls Josephine's picture from his pocket. He

looks at the photo for a moment and hands it to one of the officers.

DETECTIVE EMERY
Be sure and get this over to
evidence.

OFFICER #1
Not really my job.

DETECTIVE EMERY
I don't care if it's not your job
just do it!

Detective Emery walks away.

OFFICER #1
What's his problem?

OFFICER #2
His daughter got caught in an
undertow. Wife went in after her.
Neither one came back up.

Detective Emery's phone rings.

DETECTIVE EMERY
Emery. Yeah. Is she Josephine
Bellows?

Another officer approaches Detective Emery.

OFFICER #3
Detective, Detective! I think you
need to see this.

DETECTIVE EMERY
(to phone)
Hold on.
(to officer)
What?

The officer motions for Detective Emery to follow. They walk toward the front of the boat.

OFFICER #3
Alright Mitchell go ahead.

The sound of a crane is heard. Detective Emery's eyes get wide.

DETECTIVE EMERY
My God.

Detective Emery hangs up his phone and looks back toward the bridge.

EXT. STREET - NIGHT

Jacob nearly grabs the shoulder a woman, Josephine, desperately trying to escape him. He is barefoot and has deeply slashed his heel on a piece of glass. He drops to the floor. A pipe in his hand hits the ground with a chime. She runs without looking back.

JACOB

You fucking witch, you whore, get back here.

EXT. BRIDGE - NIGHT

Josephine stops running. She briefly turns toward him. She catches her breath for a moment. She looks further down the bridge. She hesitates in her decision. Jacob is heard coming closer. Josephine looks out over the water.

JOSEPHINE (V.O.)

Anywhere you can't follow.

She hears an approaching Jacob. She looks back at the water. She climbs on top of the rail and jumps.

EXT. WATER

Josephine lands in the water. She pops her head up. She swims toward shore.

EXT. BRIDGE - NIGHT

Jacob comes to the place where Josephine once was. He hears a sound further down the bridge. He pursues.

EXT. WATER - NIGHT

Josephine struggles. The undertow is pulling her down. She dips beneath the water briefly returning for air. She dips again. This time she does not return.

EXT. RIVER BARGE - AFTERNOON

Detective Emery turns to look back at what the crane has lifted up. He begins to cry. It is Katy, and Josephine. Josephine holds Katy in a protective motherly embrace.

KATY (V.O.)

Together Mamma?

JOSEPHINE (V.O.)
Forever sugar.

INT. HEAVENLY HALLWAY

Two little girls, Katy & Joann walk smiling hand in hand toward the white light at the end of the hallway followed by their mothers.

FADE OUT

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