

# PHOBIA

by

Charles Hutteringer

&

Michael Caissie

Rooster Films  
5225 Wilshire Blvd Suite 701  
Los Angeles, CA 90066  
323 352 6252

Registered WGA 2009  
© 2009

FADE IN:

We hear the sounds of heavy breathing over darkness. The breathing builds to overwhelming anticipation as we...

...PULL BACK to reveal we've been looking at a HOME MADE EXPLOSIVE.

A pair of gloved hands methodically places a second explosive a few feet from the first.

Suddenly, the hands freeze; the sound of breathing is silenced, as the beam of a flashlight falls just a few feet away.

INT. DARK HALLWAY

The light bounces around for a beat before falling on the explosive. We pull back to reveal veteran police Officer CHARLIE PIPER, late 30's, holding the flashlight.

PIPER

Let's get out of here kid.

He is followed by his partner, rookie officer SEAN FARMER.

PIPER (CONT'D)

(into radio)

This is Officer Piper, we need a bomb squad dispatched immediately to the fifth floor of 1122 Westfield Apartments.

As Piper continues down the hall, Farmer stands frozen, eyes fixated on the bomb directly in front of him.

He slowly bends down to get a closer look at the explosive. Directly behind him we see...a MAN IN A GAS MASK.

Farmer freezes, sensing someone behind him. He quickly turns to find...nothing. The hall is empty.

FARMER

Hey, Piper I think our perp is still...

He turns around to find no sign of his partner.

FARMER (CONT'D)

Piper?

With the single beam from his flashlight to lead the way, Farmer makes his way down the hall. Suddenly, we hear the sound of footsteps...running.

Farmer's quickly looks in the direction of the steps. He sees nothing. Soon the halls are silent again.

Suddenly, he hears them again, only behind him this time. He quickly turns and shines the light toward the noise.

The light manages to illuminate the hall just enough for Farmer to catch a glimpse of...the masked perpetrator.

Instinctively he gives chase.

He quickly turns the corner to find an empty hallway. With his gun drawn, Farmer nervously shouts down the hall.

FARMER (CONT'D)

N.Y.P.D., come out with your hands  
up!

A nosey resident of the complex peeks her head out of her doorway.

FARMER (CONT'D)

Go back inside ma'am. Everything is  
under control.

The resident does as she is told. Farmer, becoming frustrated, raises his voice.

FARMER (CONT'D)

I repeat, come out with your  
hands...

A hand quickly grabs a hold of his shoulder. Farmer nearly jumps through the roof as he whirls around and points his gun at...Piper.

PIPER

Fuck, Rookie, you're a mess. Put  
that down before you hurt yourself.

Farmer breathes a sigh of relief and lowers his gun.  
Suddenly, his eyes grow wide and he quickly raises his  
firearm.

PIPER (CONT'D)

What the fuck is your problem?

FARMER

Get out of the way!

Farmer shines his flashlight directly behind Piper's head to  
reveal...the man in the gas mask! He towers, only inches away  
from Piper. Piper quickly backs toward his partner.

PIPER

Get out of here, Farmer!

Piper's flashlight PANS DOWN to reveal the perpetrator is  
strapped from head to toe with more explosives. Farmer  
remains frozen.

PIPER (CONT'D)

Go!

Piper grabs Farmer by the shirt and forcefully pushes him to  
the safety of a side hallway. We follow Farmer as he regains  
his footing. He's quick to have second thoughts and takes a  
step back toward the corner.

Suddenly, he's knocked backwards from the awesome power of a  
huge EXPLOSION. Farmer watches helpless from the ground as  
the explosion sends Piper, completely engulfed in flames,  
flying through a wall.

Almost immediately the halls are overwhelmed with Piper's  
horrific screams of agony as we...

CUT TO:

INT. FARMER'S APARTMENT - EARLY MORNING

Farmer, covered in sweat, suddenly jerks awake.

He takes a moment to gain his composure, before sitting up and reaching for a bottle of whiskey on the night stand.

Farmer puts the bottle to his lips only to discover its empty.

He tosses the bottle to the floor as he slowly pulls himself out of bed and heads to the bathroom. We get a good look at Farmer's apartment. Its a complete mess.

Empty liquor bottles, dirty clothing, and discarded beer cans line the floor.

EXT. CITY STREET - LATER

Farmer makes his way down the filthy sidewalk passing lowlife after lowlife. He enters a diner as a vagrant is being tossed out.

INT. DINER

Farmer takes a seat at the end of the counter and nods to the elderly attendant LARRY.

LARRY  
Sean! How ya doing?

FARMER  
Still alive. You?

Larry sits a cup of coffee in front of Farmer.

LARRY  
No complaints. The usual?

FARMER  
Why not?

Farmer opens the morning paper and begins reading.

LARRY  
Any good news?

FARMER  
Never.

Larry continues assisting other customers. Suddenly, the sounds of a young couple arguing from the back of the restaurant disturb everyone's morning.

MAN

Do you know how fucking stupid you  
are?

WOMAN

I'm sorry baby, please.

Farmer, along with everyone else tries their best to ignore the obnoxious pair. At least until the man decides to grab the girl by the hair.

MAN

You think you could do better  
without me?

Farmer anxiously taps his spoon on the counter, as the man yanks the woman to her feet, and begins pulling her by the arm towards the exit.

WOMAN

Frankie, you're hurting me!

The patrons sit in awe. No one gets involved, until...

Farmer jumps up and positions himself in between the couple and the exit.

MAN (CONT'D)

Fuck you looking at man?

(beat)

You gonna move or do I gotta move  
ya?

Farmer says nothing. He just gives the man a cold stare. He looks at the crying woman and notices blood on her lip.

WOMAN

(to her man)

I'm sorry sweetie.

MAN

Shut up!

(to Farmer)

Man, I'm about to beat your...

Without warning Farmer throws a left punch breaking the man's nose. Its followed by a right forearm to the jaw which send several teeth flying across the diner.

The man instantly drops to the floor out cold. Farmer turns to the bleeding woman.

FARMER

Are you alright?

WOMAN  
Fuck you asshole!

The woman is quick to comfort her boyfriend. Farmer turns and notices the entire diner staring at him.

Farmer shakes his head in disbelief as returns to his seat and sips his coffee.

LARRY  
Poor girl. She deserves better.

Farmer continues to read his paper.

FARMER  
We all do.

Suddenly Farmer's cell phone begins to ring. He sits for a minute before answering it.

FARMER (CONT'D)  
This is Farmer.

INT. ABANDONED CONSTRUCTION SITE - LATER

Farmer brushes by two ANIMAL CONTROL OFFICERS and slowly makes his way inside.

He approaches a familiar face in the crowd. SAM, a uniformed officer in his mid 20's, is standing over a body covered in what used to be a white sheet, now soaked red with blood.

SAM  
Hey Farmer, you're gonna shit when you see this.

FARMER  
After three years of this you'd be surprised what a person can...

The officer bends down and lifts part of the sheet revealing the victim to Farmer.

FARMER (CONT'D)  
Shit!

The mangled remains of a blonde woman with more than half her face missing is enough to make Farmer turn away from the gruesome scene as we flash to...

*(Quick flash: Scenes of vicious dogs going crazy, struggling to reach something)*

BENNY, late 20'S, a second uniformed officer, who's more than willing to walk over anyone on his way to the top, makes his way over to Farmer.

BENNY  
So glad you could join us, Farmer.

FARMER  
That's Detective Farmer.

Benny gives him a condescending look.

BENNY  
Only because the bars aren't open  
this early.

Farmer ignores his greatest critic, and slowly makes his way over to two chains attached to a back wall.

SAM  
They were holding two dogs.  
(beat)  
We had to put them down as soon as  
we got here.

Farmer turns his attention to a third chain attached to a different wall than the others. It lies only inches away from the victim's body.

Farmer looks at the huge bloodstain on the floor by the third chain. He throws on a pair of plastic glove and slowly bends down to get a closer look.

FARMER  
How many dogs did you have to put  
down?

SAM  
Only two but...

Farmer picks up what looks like a huge chunk of dog fur.

FARMER

...but it looks like there was a third here.

SAM

Yeah, we're still looking for it.

FARMER

With this much blood loss it couldn't have gone far.

(beat)

If the dogs were all chained why did our victim even go near them?

***(Quick flash: The victim screams as she struggles to pull herself away from the dogs)***

The officer yanks the sheet up to reveal more of the bite-covered body to Farmer. This time we see that she is handcuffed and chained to the floor.

As the victim's screams begin to build in the background, we see Farmer staring at what's left of the victim's face.

SAM

Farmer?

The screams suddenly stop as Farmer snaps out of it and glances at his watch.

FARMER

I gotta be somewhere. Make sure the file gets to my desk.

SAM

You might want to take a look at this before you go.

Farmer grimaces as he looks down at his watch. One of the officers moves a piece of heavy drywall to reveal a room directly behind the wall with the chains.

We follow Farmer as he examines the room. It's no bigger than a closet, just large enough for...a person.

*(Quick flash: Shadowed figure in the tiny room holding the chains. He slowly gives up some slack and the heavy chains slide through a hole in the wall. From his P.O.V. we watch the vicious dogs get closer to the terrified victim)*

Sam points to several wires protruding from the wall.

SAM (CONT'D)

Audio visual wires.

FARMER

Sick fuck recorded the whole thing.

INT. WAITING ROOM - LATER

Farmer opens the door, and walks inside what should be your typical doctor's waiting room.

FARMER

Sorry I'm late Amy, there was...

Only today, the place is completely dark and an unanswered phone sits ringing on the reception desk.

FARMER (CONT'D)

Amy?

He's answered by a crunching sound at his feet. He looks down and notices SHATTERED GLASS on the floor along with some BLOOD. He tries the light switch on the wall behind him. It doesn't work.

Farmer draws his gun as he takes a look around.

The place is a complete mess. Files and assorted papers line the floor. A bookshelf has been tossed on its side.

He slowly makes his way to the far door at the end of the waiting area and carefully pushes it open.

INT. DR. JENNIFER WALKER'S OFFICE- CONTINUOUS

A desk lamp dimly lights the room as he cautiously makes his way inside.

The doctor's office is a mess. Several file cabinets are open, with folders and papers thrown all over the place. A light beaming from underneath a bathroom door catches Farmer's attention.

FARMER

Jennifer?

There's no answer as Farmer quickly steps toward the light. He reaches for the handle when he notices BLOOD on the door.

Suddenly, the door opens.

FARMER (CONT'D)

Don't fucking move!

Staring into the barrel of his gun is the stunning DR. JENNIFER WALKER, early 30's, an incredible beauty, with an impressive intellect to match her looks.

JENNIFER

(startled)

Jesus Christ Sean!

Farmer quickly lowers his firearm.

FARMER

I'm sorry. When I called and you didn't answer I thought...I'm sorry.

JENNIFER

There was a break in over the weekend and Amy didn't show up today.

(beat)

I was hoping to have the place cleaned up before you arrived.

Farmer notices Jennifer's hand wrapped in a bloody towel.

JENNIFER (CONT'D)

They broke the light in the other room and I cut myself trying to clean it up.

FARMER

Let me take a look at it.

Farmer places her hand in his and examines the wound.

JENNIFER

I'm fine, Sean.

Their eyes meet for only a few seconds but it's more than enough to expose the awkward tension between them.

She slowly pulls her hand back, causing Farmer to nervously walk to the other side of the room. He bends down to pick a file up off the floor.

Jennifer quickly moves across the room and grabs it out of his hand. They're face to face and left with an uncomfortable silence.

FARMER

You know, the lighting in here really sets the mood.

JENNIFER

Yeah?

Farmer moves in close to her. She allows herself to smile for a moment.

JENNIFER (CONT'D)

You know what would really set the mood?

INT. WAITING ROOM - MOMENTS LATER

We see Farmer on a small ladder changing the broken light bulb.

FARMER

This wasn't exactly what I had in mind.

JENNIFER

These sessions would be a lot more effective if you started treating me like your doctor instead of the object of your affections.

FARMER

I still don't know why you can't be both.

JENNIFER

We've gone over this before.

(beat)

How have you been sleeping?

Farmer finished putting the light bulb into the socket.

FARMER

Try the light.

Jennifer flips the switch.

JENNIFER

You know, I think your dreams are probably...

Jennifer's voice slowly drowns out as farmer remains fixated on the flickering bulb above his head. After a beat the light stays on accompanied by a heavy buzz. The bright light and buzzing becomes overwhelming as we...

CUT TO:

INT. HALLWAY

The bright light of the bulb is quickly replaced with Piper, completely engulfed in flames, flying through a wall and into an apartment.

We're back in the hallway with Farmer. He stands, frozen in fear, watching his partner burn alive. Piper flails around in pain, setting everything he contacts on fire.

Farmer only inches away from a fire extinguisher, remains motionless with fear.

For the first time we notice a woman inside the apartment, ELENA PHOENIX, shielding her teenage son, JASON, from the fire. She starts to step toward Farmer but quickly stops.

ELENA

The extinguisher!

Farmer doesn't move. The woman tries to step closer but can't bring herself to make it out into the hallway. Instead, she turns and grabs a blanket to smother Piper.

Piper's screams slowly grow silent as he lies motionless on the ground. Elena and Jason watch helplessly as the fire starts to over take their tiny apartment.

ELENA (CONT'D)

Please, save my son.

Farmer finally snaps out of it, and quickly makes his way inside the woman's apartment.

In one quick swoop he picks up Jason and throws him over his shoulder. As the room continues to burn, he grabs his partner by the legs and begins to drag him to safety.

FARMER

(to the woman)

Just stay close!

Farmer quickly makes his way down the hall with his partner and the boy. We stay with Elena, as she remains frozen.

Behind the petrified woman, the entire apartment fills with smoke and flame as we...

CUT TO:

INT. WAITING ROOM - MOMENTS LATER

Farmer staring into the light, remains transfixed on his memory. Jennifer can be heard quietly calling his name.

JENNIFER

(with a sigh)

Are you even listening to me?

Farmer quickly snaps out of his trance, and back into reality.

FARMER

Huh...what?

JENNIFER

You couldn't have saved Elena  
Phoenix, Sean. Her fear of leaving  
her apartment...

FARMER

Agoraphobia. I've been reading up  
on it.

Farmer begins his descent from the ladder. Not really paying attention, he loses his footing. Jennifer is quick to react and is there to break his fall.

Farmer's weight pulls them both to the floor. He lands on top of her with a mischievous smile.

FARMER (CONT'D)

Are you okay?

Their eyes lock. The tension is overwhelming as they lean in toward one another. Their lips are inches away from each other when...

Farmer's cell phone begins to ring.

FARMER (CONT'D)

Shit. Sorry.

Farmer pulls out his phone and gets up off the floor.

FARMER

This is Farmer.

JENNIFER

I was just thinking...

Farmer holds up his index finger indicating he needs a minute.

FARMER

I'll be there in twenty minutes.

Farmer glances at Jennifer apologetically.

FARMER (CONT'D)

We're gonna have to finish this session later.

JENNIFER

(irritated)

Technically, we never got started.

FARMER

Yeah, sorry about that. I'll call you later.

Jennifer tries to remain professional.

JENNIFER

To reschedule your appointment, right?

Farmer gives Jennifer an endearing smile and exits the room.

INT. CITY MORGUE - LATER

Farmer goes over the case file while the medical examiner, MIKE EMBRY, 60'S, examines the autopsied remains of the woman and the two dogs.

MIKE

Well, I can tell you that these dogs were purposely starved. They were fed just enough to keep them alive and angry.

FARMER

A handcuffed victim doesn't have much of a fighting chance.

MIKE

I was able to locate your third dog, well, pieces of it anyway.

FARMER

And?

MIKE

And these two had it for dessert.  
It was a smaller breed. Chunks of  
it were found in both stomachs,  
along with this.

Mike holds up an evidence bag with a HANDCUFF KEY inside, still attached to part of a dog collar. Farmer removes the key, and unlocks the cuff from the female victims hands.

***(Quick flash: Victim reaching for the key around the smaller dogs collar. The sounds of the vicious dogs growling spook the small dog and cause it to bark. The victim jumps back in tears)***

MIKE (CONT'D)

Now you know why I've always been  
more of a cat person.

(laughs at his own joke)

Still waiting on those dental  
records for a positive I.D. on our  
victim. Hopefully by tomorrow.

Farmer, still holding the dog collar, takes a quick look at the tag. CLOSE SHOT on the tag reveals it has an address "5533 West Falls Dr."

MIKE (CONT'D)

Approximate time of death was  
between eight thirty and ten last  
night.

FARMER

Thanks Mike.

Farmer heads for the door.

INT. SLOAN RESIDENCE (5533 WEST FALLS DR.) - LATER

Farmer sits on the couch opposite MR. and MRS. TERRY SLOAN, a warm and loving elderly couple.

They both appear pretty distraught as Farmer carefully hands the plastic bag containing the dog collar to Mr. Sloan.

MRS. SLOAN

We haven't seen Mooch for a few days. We just assumed he ran away.

FARMER

I'm terribly sorry, Mr. and Mrs. Sloan.

(beat)

Is there anyone, maybe one of your neighbors, that you can think of that would want to harm your dog?

MR. SLOAN

Everyone in the neighborhood loved him.

MRS. SLOAN

Can we see him?

Farmer goes to speak but doesn't know how to start.

MRS. SLOAN (CONT'D)

I just want to give him a proper burial. He was like one of the family.

FARMER

I'm sorry. That's not going to be possible, Mrs. Sloan.

MRS. SLOAN

Oh God.

Mr. Sloan stands up and puts his hand on his wife shoulder.

MR. SLOAN

Why don't you get Detective Farmer something to drink?

MRS. SLOAN

(momentarily distracted)

Oh, I'm terribly sorry. Can I get you anything?

FARMER

I'm fine...

(reconsidering his answer)

Or maybe just a glass of water?

Mrs. Sloan exits the room as Mr. Sloan lovingly watches her leave. Once she's gone, he slowly makes his way over to the window.

MR. SLOAN

I'm sorry Detective Farmer, my wife, she's been through a lot in the last few years.

FARMER

I understand.

Farmer makes his way toward Mr. Sloan then notices a table covered with family pictures. He slowly picks one of them up.

MR. SLOAN

I wish we could be of more help but...

Farmer abruptly puts the picture down, and heads toward the door.

FARMER

I'm sorry, I have to go.

Mrs. Sloan reenters the room just as Farmer reaches for the door.

MRS. SLOAN

Detective Farmer?

FARMER

(hurried)

I need to get going. Thank you for  
your help.

The Sloans stand at the front door confused, as they watch  
Farmer leave.

EXT. PIPER'S HOME - LATER

Farmer walks up to the front door and rings the doorbell.  
TRINA PIPER, 40's, youthful for her age, answers the door.

She takes one look at Farmer and tries to slam the door shut.  
Farmer manages to stick his foot in the doorway to keep it  
open.

TRINA

Leave Farmer. We don't want  
anything to do with you.

FARMER

Please Trina, I need to speak with  
him.

(beat)

It's important.

TRINA

We haven't heard a word from you in  
five years.

(beat)

You could have at least called.

FARMER

I know...I'm...I'm sorry.

(beat)

I have to see him?

TRINA

(hesitant to answer)

He's not even here.

Once again she tries to slam the door. Farmer forcefully  
keeps it open.

FARMER

Trina please.

TRINA

He only goes to two places. He's  
either with the young man he  
tutors...

(fighting back tears)

(MORE)

TRINA (cont'd)  
 Our own kids can't stand to look at  
 him.

For a third time she tries unsuccessfully to close the door.

FARMER  
 And the other place?

TRINA  
 (somberly)  
 The hospital. He's probably at the  
 hospital.

FARMER  
 Thank you Trina, sorry to have...

Trina doesn't give Farmer a chance to finish. She slams the  
 door in his face.

FARMER (CONT'D)  
 (to himself)  
 ...disturbed you.

INT. HOSPITAL BURN UNIT - LATER

Farmer approaches a heavy set NURSE filling out paper work at  
 the reception desk.

FARMER  
 (flashing his badge)  
 I was wondering if...

NURSE  
 Are you here about the missing  
 patient?

FARMER  
 Uh, no. I'm looking for a friend of  
 mine, Charlie Piper.  
 (beat)  
 You have a patient missing?

NURSE  
 Oh yeah, real sick guy too. Just  
 disappeared yesterday. Cops have  
 been in and out of here all day,  
 questioning everybody.

The nurse types the name into the computer as she talks.

NURSE (CONT'D)  
 Lets see...Piper. Charlie? He  
 hasn't been in this week.  
 (MORE)

NURSE (CONT'D)  
Or last week come to think of it.  
That's pretty unusual for him.

Farmer hands the nurse his card.

FARMER  
If you happen to see him, will you  
give me a call?

NURSE  
Sure.

On the way out Farmer passes a uniformed officer taking a  
statement from a nurse.

EXT. CITY STREET - MORNING

Farmer, carrying his morning coffee, makes his way under  
yellow crime scene tape. He's immediately overwhelmed by a  
crowd of officers and crime scene investigators.

He brushes by the crowd to Sam standing near an open sewer  
manhole.

SAM  
Morning Farmer.

FARMER  
Sam, Sam, how many times do I have  
to tell you, no murders before  
seven a.m.

Sam barely cracks a smile, he's not his usual humorous self  
this morning.

SAM  
(nervy)  
Yeah, okay. It's down and to your  
right.

FARMER  
(almost afraid to ask)  
You're not coming down?

SAM  
No way! I'm not going back down  
there.

Farmer makes his way down the manhole, a little nervous as to what he is about to see.

INT. SEWER TUNNEL - MOMENTS LATER

He reaches the bottom of the ladder, and is greeted by a series of disgusted faces standing a few yards away from a corpse.

FARMER

Fellas, do we plan on gathering evidence today, or are we all on break?

BENNY

We're waiting for them to clear out a little.

FARMER

Waiting for what to clear out?

Benny shines his flashlight onto the corridor walls straight ahead. The wall appears to be moving. Farmer takes a few steps closer and raises his light.

We now see the walls are covered with SPIDERS of all sizes and colors.

***(Quick flash: Scene of victim's screaming face as a large quantity of spiders begins to cover his flesh)***

BENNY

We've got pest control on the way. I've already seen a couple black widows. Who knows how many of those other fuckers are poisonous.

Farmer shines his light on another wall to reveal the victim. His flesh is swollen, purple in color, with enlarged veins and bright red welts everywhere.

The carefully arranged ropes, making up a man made SPIDER WEB, dangle the motionless victim upside down like a helpless fly.

FARMER

Someone has way too much time on  
their hands.

Farmer gets closer and sees the body is still covered with hundreds of spiders. A large barrel lies on its side at the base of the wall below the victim.

BENNY

City workers found him just as you  
see him.

***(Quick flash: The victim, not covered in spiders, desperately tries to free himself from the chain around his ankle)***

Farmer shines his light on the walls around the body, revealing a hole, overflowing with spiders, inches away from the victim.

BENNY (CONT'D)

What have we got?

Benny reluctantly gets closer to the hole. There's thousands of spiders crawling in and around the hole.

BENNY (CONT'D)

They look like your everyday garden-  
variety daddy long legs.

FARMER

Harmless?

BENNY

As a fly.

(beat)

The hole is within his reach.

Farmer shines his flashlight directly into the hole. The light reflects off of a metal object deep within the opening.

***(Quick flash: The victim reaches toward the hole but can't do it. He shakes his head 'no' as he cries uncontrollably)***

FARMER

(hands Benny his coffee)

Hold this for me.

Farmer takes a deep breath, and then slowly starts to put his hand into the hole.

BENNY

(loud, abruptly)

Are you out of your fucking mind!

Farmer quickly jumps back.

FARMER

Don't do that!

Farmer takes another look and then quickly slams his hand into the hole. We stay close on Farmer as he pushes his arm further and further into the hole.

BENNY

Did you find anything?

Farmer's now up to his shoulder in the hole. Several of the spiders have crawled up his arm and are getting eerily close to his face.

FARMER

Yeah, I found something but this feels so good that I don't want to pull my arm out, asshole.

One of the spiders inches closer to Farmer's mouth just as he yanks his arm out. Farmer, now covered with spiders, opens his hand to reveal a KEY.

He quickly brushes the spiders off his arm, and takes a closer look at the key. It looks exactly the same as the key found on the dog collar.

Farmer shines the flashlight around some more. This time his light falls on a tripod surrounded by a white powder.

FARMER (CONT'D)

What's that?

BENNY

A video camera tripod.

Farmer throws him a ridiculous glance before pointing at the powder.

BENNY (CONT'D)

Oh, that, well we'll have to run some tests but...my guess is that it's some kind of poison or bug repellent.

FARMER

To keep them off of him while he watches.

***(Quick flash: Victim continues to cry and shake his head 'NO'. Suddenly, a shadowy figure moves toward him, kicks over the barrel and then backs away)***

BENNY

You think we're dealing with the same guy?

FARMER

Let's get this guy to Mike.  
Hopefully we can get a quick I.D.

OFFICER

His name is Scott Barns.

On Farmer's surprised look...Benny hands a wallet to Farmer. Farmer quickly rifles through the usual; credit cards, assorted family photos, and business cards.

Suddenly, one of the business cards catches his eye. CLOSE SHOT business card reads, DR. JENNIFER WALKER.

INT. MEDICAL EXAMINER'S OFFICE - LATER

Farmer and Embry stand beside the bodies of the dog attack and the Spider victim. Embry is just finishing up with the spider victim's autopsy as they talk.

EMBRY  
Hung up like a fly huh?

Farmer nods.

EMBRY (CONT'D)  
These wackos get more and more  
creative.

FARMER  
Anything useful you can tell me  
about spider man here?

*(Quick flash: The barrel is kicked over and thousands of  
spiders quickly make their way up the screaming victims body)*

EMBRY  
He was bitten over two thousand  
times and had a half-cup of venom  
in his system.

*(Quick flash: We follow a spider as it crawls along the skin,  
then it bites. We continue up the skin to see spider after  
spider biting into the flesh)*

EMBRY (CONT'D)  
Enough to kill a rino.

FARMER  
Any idea on the species of spider?

EMBRY  
Not my area of expertise, but I can  
tell you that he died of a heart  
attack.

FARMER  
Caused by the venom?

EMBRY  
It's possible...but my guess is it  
was more out of shock.  
(beat)  
(MORE)

EMBRY (cont'd)  
As best as I can tell, time of  
death was between midnight and two  
a.m. this morning.

FARMER  
If this is the same guy he had a  
busy night.

EMBRY  
(referring to the dog  
victim)  
We just got back your dental  
records on Ms. Puppy chow here.

Farmer stares at Mike in disbelief.

EMBRY (CONT'D)  
What? She's dead, she's doesn't  
mind.

FARMER  
Just give me her name.

EMBRY  
Amy Larson.

The name rings of recognition in Farmer's face as we...

CUT TO:

INT. POLICE INTERROGATION ROOM - LATER

Farmer walks into the room and immediately tosses a pad of  
paper in front of a tearful Jennifer. He nods to the guard  
standing watch at the door, who nods back and leaves the  
room.

JENNIFER  
(an emotional wreck)  
Sean, I didn't...

FARMER  
(aggressive)

I'm going to need you to write down where you were between eight last night and two this morning and the names and numbers of anyone who can verify seeing you.

JENNIFER  
(fighting back the tears)  
I didn't do anything.

FARMER  
Listen to me. Your receptionist and one of your patients are dead.

JENNIFER  
I...I was still on a plane at eight...I landed just before eleven. By the time I got my bags and got in a cab it was probably close to twelve and I was home and in bed around one.

FARMER  
Write it down.

JENNIFER  
I didn't...

Farmer slides her a pad of paper and a pen. Jennifer quickly writes and hands it back.

FARMER  
We'll get this checked out.  
(beat)  
Now when was the last time you saw Amy?

JENNIFER  
The last time...the last time I saw her was at work on Friday night. I left around five and Amy was catching up on some filing.

FARMER

And Scott Barns?

JENNIFER

His appointment last week. I think it was Wednesday morning.

FARMER

What were you treating him for?

JENNIFER

You know I can't tell you that.

FARMER

Two people are dead and they're both tied to you, Ms. Walker.

JENNIFER

He...he suffered from a severe case of arachnophobia.

FARMER

A fear of spiders.

JENNIFER

He was one of my case studies in my book.

(beat)

They both were.

FARMER

Both?

JENNIFER

I've been treating Amy for kynophobia for years.

(on his confused look)

A fear of dogs. She was my first case study for my book. We got along so well...when I needed a receptionists she...she was my friend.

FARMER

It would be in your best interest  
to not leave town any time soon. If  
your alibi checks out you have  
nothing to worry about.

Farmer leaves the room. We PULL BACK to...

INT. OTHER SIDE OF ONE WAY MIRROR - CONTINUOUS

We see Sam and Benny standing on the other side of the glass  
looking in on Jennifer. After a beat, Farmer walks into the  
room.

FARMER

Flight 428 out of LAX.

SAM

We'll check it out.

Farmer looks in at Jennifer as Benny and Sam leave the room.  
As soon as they're gone he takes a deep breath, shuts off the  
audio/video feed from the interrogation room, and then  
leaves.

We PULL FORWARD to...

INT. INTERROGATION ROOM - CONTINUOUS

Jennifer sits nervously as Farmer reenters and takes a seat  
next to her. They look at one another in silence before...

FARMER

I'm sorry.

JENNIFER

I didn't kill them.

Farmer reaches under the table and holds Jennifer hand.

FARMER

I don't want you to worry about  
anything.

We PULL BACK to...

INT. OTHER SIDE OF ONE WAY MIRROR - CONTINUOUS

Benny has been watching and listening the whole time.

FARMER

How many more case studies are  
there?

JENNIFER

There's...there's twelve more.

INT. PARKING GARAGE - NIGHT

We see DONALD PARKS, early 40's, dressed in business attire, as he pauses on the staircase landing of the top level of the garage.

He's winded and covered in sweat. He takes off his glasses to wipe his face when he hears...footsteps in front of him. He quickly puts his glasses on but the footsteps go quiet.

He scans the garage in front of him. It's quiet, dimly lit, and aside from a few cars, mostly empty.

Donald proceeds to walk toward the cars. He's barely taken his second step when a loud DING rips through the silence and causes him to jump. Donald quickly whirls around to find the elevator door slowly opening behind him. He stands frozen, as MARK, a co-worker, exits and brushes by him with a little pat on the back.

As soon as Mark drives away, Donald starts toward his own car. Once again he hears the footsteps. This time Donnie doesn't stop.

Quickly, his brisk walk turns into an all out sprint. He reaches his car and struggles to retrieve his car keys from his pocket.

The footsteps continue and grow louder as they get closer. They seem to be directly behind him when he pulls the keys from his pocket. Donald quickly turns around.

DONALD

Who's there?

The footsteps have grown silent. He does his best to scan the area. Everything appears to be still and quiet.

Donald unlocks the car door and quickly climbs inside.

INT. DONALD'S CAR - CONTINUOUS

He jumps behind the wheel and immediately locks the door behind him. He scans the garage but sees nothing.

DONALD

No more fucking horror movies. I  
can't take this shit.

Satisfied he puts the key in the ignition. Suddenly... a pair of hands SLAM on the driver's side window.

DONALD (CONT'D)

Fuck!

Donald nearly jumps out of his skin. On the outside of the car we see JERRY, another co-worker, laughing hysterically.

Jerry knocks on the window and motions for him to roll it down. Donald replies with his middle finger. Jerry holds up a file with a grin. Reluctantly, Donald rolls the window down.

DONALD (CONT'D)

You are such a piece of shit,  
Jerry!

JERRY

I know. But you're just so fucking  
easy to scare. You should really  
see someone about that.

Jerry hands him the file.

JERRY (CONT'D)

You'll need this for your stats.

Jerry heads toward his car, having a laugh at Donald's expense. Donald watches him drive away and sends him off with another middle finger.

As soon as he leaves, Donald turns his attention to the file on his lap. He flips through a few pages before closing the file and placing it on the seat next to him.

With a sigh of relief he turns the ignition. He is greeted with deafening music. He shuts the music off and goes to put his seat belt on when...a PLASTIC BAG is thrown over his head.

He struggles with the person in the back seat but is quickly overpowered. As Donald quickly loses consciousness we...

FADE TO BLACK:

INT. POLICE CHIEF'S OFFICE - LATER

CHIEF BRIAN KINGSLEY, 50'S, a large burly man with a fiery temper to match his intimidating stature, is quickly losing his patience.

The files and crime scene photos lay sprawled across his desk as Farmer and Benny look like they want to kill one another.

BENNY

He's jeopardizing the whole investigation.

FARMER

Why is this brown nosing asshole even in here?

BENNY

Chief, he knows her...she called him Sean and...and he was holding her fucking hand! How many more people have to die before you pull the plug on this drunk?

Farmer stands up with Benny quickly following his lead. The two stand face to face.

KINGSLEY

Enough!

(beat)

Farmer, sit the fuck down!

Farmer does as he's told.

KINGSLEY (CONT'D)

Benny, get out of here.

BENNY  
But Chief...

KINSLEY  
Get your ass out of here!

Benny reluctantly leaves.

FARMER  
Thank you.

KINSLEY  
Don't thank me yet.  
(beat)  
You know you're one screw up away  
from losing it all, Farmer. I  
can't keep justifying your erratic  
behavior to the brass anymore.

FARMER  
Then don't.

KINSLEY  
You can't cash in on your heroics  
from five years ago anymore.  
(beat)  
Have you taken a look at yourself  
lately?

Farmer just turns his head and stares out the window.

KINSLEY (CONT'D)  
You look like shit.

FARMER  
Thanks.

KINSLEY  
Yeah, now you can thank me.  
(beat)  
How do you know her?

Farmer doesn't answer. He just gets up, takes his badge and  
gun and places them on the desk.

FARMER  
I'll go tell Benny the good news.

Farmer turns to leave. The chief slams his fists on the desk  
causing Farmer to stop cold in his tracks.

KINSLEY

You're going to let that piece of shit get the best of you? Get your ass back here, and be a fucking man.

Farmer stands frozen.

KINSLEY (CONT'D)

How do you know her?

FARMER

She's my therapist. She's been treating me for pyrophobia.

KINSLEY

For what?

FARMER

It's a fear of...ever since that day I can't...its fire.

KINSLEY

I can't have your personal relationships clouding your judgement.

FARMER

They won't.

KINSLEY

You're too close to our only suspect. I'm reassigning you.

Before Farmer can respond there's a knock on the door. They both look up to see Sam standing in the doorway.

SAM

Bad time?

KINSLEY

What is it?

Sam walks into the office and hands the chief a piece of paper.

SAM

Thought you both would like to know her alibi checks out. She couldn't have killed them.

Sam leaves as quickly as he can but not before noticing Farmer's gun and badge. Farmer quickly retrieves them from the desk.

KINGSLEY

Okay, let's talk.

(beat)

You think the two murders are related?

FARMER

They were both patients of Dr. Walker and case studies in her book. Both victims were also handcuffed in the same manner.

KINGSLEY

Well, you better be damn sure, Farmer.

(beat)

The last thing we need is for the words serial killer to be mentioned. The phones will be ringing off the hook from people who think their gardener or the guy who bagged their groceries looked at them funny.

Farmer hands Kingsley Jennifer's BOOK.

FARMER

You can pick it up in any bookstore across the country.

Kingsley examines the book and flips through the pages.

FARMER (CONT'D)

I'd like a warrant and some more men to look over Dr. Walker's files. If he is targeting the people in this book I'd like to get to them first.

KINGSLEY

I'll talk to Judge Alvarez. You'll have your warrant within the hour.

(beat)

Farmer, it's your case to lose. You'll have your extra manpower...

(MORE)

KINGSLEY (cont'd)

just don't make me look like a  
fucking idiot.

INT. BOX - LATER

TOTAL DARKNESS --

The subtle sounds of someone stirring are quickly over taken  
by frantic breathing.

DONALD

(screaming)

Someone help me!

He's alone with the darkness.

DONALD (CONT'D)

Get me the fuck out of here!

He's starting to hyperventilate when we hear the sounds of a  
match lighting, followed by the flame. It throws just enough  
light for us to see Donald, terrified, locked in a box just  
large enough for him.

The match goes out and again we're left in the dark with the  
heavy sounds of Donald gasping for air.

VOICE (O.C.)

(unnervingly calm)

Calm down, Donald.

The voice is menacingly cold and more than capable of sending  
shivers up the toughest guy's spine.

VOICE (O.C.) (CONT'D)

You only have two matches left.

DONALD

(barely audible)

Get...get...me out of here.

VOICE (O.C.)

I can't do that.

Donald begins screaming, as he lights another match.

VOICE (O.C.) (CONT'D)  
Calm down and listen.

Donald continues to hyperventilate. He musters up what little strength he has left and starts to smash his fists on the roof of the box.

VOICE (O.C.) (CONT'D)  
You're being foolish, Donald. You won't be able to break through the solid oak paneling.

Donald either doesn't care or isn't listening. He starts to scrape and claw at the roof as the match goes out once again.

VOICE (O.C.) (CONT'D)  
You're claustrophobic, right?

Donald doesn't answer, as he continues to struggle to breath.

VOICE (O.C.) (CONT'D)  
There's more than enough air in this box for you to last over half and hour. When the time is up you will hear an alarm go off and you will be free to open the box.

(beat)

At that time, and that time only, you can pull the lever at the base of the box by your feet and the box will open.

Donald lights the last match and frantically starts to reach around at his feet for the release lever. The match starts to burn dangerously close to his fingers.

VOICE (O.C.) (CONT'D)  
If you pull it before the alarm goes off, you will die.

Donald's fingers are burning as he locates the lever.

VOICE (O.C.) (CONT'D)  
You will die Donald!

Donald pulls the lever and as promised, the roof of the box slides off.

WATER FLOODS INTO THE BOX.

It quickly overwhelms Donald. He starts to frantically kick his legs and arms as he starts to swim toward the surface.

EXT. WATER - CONTINUOUS

The box quickly sinks to the bottom as Donald swims upwards. The painful look on his face is more than enough for us to know he's running out of air.

EXT. WATER'S SURFACE - CONTINUOUS

We're on top of the water looking down. In the murky water we see Donald's silhouette quickly approaching the surface. He's only a few inches away now.

Then, his hands burst from the water. His arms start to frantically flail back and forth. The sounds of a TRAIN fill the air.

INT. WATER - CONTINUOUS

Donald looks up to see a figure above the water looking down at him. The wavy dark waters disguise the man's identity.

Donald turns his attention down to his leg. It's securely chained, preventing him from reaching the surface for a breath. He struggles for a moment but quickly goes weak.

He returns his attention to the man on the water's surface. The figure just stands, and watches as Donald starts to lose his struggle for survival.

His arms go limp and surrender to the water, as the sounds of the train can barely be heard now.

INT. TACTICAL ROOM - LATER

Farmer, Jennifer, Benny, and a dozen or so uniformed officers fill the buzzing room.

The team is made up of officers pouring over the patient's files, manning the phones, scouring for information on several computers.

Farmer stands staring at a large grid map that's pinned to the wall, being used to cross-reference the patients and their last know addresses.

There are already several thumb tacks pinned to the grid when one of the officers on the computer shouts out.

COMPUTER OFFICER

We have another address.

Suddenly, Sam bursts into the room.

COMPUTER OFFICER (CONT'D)

(handing the address to  
Farmer)

Donal Parks, 323 West 34th,  
apartment 620.

SAM

You'd be wasting your time with  
Donald Parks....We just found him.

EXT. TRAIN BRIDGE (WATER'S EDGE) - LATER

Farmer and Jennifer now stand with Sam and Benny at the water's edge in front of a large train bridge. A group of uniformed officers keep reporters and other onlookers at bay.

FARMER

What are we looking at?

Sam looks at his watch.

SAM

Just another ten seconds and you'll  
see, Farmer.

(beat)

You're so impatient.

FARMER

I'm sorry, I didn't realize I had to make an appointment to see my dead bodies.

At ten seconds on the dot a large horn sounds and the bridge starts to elevate from the water.

SAM

The bridge is usually up for the boats to pass, but it's down three times a day for half an hour for the scheduled trains to pass over.

FARMER

Great, now I can plan my vacation time accordingly if it's by boat or train. What about my body, Sam?

SAM

See the chain?

We follow Farmer's glance to a chain attached to the end of the bridge closet to them. The crowd of onlookers start to buzz behind them.

FARMER

(screaming at the officers)

Get them out of here!

Much to the onlookers dismay, the officers do as they are told.

The bridge is more than half way up and a good portion of the chain is exposed. The top of the box that once held Donald starts to surface from the murky waters.

Then, slowly, we see Donald's lifeless, bloated body immerge from the water. The body, still attached to the chain by his ankle, dangles helplessly from the box.

Jennifer immediately tucks her face into Farmer's shoulder. Farmer's seen more than enough.

JENNIFER

It's him.

FARMER

(to Jennifer)

You shouldn't be here. Go wait in the car.

JENNIFER

No, I'm...I'm fine.

FARMER

(to the officers)

All right, get him down from there.

Sam hands Farmer a KEY.

SAM

It was dangling from the bridge just a few feet above the water line. If he had waited for the bridge to rise it would have pulled him out.

Farmer looks at the key, it's the same as the other two.

FARMER

(to himself)

Overcome your phobia and live or give in to the fear and die.

INT. DARK ROOM - LATER

We hear the heavy breathing of a man as he just wakes up. The room is pitch black.

MAN'S VOICE

Hello? Is anybody there?

A dim light snaps on directly above our victim. We can now see it's STEVEN DOOLEY, 30'S, a thin man dressed in all white.

Steven takes in his surroundings and notices an old, rusty, tub and shower off in the corner of the room. Suddenly a familiar voice echoes through the room.

VOICE (O.C.)  
Hello Steven.

STEVEN  
(frightened)  
Who are you? Where am I?

VOICE (O.C.)  
Steven, you have bigger things to  
worry about.

STEVEN  
(hesitant to lean the  
answer)  
Like what?

VOICE (O.C.)  
Like making a good first impression  
with your new roommate.

Just then the main lights turn on revealing Steven isn't the  
only person in the room.

There, lying in the corner of the room is the missing  
hospital patient, JOSEPH, early 40's. He is pale and covered  
with hideous infected sores.

VOICE (O.C.)  
Meet Joseph. I'm sure you two will  
have much to talk about, what with  
Joseph suffering from a terminal  
disease and you being germaphobic  
and all.

STEVEN  
Oh my God! Please let me out. I  
can feel the germs on me!

Steven begins to panic. He covers his mouth with his hand and  
starts pounding on the door.

VOICE  
Calm down Steven. I'll tell you the  
way out.

Steven stops banging on the door, but is still visibly distraught.

VOICE (O.C)

All you have to do is put the key  
in the hole and open the door.

STEVEN

(ready to jump out of his  
skin)

Where is the key?

VOICE (O.C.)

I believe our friend Joseph is  
keeping it safe for us.

Steven turns to Joseph and sees the key wrapped around his neck.

Joseph, very sick and highly medicated, appears completely unaware of what is happening around him. He slowly starts to come to, only to vomit all over himself and the key.

STEVEN

I can't breath! The germs!

VOICE (O.C.)

(sternly)

Steven, take the key.

STEVEN

I can't! Let me out! I need to get  
clean! PLEASE!

VOICE (O.C.)

You can get clean when get out. Now  
take the key!

STEVEN

I CAN'T!

VOICE (O.C.)

FINE!

(beat)

Clean yourself off.

Just to the left of Steven the old iron bathtub and shower start right up. The room echoes with the sound of running water and begins to fill with steam.

STEVEN

Thank you! Thank you!

Steven sticks his hand in the running water.

STEVEN (CONT'D)

HOLY SHIT!

The water gives Steven an instant burn, and blisters right up.

VOICE (O.C.)

I'm sorry Steven, I'm afraid that shower only heats up to over a hundred degrees.

Joseph is slowly becoming semi-aware of his new surroundings. He notices Steven in the room.

JOSEPH

Hey...hey man...what...

Joseph tries desperately to get up, but is too weak, he reaches out for Steven.

STEVEN

NO! Stay away from me! Please, I don't want to get sick.

Joseph manages to move forward an inch or two, and then vomits again. Steven now scared shitless, jumps right in the hot shower to avoid contact with Joseph.

Steven screams in agony. Even as he slowly burns himself to death he can't take his eyes off of Joseph.

CUT TO:

INT. FARMER'S CAR - NIGHT

Farmer and Jennifer sit in his car outside her apartment. They both stare straight ahead.

After a beat, Farmer looks up and notices the dormant look on Jennifer's face. He slowly finds his tongue.

FARMER

There's nothing more you could have done for him, Jen.

She opens the car door and steps on to the curb.

JENNIFER

That's what's bothering me.

She closes the door leaving Farmer alone. He waits for a moment and then starts the car up. He's about to pull away when she knocks on the driver's side window.

JENNIFER (CONT'D)

I don't want to be alone tonight.

FARMER

I have to...

She doesn't give Farmer a chance to finish. She leans in and kisses him. He doesn't hesitate to kiss her back.

JENNIFER

Come by later.

She walks off leaving Farmer speechless.

INT. OFFICE BUILDING - NIGHT

A MAN, 30'S, a thin and frail bookworm sits in his office cubical with his head buried in his work. His nose is red and he occasionally sneezes, the results of a lingering cold.

We pull up to reveal his cubical is in the middle of a large room of thirty or so others that are quiet and empty. It's after business hours, and he's burning the midnight oil.

A small desk lamp along with the light from his computer monitor throws just enough light to work.

Suddenly, the phone rings breaking the silence, and causing him to jump. He wipes his nose with a tissue and answers the call. His voice is tired and nasally.

MAN  
(into the phone)  
Hello?  
(beat)  
I feel a little better.  
(beat)  
You know...you know I can't get a  
flu shot.  
(beat)  
All right. I'll be home soon. I  
love you too.

He hangs up the phone, turns off his computer monitor, and gathers up a few files from the desk.

INT. TACTICAL ROOM - LATER

The team is hard at work.

Farmer stands staring at the grid map. There are significantly more tacks marking patient's locations than before.

FARMER  
Where the hell are Benny and Sam?

OFFICER  
Chief's got them working on a  
robbery at the morgue.

FARMER  
(pissed)  
What the fuck?

Chief Kingsley comes up behind Farmer.

KINSLEY  
How are we looking?

Farmer takes his time answering, and never takes his eyes off the grid during their entire exchange.

FARMER  
We almost have everyone accounted  
for, and in a safe house.  
(beat)  
(MORE)

FARMER (cont'd)

Steven Dooly was reported missing by his mother two days ago and Susan Ashcroft refuses to be put into a safe house.

KINSLEY

Post an officer outside her home.  
(beat)  
That it?

FARMER

We're still looking for Jonathan Barrow.

KINSLEY

Jonathan Barrow?

FARMER

He's all over the news. The federal government just filed charges against him for embezzlement and fraud.

KINSLEY

The guy that stole from his own company?

FARMER

Yeah, left thousands of employees with out their pensions.

KINSLEY

No wonder you're having a hard time trying to find him.

(beat)

Did we get anything from the last victim?

FARMER

Definitely done by the same guy.

(beat)

Found another key.

KINGSLEY

Are you feeling all right?

FARMER

I'd feel a hell of a lot better if you quit fucking with my team.

(MORE)

FARMER (cont'd)

I need Sam and Benny here with me,  
not running meaningless errands.

KINGSLEY

Turn your ass around!

Farmer finally turns to face his superior.

KINGSLEY (CONT'D)

I'm gonna pretend I didn't hear you  
say that.

(beat)

You need to get some sleep. Don't  
make me pull you off this case.

One of the officers on the phone jumps up out of his chair.

PHONE OFFICER

We have a possible location on  
Jonathan Barrow! Just got off the  
phone with his wife. Said he's  
working late.

(hands Farmer a piece of  
paper)

Here's the address.

Farmer snaps into action, grabs his coat, and quickly heads  
to the door.

FARMER

Get all available cars to the  
location, but I don't want anyone  
entering until I give the order.

PHONE OFFICER

You got it.

FARMER

(to Kingsley)

I guess we'll have to finish this  
heart to heart a little later,  
Chief.

KINGSLEY

Just go get this son of a bitch!

INT. ELEVATOR - LATER

Our bookworm steps into the elevator and pushes the button for the parking garage. He starts to adjust his tie as the elevator makes its descent.

Suddenly, the lights flicker and then go out completely. The elevator comes to a complete stop and he's left in the dark.

MAN

Shit!

After a beat, the emergency lights come on at the base of the elevator. He quickly picks up the emergency phone.

MAN (CONT'D)

Hello? Is anyone there? I'm stuck  
in the elevator.

There's no response. He slams the phone down out of frustration and starts to bang on the elevator doors.

MAN (CONT'D)

Can anyone hear me?

He stops to listen, but it's completely quiet. He pulls a cell phone from his pocket. CLOSE SHOT PHONE reveals it's searching for service.

MAN (CONT'D)

Piece of shit!

He puts the phone back in his pocket and sinks to the ground in defeat. Almost immediately a beam of light from outside the elevator falls on his face. He quickly stands up.

MAN (CONT'D)

Hello! I'm stuck in the elevator!

The light shuts off.

MAN (CONT'D)

No! I need some help here!

He puts his ear to the elevator to listen but hears nothing. He starts to bang on the door again.

EXT. CITY STREETS - LATER

We see Farmer's car, red lights flashing and siren blaring, speeding down the city streets. The car flies through a red light and nearly crashes into two oncoming cars.

INT. ELEVATOR - LATER

We're back inside the elevator. He runs his fingers along the door. He positions them in between the doors and tries to pry it open. Almost to his surprise...it opens slightly and we see that the elevator is stuck just below a floor. Once again he sees the light. It appears to be from a flashlight.

MAN

Hello?

He continues to struggle to pry the doors open. Little by little the heavy doors open and soon the space is wide enough for him squeeze through. The light disappears again.

He starts to make his way out of the elevator. It's a tight fit but he's almost through when he's sees the light coming from around the corner.

MAN (CONT'D)

Hello!

The light is getting closer as his leg gets caught. He turns around and with very little effort manages to pry it free.

MAN (CONT'D)

(as he turns back around)

I could use a little help over...

The light is gone.

MAN (CONT'D)

(under his breath)

Lousy rent-a-cop.

He quickly makes his way toward the staircase around the corner.

EXT. OFFICE BUILDING - LATER

Farmer's car comes to a screeching halt next to several police cruisers parked in front of a large office building.

He quickly jumps out of the car, and approaches the uniformed officers standing outside the main entrance.

INT. STAIRWELL - CONTINUOUS

The stairs are pitch black forcing our bookworm to take a second for his eyes to adjust. He grabs a hold of the railing and slowly makes his way down. He stops at the sound of a door being opened a few flights below him.

MAN

Hello?

There's no answer, only footsteps. Slowly, methodically making their way up towards him.

MAN (CONT'D)

Who's...who's there?

The steps continue again without an answer. Then they stop. He peers over the staircase ledge but sees nothing.

He slowly starts to continue down the stairs when the steps start up again. This time they're heading away from him. He leans over the edge and screams at the top of his lungs.

MAN (CONT'D)

Hello! Who's down there!

The footsteps continue, followed by the sounds of a door opening, and then closing.

The stairs are once again quiet. He hesitates for a beat and then starts to frantically run down the stairs.

After several flights he reaches the bottom level. He quickly reaches for the door to find...it's locked!

INT. HALLWAY - LATER

Farmer, followed by the uniforms, slowly makes his way down the dark hallway. With his gun drawn, he reaches for a door handle.

INT. STAIRWELL - LATER

The bookworm stands frozen, not sure what to do.

MAN

Shit!

He looks back up the stairwell and listens. Everything is quiet. He makes his way back up to the next level and tries the door. Once again a locked door greets him.

He goes up to the lobby level and reaches for the door handle. Suddenly, the door opens to reveal... A SECURITY GUARD slowly staggering toward him.

MAN (CONT'D)

Shit, you scared me! What the hell  
is wrong with the lights?

The guard gets closer to reveal he is holding his throat as BLOOD pours through his fingers. The guard stumbles on top of him.

MAN (CONT'D)

Fuck!

The man struggles to push the guard's limp body off of him.

Suddenly, a pair of hands appear from nowhere and inject a syringe into his neck.

Now holding his punctured neck, he stumbles through the lobby door.

INT. LOBBY - CONTINUOUS

He makes it into the lobby area in a hurry. The lights from the street are a refreshing adjustment to the dimly lit stairs.

The man, now covered in the security guard's blood, quickly makes his way to the lobby desk in front of the elevators just a few feet away.

A SECURITY GUARD sits staring at the monitors with his back to the man.

MAN

Help me please!

The guard doesn't move.

INT. OFFICE SPACE - LATER

Farmer bursts into the office to find Jonathan Barrow frantically trying to shred documents. He nearly has a heart attack at the sight of the police and their guns.

FARMER

Jonathan Barrow?

JONATHAN

I think there's something wrong with this copy machine.

Jonathan awkwardly smiles as the shredder spits out one last piece of diced paper.

FARMER

We need you to come with us right now.

INT. LOBBY - LATER

The guard still remains motionless as he approaches the desk.

MAN

Help me!

He stumbles to the other side of the desk to reveal...the guard's throat SLIT from end to end. He quickly starts to back away.

MAN (CONT'D)

(falling apart)

No...no...someone help me!

He makes his way to the main entrance to find...the doors locked! He sees a man across the street waiting for the bus. He starts to bang on the glass but it's too late. A pair of HANDS grabs him from behind as we...

FADE TO BLACK:

INT. JENNIFER'S APARTMENT - LATER

There's a heavy KNOCK on the door. After a beat, Jennifer makes her way out from the other room.

JENNIFER

Who is it?

FARMER

It's me.

Jennifer opens the door to find Farmer on the other side. He looks tired, worn down, physically and emotionally a mess. He just stands in the doorway staring at her.

JENNIFER

Sean?

He doesn't move.

JENNIFER (CONT'D)

Aren't you going to come in?

He slowly makes his way inside, never taking his eyes off of hers, never saying a word.

JENNIFER (CONT'D)

Are you okay?

He nods, now standing face to face with her. She returns his gaze, not really understanding, but sympathetic just the same.

FARMER

Everyone is safe. We've got everyone in your book where he can't get to them.

He leans in slowly toward her lips. Jennifer freezes, not sure if this is what she really wants. He starts out to kiss her lips and then stops short.

Farmer brushes his cheek across hers. He gently kisses her cheek as she closes her eyes.

JENNIFER

(softly in his ear)

You're going to need to find a new therapist.

As he puts his arms around her she turns and kisses him. It starts out soft but quickly builds. Soon they are ripping each other's clothes off, as they make their way toward the bedroom.

CUT TO:

EXT. ABANDONED WAREHOUSE PROPERTY - DUSK

We hear the screams of two black children playing, chasing each other around the warehouse. Both children make their way to the warehouse door.

It takes the strength of both kids to pull open the huge door, before they step inside only to be horrified by what they find.

We see a quick shot of a dead body lying in a bathtub. Both kids run out screaming.

INT. ABANDON STOREROOM - LATER

As our bookworm, NATHAN WINTERS (not Jonathan Barrow), starts to come to, the darkness gives way to dim light.

He rubs his eyes and slowly he regains his focus. He looks around at his unfamiliar surroundings and immediately starts to panic.

The place is large, desolate, and dingy. Heavy locks secure the door and thick bars prevent any possible escape through the two tiny windows near the top of the room. To top it off, he's shackled around his ankle.

He quickly turns his attention to the NEEDLE PUNCTURE on his neck. CLOSE SHOT Nathan's neck reveals the injection has caused severe swelling and discoloring.

He's in trouble and he knows it.

INT. JENNIFER'S BEDROOM - LATER

The sound of a ringing cell phone jerks Farmer out of a sound sleep. He quickly turn over and looks at the clock. It's 4:30 a.m. He sighs as he picks up the phone.

FARMER

(into the phone)

Hello.

(beat)

Yeah, just give me a minute I need to...

He turns to see Jennifer's side of the bed is empty.

FARMER (CONT'D)

(into the phone)

Yeah, I'm here. I'll be right there.

He hangs the phone up and makes his way toward the bathroom. The door is closed.

FARMER (CONT'D)

Hey, I have to get going. What time are you getting home tonight?

There's no answer. He opens the door and peers inside. It's empty. He makes his way toward the kitchen.

INT. KITCHEN - CONTINUOUS

Farmer makes his way down the tiny hall and into the kitchen. Once again, Jennifer is nowhere to be found.

FARMER

Jennifer?

There's no answer.

INT. ABANDONED STOREROOM - LATER

Nathan buries his face in his hands as he starts to sob.  
Then we hear it.

VOICE (O.C.)

You're not giving up already, are  
you Nathan?

The voice has more than gotten his attention. His eyes dart  
from corner to corner of the large storeroom.

After a beat Nathan manages to pinpoint the location of the  
voice, a small speaker positioned next to a camera up by the  
ceiling.

NATHAN

What do you want with me!

The red light on the camera stares back at Nathan as he  
struggle with his shackles.

VOICE (O.C.)

You don't have time for that.

(beat)

You've been injected with enough  
rattlesnake venom to kill a small  
horse, Nathan.

Nathan looks helplessly at the chain around his leg.

VOICE (O.C.) (CONT'D)

But I've been kind enough to  
provide you with the anti-venom.

NATHAN

Where is it! Give it to me!

VOICE (O.C.)

It's in the very room you're  
standing in.

Nathan starts to hobble around the room desperately looking  
for the anti-venom.

The room is virtually barren except for the far wall. Nathan quickly makes his way over to a FIRST AID KIT.

He opens the kit and immediately stumbles backwards.

VOICE (O.C.) (CONT'D)

You have no choice!

NATHAN

I...I can't do it.

VOICE (O.C.)

Then you'll die! Do you want to die, Nathan?

NATHAN

I can't use...I can't...

VOICE (O.C.)

You can't even say it! Needles, Needles, Needles! Needles will save your life if you get over your fears and inject yourself with the anti-venom.

Nathan starts to grow pale.

NATHAN

I can't do it.

He's starting to sweat profusely, and suddenly turns and starts to violently vomit.

VOICE (O.C.)

You need to hurry.

Nathan slowly makes his way over to the first aid kit. He pulls out a large bag of syringe needles and nearly drops them on the floor.

VOICE (O.C.) (CONT'D)

Careful. If you break them I will not be able to get you more anti-venom in time.

He holds his hand up to reveal it is shaking uncontrollably.

VOICE (O.C.) (CONT'D)  
It's the effects of the venom on  
your nervous system.

NATHAN  
Which needle has the anti-venom.

VOICE (O.C.)  
(enjoying himself)  
I...don't...know.

Nathan starts to sob again.

VOICE (O.C.) (CONT'D)  
One of them has the anti-venom, the  
others are harmless.

Nathan once again starts desperately trying to pull his ankle free from the shackle. He is unsuccessful and eventually he exhausts himself.

VOICE (O.C.) (CONT'D)  
I wouldn't waste what little energy  
you have left.

He slowly opens the bag and spills the fifteen needles on the floor. He picks up the closest needle and lifts it to his arm. His nerves are shot and he can barely keep his hand steady.

He pulls the needle back and prepares to plunge it into his arm. His hand shakes uncontrollably as he brings the needle down hard.

INT. ABANDONED WAREHOUSE - LATER

Farmer, along with others, examine the corpse of the now unrecognizable Steven. The smell of death is overwhelming. Everyone tries to conduct work as usual while covering their noses.

We pan down to see the remains of Steven. His skin is blackened and blistered from head to toe.

Some of his skin around his chest was completely burned off, his rib bones are exposed.

BENNY

Couple of kids playing near here  
found him.

Farmer takes a few steps closer and bends down to one knee next to the body resting by his feet. He stares Steven in the eyes for what seems like forever.

Sam approaches Farmer and the body reading a file.

SAM

(referring to the file)  
Farmer you need to take a look at  
this.

Farmer's doesn't respond, his mind is somewhere else.

SAM (CONT'D)

It looks like there might be an  
overlap in the times of two of the  
kidnappings.  
(beat)  
Farmer?

Farmer suddenly snaps back.

FARMER

(discouraged)  
Get him to the morgue.

Benny can see the bleakness in Farmers eyes and face.

BENNY

(smugly)  
What's the matter Farmer, need a  
drink?

Farmer doesn't acknowledge the question or make eye contact with Benny. He just turns and walks away.

SAM

(holding up the file)  
Farmer you really need to take a  
look at this.

Farmer continues to walk away.

BENNY

Fucking guy is losing it.

Benny and Sam can only watch as Farmer is beginning to lose all hope of ever stopping this madman. Sam's cell phone begins to ring, he's quick to answer.

INT. ABANDONED STOREROOM - LATER

Nathan sits on the ground completely shell shocked. Most of his body, including his face, is disgusting swollen.

Over half of the needles have already been used and thrown to the side as he desperately tries to find the vein for the next needle.

After a few unsuccessful tries he hits the vein and empties the needle. CLOSE SHOT Nathan's eyes as his pupils instant swell. Oddly, he smiles as his head starts to grow heavy.

He nods forward, catches himself, and then falls back hard.

CUT TO:

INT. ABANDONED WAREHOUSE - LATER

Farmer now turns his attention to Joseph. He is now laying on a stretcher with an I.V. unit in his arm.

FARMER

You guys found him like that?

BENNY

Yeah. I.V. in his arm and everything. Joseph Westin, reported missing from St. Mary's hospital the other day.

SAM

(hanging up is phone)

Farmer, we just got word that one of our guys watching the Ashcroft place didn't check in.

INT. SUSAN'S BEDROOM - NIGHT

Susan is fast asleep in her bed. The moon shining in through the window barely illuminates the room.

A noise coming from the other room disturbs Susan's slumber. She cracks her eyes just a bit. Did she actually hear the noise? She begins to doze off again when...THUD!

Susan definitely heard that. She remains frozen, eyes wide with fear as she scans every inch of the dark room.

EXT. CITY STREET - LATER

Farmer's squad car dodges in and out of lanes as he races to save Susan's life. He screams into the radio.

FARMER

Dispatch, send all available units  
to 1030 Mckinnie Ave!

INT. SUSAN'S BEDROOM - SECONDS LATER

Susan musters enough courage to slightly sit up. She reaches for her glasses on the end table. The room is still too dark to make anything out.

Susan reaches for the lamp. The lights spring on. From her bed, Susan sees nothing out of the ordinary. What she doesn't see...is the looming silhouette of a person in the corner just behind the bed.

EXT. SUSAN'S HOUSE - LATER

Farmer brings the car to a screeching halt directly in front of Susan's house, followed by several other squad cars.

Farmer jumps out and notices the guarding officer's car sitting in the street. Farmer approaches the vehicle. He pokes his head and immediately notices the officer's bruised and bloody head. Farmer feels for a pulse.

OFFICER IN CAR

(coming to)  
What...what happened?

FARMER

Get him to the paramedics.

He pulls his gun and heads for the front door.

FARMER (CONT'D)  
(to other officers)  
Take the back!

Farmer kicks in the door. The force knocks it right off its hinges.

INT. SUSAN'S HOUSE - CONTINUOUS

Farmer makes his way through the darkened home.

FARMER  
(loudly)  
Ms. Ashcroft! Police!

Farmer gets no reply, but notices light from the bedroom spilling out from under the door.

INT. SUSAN'S BEDROOM - CONTINUOUS

Farmer violently smashes the door open. He steps in quickly and clears the room.

The room is empty. The curtains sway with the wind of an open window. A bloodstain left on a pillow is the only trace of Susan Ashcroft.

INT. MEAT FREEZER - LATER

Susan slowly begins to come to, but her vision is blurred due to her missing glasses.

Her hand touches the base of a giant ice cube as she picks herself up. She is surrounded by hanging objects but is unable to see them clearly.

Susan spots a thermometer on the wall. She leans in close to get a better look at it. She notices the temperature is starting to drop.

SUSAN  
What the hell?

Just then the creepy voice comes over the loud speaker and startles Susan.

VOICE

Hello Susan.

INT. FARMER'S SQUAD CAR - LATER

Farmer's car races down the street sirens blaring.

FARMER

(on phone, hurried)

Benny, where's Jennifer?

BENNY

Haven't seen your girlfriend all day.

FARMER

Shit! I need to know what fear Susan Ashcroft was being treated for.

INT. TACTICAL ROOM - AT THAT MOMENT

Benny and Sam fumble through piles of Dr. Walker's papers looking for the Susan Ashcroft file.

BENNY

Hold on!

(beat)

Ashcroft, Ashcroft, give me a sec here.

INT. MEAT LOCKER - AT THAT MOMENT

Susan stands up and does her best to appear strong.

SUSAN

What do you want!

VOICE

Susan, It's not what I want from you. It's what I can do for you.

SUSAN

What the fuck are you talking about?

VOICE

I want to help you Susan. I want to help you face your fear.

(beat)

Looking for your glasses? They're on the floor to your right.

INT. TACTICAL ROOM - SECONDS LATER

The two are becoming flustered when Sam notices the Ashcroft file sticking out at the end of the desk.

SAM

Ashcroft...got it!

Sam quickly hands the file to Benny.

BENNY

(into phone)

Okay, lets see here.

INT. FARMER'S SQUAD CAR - AT THAT MOMENT

Farmer blowing every red light in his way.

FARMER

(aggravated)

Today Benny!

INT. TACTICAL ROOM

Benny skims the file.

BENNY

(into phone)

Susan Ashcroft. Found mother dead at age four. Stayed with the body for three days until a neighbor found her. Says she suffers from Necrophobia.

INT. FARMER'S SQUAD CAR - SECONDS LATER

FARMER

What's that mean in English?

INT. MEAT FREEZER - AT THAT MOMENT

Susan finally finds her glasses. She slowly begins to put them on.

BENNY (V.O)

Necrophobia. The fear of dead  
bodies

Susan can now see clearly. She now notices that the objects around her are DEAD BODIES hanging from meat hooks.

SUSAN

(hyperventilating)

Let me out!

Susan makes a mad dash for the door. She is almost out when...WHAM! Susan is violently jerked backwards.

Susan is slammed to the floor. She glances down to her feet and notices a shackle around her ankle. Her eyes follow the chain from her ankle to the far wall as she begins to cry.

INT. TACTICAL ROOM - LATER

Sam and Benny exchange a knowing glance.

SAM

The missing bodies.

BENNY

(into the phone)

Farmer, Sam and I investigated a  
break in at the morgue the other  
day.

(beat)

Eight bodies were missing.

INT. MEAT FREEZER - AT THAT MOMENT

Susan is now huddled in a corner, she is starting to feel the effects of the cold. Her body is beginning to shake. Her tears hit the floor and freeze.

VOICE

Susan, if you want to live, do  
exactly as I say.

Susan lifts her head up. He has her full attention.

VOICE (CONT'D)

Stand up. Take a good look around  
you.

Susan gazes at the hanging bodies, they return her stare with  
lifeless eyes.

SUSAN

(crying)

Please. I'm scared.

VOICE

Shut up and listen!

(beat)

The door to the room you are in is  
set on a timer. In exactly thirty  
minutes the door will shut and  
lock. It will not be opened for  
three days. You must exit the room,  
or you will freeze to death.

INT. FARMER'S SQUAD CAR - LATER

Farmer drives around the city aimlessly, running any possible  
location Susan could have been taken.

FARMER

(to himself)

Where the hell could he be keeping  
eight dead bodies?

INT. MEAT FREEZER - MINUTES LATER

Susan tries her hardest to reach for the door. Her leg  
shackle slicing deeper into her leg with every attempt.

VOICE

Around you are the bodies of the  
recently departed. One of them has  
your key.

Susan becomes wide eyed with fear. She gives the naked bodies  
a quick once over.

SUSAN  
 (crying)  
 It's not here.

VOICE  
 Freezing is a slow and painful way  
 to die Susan. I suggest you look  
 harder.

Susan tries to pull herself together. She approaches the first body. We can see it has been autopsied and sewn up from the chest.

Susan takes a closer look at the stitches and almost vomits. She glances back at the thermometer and sees it slightly drop.

She takes a deep breath and grabs hold of the skin ripping the chest open from the outside. Susan thrusts her arm in to the elbow and rummages around blindly.

Susan is disgusted. She gags several times, before pulling her arm out quickly.

SUSAN  
 (sobbing)  
 I can't do this!

She staggers toward another body. She slowly reaches up and starts to open the woman's mouth when...the ladies EYES OPEN with a loud GASP. Susan jumps backwards.

SUSAN (CONT'D)  
 Oh my God!

WOMAN  
 (barely audible)  
 Help me.

Susan starts to sob as she backs as far away from the dying woman as possible.

VOICE (O.C.)  
 Susan, meet Dina Langston. You two  
 have a lot in common.  
 (beat)  
 (MORE)

VOICE (O.C.) (cont'd)  
Dina here couldn't overcome *her*  
fear. I hope you have better  
results.

SUSAN  
(sobbing uncontrollably)  
Please, don't do this.

The woman gasps a few more times as she dangles helplessly  
from the meat hook. Suddenly... she goes limp.

VOICE (O.C.)  
She was given a chance, just like  
you have now. Don't waste it.

INT. TACTICAL ROOM - LATER

Sam and Benny turn their attention to the grid map. Sam  
locates Susan Ashcoft's place and puts an 'X' on it.

FARMER (O.C.)  
(through the phone)  
Look for anything within a twenty  
mile radius where he could keep the  
bodies cold.

SAM  
And the morgue is...

He quickly locates the morgue and marks it with an 'X' as  
well.

BENNY  
And a twenty mile radius.

Benny draws a large circle with the two x's in the middle.  
They both stare at the twenty mile radios for a beat.

SAM  
Shit.

Benny points to a spot in the circle, about half way between  
Susan's home and the morgue.

BENNY  
The Nelson Slaughterhouse.

SAM  
Went out of business years ago.

BENNY  
(into phone)  
I think its your lucky day Farmer.

INT. MEAT FREEZER - LATER

A mangled body missing its arm swings from left to right. The stitches on its chest and side have been torn open.

We pull back to see Susan has left a small trail of split open bodies searching for her escape.

VOICE

Your time is running out Susan!

SUSAN

(screaming)

Where is the key?

Susan turns to the next body. It's a badly burned corpse. Susan tears into its chest...no key.

She about to give up hope when she reaches up and pries open its mouth. Inside she finds...the KEY.

Tears of joy run down Susan's face and instantly freeze midway down her cheek. In her excitement she hasn't noticed the room has now become severely cold. She quickly unlocks the shackle from her ankle

VOICE

Sorry Susan you're not going to make it.

Susan, visibly excited throws her restraints to the floor and runs for the door as an alarms clock rings through the speaker. Susan is only feet away from freedom when...SLAM, the door quickly slams shut automatically.

SUSAN

(yelling)

No! I did what you asked!

VOICE

You weren't fast enough Susan. Good Bye!

INT. NELSON SLAUGHTERHOUSE - LATER

Farmer quickly makes his way inside through the loading dock. Wary of his surroundings, he makes his way down the hall and sees the freezer.

Police sirens can heard in the background as he runs to the window and peers inside. Susan is crouched on the floor with her arms wrapped around herself for warmth.

Farmer beats on the window trying to get Susan's attention. She slowly raises her head and looks at him. Her eyes are starting to freeze over.

FARMER  
(almost in panic)  
NO! Fuck!

Farmer pulls on the door with every ounce of strength he has. It doesn't budge. He looks back through the window and sees Susan's icy breath rapidly decreasing.

FARMER (CONT'D)  
(beating on door)  
Ms. Ashcroft, can you hear me? Can  
you hear...FUCK!

Farmer backs up and shoots the door handle twice. Both shots ricochet off the solid metal door and hit the wall.

FARMER (CONT'D)  
(furious)  
NO! God Damn it!

Farmer takes one last glimpse in the window and sees Susan is dead, frozen solid.

Suddenly, Farmer's radio blares with excitement as two uniformed officer make their way towards him.

RADIO  
Farmer, we've got someone running  
on the second floor.

Farmer turns and heads for the staircase. He yells back to the uniformed officers.

FARMER  
Stay with her!

INT. STAIRCASE - CONTINUOUS

Farmer scales the stairs as quickly as possible to the second floor.

INT. SECOND FLOOR HALLWAY - CONTINUOUS

He makes his way on to the second floor just in time to see a figure climbing out the window on the far end of the building. Farmer makes a mad dash for the window and climbs out.

EXT. SLAUGHTERHOUSE ROOF - CONTINUOUS

Farmer, now on the slanted roof top, scans his surrounding for his suspect. Suddenly...the figure jumps on him from behind.

The suspect repeatedly slams Farmers head hard into the roof. As Farmer struggles to remain conscious both men start to slide down towards the edge of the building.

Both bodies now hang over the edge of the structure. Farmer's gun falls 50 feet to the ground below.

The suspect manages to pull himself up and get his footing first. He jumps to the next building. Farmer takes a minute to pull himself up over the ledge. Without hesitation he jumps to the next building in pursuit of the killer.

Farmer reaches the end of the building and notices a ladder leading to the ground. He looks down and sees the suspect running down an alleyway.

He slides down the ladder making up valuable ground. He reaches the alley and continues the pursuit.

Farmer, now within feet of the suspect races through the alley. Several homeless men warming themselves by a burning barrel block the way. The suspect runs over one homeless man and knocks the barrel over catching the boxes and other flammable debris on fire.

A flame, small enough to easily jump over now separates Farmer from his suspect. Farmer, seeing the fire, instantly becomes wide-eyed with fear.

He starts to slowly hyperventilate. The sounds of his HEARTBEAT accelerating becomes overwhelming and drowns out all surrounding sound.

His eyes are fixated on the miniature inferno as he slowly backs out of the alley, as the suspect makes his escape.

Just then Benny pulls up in a squad car.

BENNY

Got the call you were in pursuit of the guy, thought you could use some back up.

(looking around)

So, where is he?

EXT. SLAUGHTERHOUSE PARKING LOT - LATER

Farmer sits on the bumper of an ambulance as an E.M.T. takes a look at the bump on his head.

BENNY

(skeptical)

So how did he get away from you?

FARMER

(aggravated)

He's not in custody, that's all that matters.

BENNY

Well, you'll be glad to know that we also found the body of a Dina Langston inside. She suffered from necropobia as well.

(beat)

Let me be the first to congratulate you on the outstanding job you're doing. At this rate, I figure I'll have your job in a month.

FARMER

Now's not the fucking time, Benny.

BENNY

Maybe if you didn't smell like a fucking wino we'd have him in custody.

Farmer gets up and grabs Benny by the shirt collar. Sam approaches Farmer from the front of the ambulance.

SAM

Farmer, we've got another body.

INT. OFFICE BUILDING - LATER

Farmer is now standing face to face with the dead security guard. He stares at the body for a moment and then turns his attention to the security monitors. All of them have been turned off except one.

FARMER

Who turned these screens off?

The uniformed officers all look at one another. Finally, one speaks up.

OFFICER 1

They were like that when we got here, sir.

FARMER

Where's this camera?

OFFICER 1

(checking his notes)

That's the hallway on the twenty-second floor.

INT. HALLWAY (22ND FLOOR) - LATER

Farmer and several of the uniforms carefully make their way down the hallway. One by one they try the office doors, all with the same result. They're all locked.

OFFICER 1

We can get the keys, Detective.

FARMER

No. He wants us to find something.

They continue down the hall and finally find an unlocked door.

INT. OFFICE - CONTINUOUS

Farmer and the officers make their way into the large space filled with cubicles. The room is dark except for the desk light on Nathan's desk.

Farmer quickly makes his way to the desk in the middle of the room. He looks into the cubicle and then stops. His face tenses up as he starts to back away.

FARMER

Find out whose desk that is.

He continues toward the door leading back into the hall. Another officer picks something up off the desk.

OFFICER 1

It's a business card.

INT. JENNIFER'S OFFICE - LATER

Jennifer sits at her desk transposing her recorded notes onto her computer, when Farmer bursts into the room.

JENNIFER

Jesus, Sean! Haven't you ever  
heard of knocking?

Jennifer quickly closes her laptop. Farmer looks like a man possessed. He throws her business card on the table. She flips the card over. CLOSE SHOT reads 10a.m appointment on August 1st, 2004.

JENNIFER (CONT'D)

Where did you get this?

Farmer doesn't answer. Jennifer opens her appointment book to the date.

JENNIFER (CONT'D)

Nathan Winters.

FARMER

His wife says he hasn't been home  
since he left for work yesterday  
morning.

(beat)

He's not in your case study book,  
Jen. You're not telling me  
everything!

Jennifer closes the book and tries to get up from her chair.

JENNIFER

I don't know anything.

Farmer forcefully pins her back down with one hand.

JENNIFER (CONT'D)

What the hell is wrong with you?

FARMER

What were you treating him for?

JENNIFER

I can't have this conversation with you, Sean.

FARMER

He might still be alive!

Her voice is void of any emotional as she starts to quietly speak.

JENNIFER

Nathan is a new patient. I've only been treating him for a couple of months. We were making great progress and he agreed to...

FARMER

Agreed to what?

JENNIFER

I needed a case study on aichmophobia, fear of needles, for my second book.

FARMER

You gave this sick fuck a brand new list of victims to choose from!

(beat)

Where are the notes?

JENNIFER

I don't know.

FARMER

We don't have time for this! Just  
give me the fucking notes!

She stares at Farmer for a beat and then her face starts to melt.

JENNIFER

(fighting back tears)  
I can't! They were stolen during  
the break in.

Farmer's heard enough. He starts toward the door.

JENNIFER (CONT'D)

Sean.

He turns back around and softens at the sight of her tears.

JENNIFER (CONT'D)

You were one of the case studies.  
He knows your phobia.

INT. FARMER'S BEDROOM - NIGHT

Farmer paces back and forth with half a bottle of Jack Daniels in his hand. The case files lie sprawled out on the bed amongst his overwhelming mess.

He raises the bottle to his lips, then abruptly stops. Farmer takes a good look at the mess he calls home. He takes a look in the mirror and sees himself with the bottle.

He slowly makes his way over to the window, opens it, and pours what's left of the bottle outside. He closes the window and makes his way over to his bed.

Farmer pushes some of the papers to the side, lies down, and reaches over and shuts the light off. Almost immediately, the sounds of his slowed and heavy breathing fill the dimly lit room.

Suddenly there is a noise from the other room. Farmer's eyes instantly open. He sits still for a bit before the noise is heard again.

He instinctively reaches under the pillow next to him and pulls out his GUN. He slowly sits up and heads for the bedroom door. He peers around the corner and sees...

INT. LIVING ROOM - CONTINUOUS

...someone creeping around in the dark.

INT. FARMER'S BEDROOM - CONTINUOUS

Farmer pulls his head back around the corner and remains frozen with his back up against the wall. The noises from the other room get closer and then stop.

Farmer stands motionless for what seems like an eternity. The anticipation is overwhelming as the shadowed figure slowly makes its way inside Farmer's bedroom.

Farmer is about to make his move when the figure unexpectedly stops and starts to turn back around. Farmer nervously shifts his weight, making just enough noise for the intruder to hear. Suddenly the intruder stops. He turns his attention to Farmer's bedroom doorway.

Unable to wait any longer, Farmer springs into action and tackles the intruder just as they enter the room.

FARMER

You fucking piece of shit!

Farmer makes his way on top of the intruder and points his firearm at their face.

FARMER (CONT'D)

Freeze!

Farmer slowly stands and turns on the light to reveal...the intruder is Jennifer.

FARMER (CONT'D)

What the hell are you doing? How'd you get in here?

Jennifer pulls herself up off the floor.

JENNIFER

Nice to see you too Sean?

Farmer keeps his gun pointed on her.

FARMER

How did you get in?

JENNIFER

The door was unlocked Sean. Jesus,  
will you get that gun out of my  
face.

Farmer slowly lowers his weapon.

JENNIFER (CONT'D)

I needed to see you.

FARMER

You should have called.

JENNIFER

I've been trying all night. You  
didn't answers.

Jennifer heads for the door. Farmer is quick to stop her.

FARMER

Wait.

Jennifer turns to Farmer with a mischievous smile.

INT. FARMER'S BEDROOM

Jennifer and Farmer now lie in bed holding each other.  
Jennifer is fast asleep. Farmer sits awake staring at the  
ceiling. Suddenly the silence is broken by the sound of  
Farmer's cell phone. He does his best to answer it without  
disturbing Jennifer.

FARMER

Yeah?

(beat)

I'm on my way.

Farmer hangs up the phone and turn to Jennifer. She is now  
wide awake and looking at him.

JENNIFER

I'm coming with you.

INT. CITY MORGUE - LATER

Farmer stands with Mike in front of the lifeless bodies of Nathan and the security guards from the office building.

Jennifer stands slightly behind them doing her best to keep her composure as Mike explains his findings.

MIKE

Security guards are pretty straight up. Died within a few seconds.

JENNIFER

He's getting sloppy. Killing the guards...it doesn't fit his M.O.

MIKE

(referring to Nathan's body)

Now this poor guy wasn't so lucky.  
(beat)

Judging by the angle, all the needles were self-injected.

FARMER

More poisons?

MIKE

No, the poison came from rattle snake venom injected in his neck.

(beat)

The needles were holding everything from heroin to your basic saline solution. Take a look at this.

Mike opens Nathan's toes to reveal a needle mark.

FARMER

He shot up in between his toes?

MIKE

There are multiple track marks here, arms can only take so much.

Jennifer steps forward.

JENNIFER

How many needles?

FARMER

We found fifteen by the body.

MIKE

Fifteen needles and fifteen track marks.

FARMER

So, he actually used all of the needles.

MIKE

Yeah. And by the look of all the failed attempts, he had a hell of a time doing it.

JENNIFER

None of the needles had the anti-venom?

Mike gives a disappointing nod.

JENNIFER (CONT'D)

He's taken this to a whole new level. He's perfected his killings but...he's losing control. The murders are getting more and more frequent.

(beat)

Before it was about giving them a chance but now...this...

Jennifer exits from the room in disgust.

FARMER

(frustrated)

Jennifer wait!

(to Mike)

Cover him up.

Mike pulls the sheet over Nathan's body. Farmer starts to leave after Jennifer.

MIKE

It's not all bad news today.

Farmer stops.

MIKE (CONT'D)

Lifted a partial print from one of the needles. We're running it through the system now for a possible match.

INT. TACTICAL ROOM - LATER

Farmer sits and stares at the chalkboard filled with pictures and facts about the case. After a beat he methodically picks up the phone and dials.

JENNIFER (O.C.)

You've reached Dr. Jennifer Walker, please leave a message. (BEEP)

Farmer hangs up the phone as Sam and Benny come flying through the room.

SAM

(excitedly)

We got a hit on the partial from the needle!

Farmer grabs his coat and tries to keep up with Benny and Sam as they exit the room. They meet up a small swat team preparing to leave the building.

INT. UNMARKED SQUAD CAR - MINUTES LATER

Farmer races through the city streets on the tail end of a swat van blowing every red light in its path. Sam and Benny look like they are about to lose their lunch.

FARMER

Who is this guy!

Benny reaches in the file pulling out a picture of their suspect and hands it to Farmer

BENNY

Jason Phoenix.

FARMER  
(surprised)  
Phoenix?

SAM  
He's you're typical lowlife junkie.  
Been picked up a few times on  
possession charges.

Farmer snatches the mug shot from Benny. We see an 18 year old punk. Judging by the picture it looks like he's had a hard life.

BENNY  
His last know address is...

FARMER  
I know where it is!

EXT. SLOAN HOUSE - LATER

Farmer pulls his car to a screeching halt in front of the Sloan residence just as the swat team is about to ram the door open.

The team moves into position and surrounds the house. Farmer falls behind the swat team and pulls his gun.

INT. SLOAN RESIDENCE LIVING ROOM - AT THAT MOMENT

Mr. and Mrs. Sloan sit comfortably on the couch watching television, completely unaware of the uninvited guest about to invade their home.

The door is smashed open as squad of highly trained SWAT MEMBERS enter. Mr. and Mrs. Sloan are directed to the floor by three officers.

Several more clear the adjoining rooms. Farmer approaches the lady of the house.

FARMER  
Mrs. Sloan, we are here for Jason,  
where is he.

MRS. SLOAN  
He's a good kid. He's trying hard  
to clean himself up.

FARMER  
Mrs. Sloan!

Mrs. Sloan points to a back bedroom. Farmer, followed by several other officers make their way through the home.

They reach a door with a "DO NOT ENTER" sign on it. Farmer tries the knob. It's locked. With out hesitation farmer rams the fragile door with his shoulder, smashing it open.

The room is empty, the window he escaped from still sits open. Farmer is stunned by what he finds in the room.

FARMER (CONT'D)  
Put out an APB on this kid. I want  
everyone looking for him.

Our view shifts as we see Jason's room is covered with newspaper articles and clippings of Farmer and his heroics.

Farmer looks over at the bed and notices there is a large envelope with his name on it. He picks it up.

SAM  
Farmer, technically this is  
evidence, you can't...

Farmer rips the top off.

SAM (CONT'D)  
Never mind.

Farmer pulls out a VIDEOTAPE just as Mr. Loan bursts into the room.

MR. SLOAN  
What the hell are you doing in my  
home?

FARMER  
Benny will you take Mr. Sloan into  
the kitchen for questioning.

Benny escorts Mr. Sloan out of the room as Farmer puts the tape into Jason's VCR.

The tape is amateur video footage of Farmer. Someone is following him. We see clips of Farmer coming and going from his home and the police station.

The footage abruptly stops, as new footage begins. This time its video footage of...Jennifer.

Farmer can't believe what he is seeing. The footage is of Jennifer with her back to us trying to unlock her front door.

The footage begins to close in. The camera man is creeping up behind Jennifer. Just as she is about to turn around to see who is behind her...the tape stops.

INT. JENNIFER'S HOME - LATER

Farmer and Sam burst in Jennifer's home. Farmer, gun in hand gives the place a quick look.

FARMER  
(yelling)  
Jennifer!

They frantically sweep the place, its empty. Farmer notices the blinking red light on Jennifer answering machine. He presses the playback button.

MESSAGE 1 (WOMAN'S VOICE)  
Jennifer this is your sister, call  
me.

The messages fades out as we hear Sam call Farmer from the next room.

SAM (O.C.)  
Farmer! You want to take a look at  
this?

INT. STUDY - CONTINUOUS

Farmer enters the study. Sam stands in front of a snowy television with a video tape in hand.

Farmer takes the tape. There is a note on it that reads "PLAY ME." Farmer looks to the desk behind Sam, it's stacked with similar tapes and files with familiar names on them.

Farmer reluctantly pops the tape in and presses play. His eyes go wide with disbelief. We spin around from Farmer's face to the television screen.

On the screen is the murder of Amy Larson, the dog victim, from the killer's point of view.

SAM

(just as shocked)

What the fuck?

Farmer quickly ejects the tape. He grabs one from the pile on the desk and forces it into the VCR. This tape is the murder of Scott Barns, the spider victim.

SAM (CONT'D)

How the hell did Dr. Walker get these?

FARMER

(unconvincing)

He's fucking with us! He wants us to think she's involved somehow.

Sam picks up one of the files and looks it over.

SAM

There are details in here we didn't release to the press.

Farmer snatches the file from Sam's hands. He quickly glances at the pictures.

***(several gruesome pictures flash by the screen)***

He tosses the file back on the desk.

FARMER

(angrily)

She's not involved!

Sam, surprised how quickly Farmer's mood changed, steps back.

SAM

(defensive)

Look...I just think...

The sound of Jennifer's ringing phone interrupts the conversation. Farmer walks toward the phone as the answering machine picks up the call.

JENNIFER'S VOICE (O.C.)

You're reached Dr. Jennifer Walker,  
please leave a message. (BEEP)

There is only silence, then...

VOICE (O.C.)

Hello Detective Farmer. By now I  
bet your wondering where the lovely  
Doctor is.

Farmer, in a fit of rage grabs the phone hollering into it.

FARMER

(yelling)

Where is she!

VOICE (O.C.)

I'm playing doctor now Farmer. But  
one of my patients missed his  
appointment. I believe you know  
where he is.

FARMER

What the hell are you talking  
about?

VOICE (O.C.)

Jonathan Barrow!

FARMER

What about him?

VOICE (O.C.)

We were suppose to tackle that  
little fear of heights he has  
together. But you've made him a  
hard man to get a hold of.

Farmer is speechless.

VOICE (O.C.) (CONT'D)  
If you want to find Jennifer  
there's something I need you to do  
first.

Farmer listens closely to the killers instructions.

FARMER  
I'll do it. Just let me speak to  
Jenn...

The line goes dead.

FARMER (CONT'D)  
Hello? Hello? Shit!

Farmer hangs up the phone.

FARMER (CONT'D)  
Get a tactical team ready and wait  
for my call.

CUT TO:

EXT. CITY STREET - NIGHT

This lonely street, on the wrong side of town, has become a home to the lost and the unwanted.

The street lights no longer work, the sidewalks are covered in filth, and the buildings have severely deteriorated over the years. Everything and everyone on this street has seen better days.

A BURNING red cigarette pierces through the darkness.

INT. CAR - CONTINUOUS

The owner of the cigarette sits in a parked car across from the main entrance to a shady hotel. After another drag, he exhales, and exits the vehicle.

EXT. CITY STREET - CONTINUOUS

The cigarette drops to the ground next to half a dozen other discarded butts.

Completely cloaked by the night's darkness, he slowly makes his way to the rear of the hotel.

INT. HALLWAY - LATER

A young UNIFORMED OFFICER stands guard outside one of the guest rooms. Suddenly, the lights begin to flicker and then go out.

After a moment of darkness, the back up generator kicks in, and the emergency lights come on to barely illuminate the hallway.

The young officer, now nervously pacing back and forth, freezes. He squints at what looks like someone coming down the hall towards him.

He draws his gun.

OFFICER  
(nervously)  
Don't...don't move!

The FIGURE at the end of the hall relentlessly continues toward the officer.

OFFICER (CONT'D)  
Hey asshole, I said don't move!

The figure is now close enough for the young officer to get a clear shot of his face.

OFFICER (CONT'D)  
(with recognition)  
You scared the shit out of me.

He lowers his firearm. Suddenly, the figure PUNCHES the young officer across his face, knocking him unconscious.

The figure takes the room KEYCARD from the unconscious guard and enters the guest room.

JONATHAN (O.C.)  
Who...who's there?

EXT. ROOF TOP - LATER

The figure, along with his captive, JONATHAN BARROW, 40's, a nerdy looking man, bound and gaged, burst through the roof access door.

He pushes Jonathan towards the end of the building, and for the first time our figure's face and identity are revealed.

Its detective Farmer.

Jonathan tenses up and desperately tries to resist. Farmer, all too determined, drags him the rest of the way.

Now at the edge, they reach a poorly constructed, extremely narrow, WALKWAY leading to the adjacent building. The howling wind is deafening as Farmer peers to the ground below. At this height, a fall would be overwhelmingly gruesome.

Farmer grabs Jonathan and quickly removes the duct tape.

JONATHAN

(terrified)

Please, let me go! I can't be up  
this high! I have a...

FARMER

...fear of heights. I know.

Suddenly, a look of recognition creeps across Jonathan's face.

JONATHAN

Holy shit! I know you. You're  
working on my case.

(beat)

You're a fucking cop.

Farmer gives Jonathan a cold stare.

FARMER

Get on the ledge.

Jonathan begins to panic.

JONATHAN  
I can't. I won't do it.

Farmer puts his gun to Jonathan's head.

FARMER  
If you don't do it, you will die.

JONATHAN  
You're a fucking cop, you can't  
shoot me!

Farmer shows his badge to Jonathan, then tosses it off the edge of the building.

FARMER  
Now...get on the fucking ledge!

JONATHAN  
(defiantly)  
No!

Farmer pulls back the hammer on his gun.

FARMER  
Don't make me shoot you Jonathan.

JONATHAN  
(rather smug)  
You won't.

Jonathan is now staring down the barrel of Farmer's gun.

**BANG!**

We pull back to reveal the bullet has grazed Jonathan's ear. He grabs his ear in pain.

JONATHAN (CONT'D)  
Holy Shit! You shot me! I'm gonna  
have your fucking job!

Farmer bends down to meet Jonathan face to face.

FARMER  
Do you really think anyone is going  
believe a lying, thieving piece of  
shit like you?

JONATHAN  
(almost in tears)  
I'm fucking bleeding man!

Farmer stands up.

FARMER  
I'll talk to the D.A. and see if  
they can work out a plea agreement  
with you.  
(beat)  
But you're going to cross this  
building.

Farmer grabs Jonathan by the collar lifting him to the edge of the building. He points his gun at Jonathan motioning for him to get moving. Jonathan is crying like a baby as he slowly climbs the edge.

JONATHAN  
What if I fall?

FARMER  
Don't worry, no one will miss you.  
Now move.

Jonathan takes a deep breath and makes a mad dash for the other end. The wind howls shaking the rail.

He's within feet of the next building when he loses his balance and begins to fall forward off of the rail. The sound of Jonathan's screams drown out as we see the look of fear in Farmer's face.

We pan around off of Farmer's face to see....Jonathan is still alive. He is hanging to the edge of the next building.

FARMER (CONT'D)  
Jonathan hold on.

JONATHAN  
(screaming)  
Help me! Help me!

Farmer calls out to Jonathan.

FARMER  
Jonathan, calm down, try to pull  
yourself up.

Jonathan looks down and sees just how high up he is.

JONATHAN  
(beginning to panic)  
Oh my God! Help me!

FARMER  
(yelling to Jonathan)  
Swing your body to the left and  
pull your leg up.

Jonathan does as he is told. He begins to sway his weight to one side trying to reach his leg up.

Jonathan finally manages to get his leg up and over on the ledge. He uses every ounce of strength he has to pull himself to safety. Farmer breathes a sigh of relief.

Jonathan rests with his back to the edge of the building, trying to catch his breath.

FARMER (CONT'D)  
Jonathan, I need you to look around  
and tell me if you see anything.

JONATHAN  
Fuck you Pig!

Farmer fires two rounds into the ledge just above Jonathan's head.

JONATHAN (CONT'D)  
Fuck! Okay, okay!

Jonathan finally catches his breath and opens his eyes, there ten feet in front of him is a small gift wrapped package with Farmer's name on it.

JONATHAN (CONT'D)  
There's a...a present over here for  
you.

FARMER  
(relieved)  
Open it and tell me what is inside.

Jonathan removes the lid and looks inside. Its a small cell phone. Suddenly...it begins to ring.

JONATHAN  
Its a phone. Its ringing.

FARMER  
Answer it!

Jonathan puts the phone to his ear.

JONATHAN  
(into the phone)  
Hell...hello?

A familiar voice answers back to Jonathan

VOICE (O.C.)  
I'm very proud of you Jonathan.  
(beat)  
Tell detective Farmer to go to this  
address...

CUT TO:

EXT. CONDEMNED APARTMENT BUILDING - LATER

Farmer ducks under the yellow caution tape surrounding the building entrance making his way to the front door. It's locked.

He punches through the glass pane reaching inside for the door handle. He draws his weapon as the door slowly opens.

INT. APARTMENT BUILDING - CONTINUOUS

The place is pitch black. He turns on his flashlight as he walks through the lobby toward a stairwell.

INT. STAIRWELL - CONTINUOUS

He cautiously makes his way onto the steps. He points his gun and flashlight toward the upper levels. The stairwell looks empty.

He starts to run up the stairs, finally stopping at the landing to the fifth floor. He takes a deep breath before kicking the door.

INT. FIFTH FLOOR HALLWAY - CONTINUOUS

With his flashlight leading the way, Farmer sweeps into the hallway. It's completely empty as he makes his way down the hall.

He stops in front of room 534 after hearing a muffled sound escape the room. He scans the hall one last time.

Suddenly...Farmer kicks in the door.

INT. ROOM 534 - CONTINUOUS

Farmer enters the dark room to see a FIGURE standing over a bound and unconscious woman.

FARMER  
Get the fuck away from her!

The figure whirls around as the light from Farmer's flashlight falls on his face. It's Jason Phoenix.

FARMER (CONT'D)  
Put your hands where I can see them  
Jason!

Jason takes a step toward Farmer.

JASON  
I was...

FARMER  
Don't fucking move!

Jason freezes and puts his hands in the air.

JASON  
I just woke...

FARMER  
Shut the fuck up!

Farmer quickly moves toward the woman. The whole time keeping his gun on Jason.

FARMER (CONT'D)  
If she's hurt I'll...

Farmer pushes the gun barrel into Jason's forehead.

JASON  
Wait...

FARMER  
Shut the fuck up!

Farmer bends down to start untying Jennifer.

FARMER (CONT'D)  
Jennifer? Jennifer, can you hear  
me?

Farmer notices a wedding ring on Jennifer's hand. He lifts her hair to reveal her face and finds...this is not Jennifer.

Farmer backs away and points his gun at Jason.

FARMER (CONT'D)  
(angrily)  
Who is that? Where's Jennifer?

Jason gives Farmer a strange look.

JASON  
How should I know? I don't even  
know how I got here.

FARMER  
Don't fuck with me Jason!

Jason eyes catch a glimpse of someone behind Farmer. Farmer notices Jason's reaction and quickly swings around to find...a man in a GAS MASK.

The gas masked assailant is using Jennifer as a shield. He holds a gun to her head as Farmer, wide-eyed in disbelief, starts to stagger backwards.

GAS MASK  
Drop your gun or she fucking dies!

Farmer hesitates but slowly lowers his gun.

GAS MASK (CONT'D)  
Drop it on the ground and kick it  
over here.

Farmer reluctantly does as he's told. He is immediately rewarded with a bullet to the shoulder. Farmer falls to the ground and grasps the wound.

JASON  
Shit!

The man in the gas mask whirls around pointing his gun at Jason.

JASON (CONT'D)  
Okay, don't...don't shoot me.

GAS MASK  
Shut the fuck up!

Jason nods as he sinks to the ground. The gas masked man turns his attention back to the wounded Farmer.

GAS MASK (CONT'D)  
(pointing to the  
unconscious woman)  
Now get up and take the bottle of  
pills out of her shirt pocket.

Farmer picks himself up and slowly takes a PRESCRIPTION  
BOTTLE of pills out of the unconscious woman's shirt pocket.

CLOSE SHOT OF BOTTLE reveals the woman's name is MARY ROTH,  
but the part of the label revealing the name of the  
medication has been peeled off.

GAS MASK (CONT'D)  
Swallow them.

Farmer opens the bottle and looks inside. It's more than  
half full.

FARMER  
What are they?

GAS MASK  
I guess you're just going to have  
to find out.

Farmer hesitates and then reluctantly downs the bottle.

GAS MASK (CONT'D)  
(referring to Jason  
Phoenix)  
Now tie him up.

Farmer picks up a roll of duct tape off the ground. He gives  
Jason an apologetic look as he starts to bind his wrists and  
ankles.

GAS MASK (CONT'D)  
Cover his mouth.

He does as he's told, as his vision starts to become blurred.

GAS MASK (CONT'D)  
(distorted and slow)  
What's the matter, Farmer?

Farmer tries to stand up and nearly falls down. He grabs a hold of the wall for support. Suddenly, Jennifer screams.

His vision is getting worse as he looks in the direction of the screams, but and it's almost impossible to make out one thing from another.

Then suddenly, he's PUNCHED across the face. The drugs have done more than their toll and he's unable to keep his balance. He crashes to the floor.

GAS MASK (CONT'D)

(distorted)

Get up Farmer.

Farmer tries to regain his bearings. Once again, he's met with a CRUSHING blow that sends him back down to the floor.

Farmer starts to get up when his hand falls on something. He doesn't need to see to know it's his GUN. He sits up aimlessly pointing the gun around the room.

Farmer's head is pounding like a drum. He can't make out one voice from the next.

GAS MASK (CONT'D)

I'm over here Farmer.

JENNIFER

(screaming)

SEAN, NO!

Farmer points his gun in the direction of the voices but can't make out the gas masked man.

GAS MASK (CONT'D)

Fuck, Rookie, you're a mess. Put that down before you hurt yourself.

FARMER

Pip...Piper?

Farmer struggles to remain conscious but is quickly losing the battle. He closes his eyes as passes out as we...

FADE TO BLACK:

INT. APARTMENT - LATER

We hear screaming over the darkness. Slowly Farmer starts to come to.

JENNIFER  
(frantically screaming)  
Sean! Wake up Sean!

He squints to focus but manages to make out Jennifer just a few feet away from him.

FARMER  
(groggy)  
Jennifer?

Farmer tries to get up but the effects of the drugs are still impeding his motor skills. He uses the wall to help make his way over to her.

FARMER (CONT'D)  
Are you okay, Jennifer?

JENNIFER  
(hysterically crying)  
No...he...don't...don't come near  
me, Sean

FARMER  
What?

He squints and manages to see Jennifer is now strapped from head to toe with HOME MADE EXPLOSIVES.

JENNIFER  
I'm handcuffed to the wall  
and...and Piper has the key.  
(beat)  
Sean, just get out of here, the  
entire place is rigged with  
explosives.

FARMER  
No, I can disconnect it.

JENNIFER

Farmer, just go.

Farmer struggles to focus as he gets a good look at the explosive. The timer reads a little over a minute left. Farmer follows a red cord from the timer back to the base of the explosive.

FARMER

All I have to do is cut...

He pulls out a pocketknife and holds it to the wire. He's about to cut the wire when he leans in closer to look at an adjacent blue wire. He slowly moves the blade to the blue wire. He closes his eyes as he takes a deep breath. The clock approaches twenty five seconds.

JENNIFER

Just get out of here!

Twenty five...twenty four...twenty three..

FARMER

I can do this.

...twenty two...twenty one...twenty...

Farmer opens his eyes carefully moving the blade back to the red wire.

JENNIFER

Just save Mary, Farmer.

...nineteen...eighteen...seventeen...

Farmer stops and looks at Jennifer.

FARMER

How did you know her name was Mary?

JENNIFER

(fighting through her  
tears)

Mary...she's an agoraphobic.

FARMER  
 (with growing suspicion)  
 She's your patient?

JENNIFER  
 They were supposed to overcome  
 their fears.

...sixteen...fifteen...fourteen...

JENNIFER (CONT'D)  
 It was working.

...thirteen...twelve...eleven...

Farmer can't believe what he's hearing.

JENNIFER (CONT'D)  
 I couldn't have gotten these  
 results through therapy.

...ten...nine...eight...

FARMER  
 What are you saying?  
 (beat)  
 You helped Piper murder those  
 people?

...seven...six...five...

JENNIFER  
 I found piper to help you, Sean.  
 He...he was...*this* was the only way  
 for you to get over your fears and  
 live.

Farmer cuts the red wire and...the clock continues.

JENNIFER (CONT'D)  
 I had Piper under control but...but  
 when Nathan Winters was never given  
 a chance, I knew...

FOUR...THREE...TWO...ONE...

Jennifer screams. NOTHING. The explosive doesn't go off.

Completely drained, Farmer stands stoically staring at Jennifer. He slowly turns his head to locate his GUN on the floor.

He picks it up off the floor and returns to Jennifer.

JENNIFER (CONT'D)

Sean?

He just stares at her.

FARMER

(numb)

Everything you've said and done has been bullshit. The break-in at your office, pretending to care. You killed those people.

(beat)

You said Amy was your friend.

Farmer points his gun at her as he shakes uncontrollably with rage.

FARMER (CONT'D)

Those people needed your help and...and you killed them!

Suddenly, a scream is heard from the hallway.

JASON (O.C.)

Farmer!

Farmer turns toward Jason's plea.

JENNIFER

Sean, don't...

He doesn't let her finish. Farmer quickly makes his way out into the hallway.

INT. HALLWAY - CONTINUOUS

With his gun drawn and his vision horribly impaired, he struggles to see as he makes his way down the dark hall.

Farmer stops, leans up against the wall. He takes a deep breath and tries to clear his head. Suddenly, he sees someone flash by just up a head. Farmer quickly reacts and gives chase.

He approaches the corner and carefully peers down the other end of the hall. It's empty.

JASON (O.C.)

Farmer!

Jason's close. Farmer quickly continues down the hall toward his voice. Once again, he's reached a corner. He starts to peer around the edge when he hears something behind him.

He whirls around pointing his gun...at an empty hall. He slowly backs up toward the corner as we quickly pan up to reveal...Piper's HORRIBLY BURNED FACE. He's gruesome, terrifying, and now he's standing directly behind Farmer.

Farmer stands, completely unaware of Piper. Suddenly, the sounds of a huge EXPLOSION, rips through the silence.

FARMER

Jennifer.

Farmer starts to take a step back in the direction he just came from. He quickly stops at the sounds of someone behind him. He quickly turns to find...nothing. Piper is no where to be found.

JASON (O.C.)

Farmer!

Farmer, torn between which direction to go, hesitates for a beat.

JASON (O.C.) (CONT'D)

Farmer!

His mind is made up as he continues after Jason. He makes his way around the corner and is GRAZED with a bullet.

Farmer instinctively falls to the ground and returns FIRE.

With the wall in between them, Piper and Farmer exchange rounds.

Farmer picks himself up off the ground and peers around the corner during a break in the gun fire. Piper comes out guns blazing as the exchange continues with Farmer barely avoiding being hit.

Farmer takes a deep breath as he reloads. As soon as he's finished he turns the corner and unloads the entire clip. Piper ducks back behind the wall to avoid being hit.

Farmer's rounds cause a support beam to give way, forcing Piper to dive out of the way to avoid being crush. Farmer sensing his chance, makes his way toward Piper.

As soon as he takes a step forward there's another huge EXPLOSION behind him. It's sends him flying through the air as the entire building shakes.

Piper picks himself up off the ground and charges toward Farmer. The floor quickly starts to give way at his feet. He struggles to keep from falling through to the floors below as Farmer tries to get up.

Another EXPLOSION rips through the building causing both men to lose their footing. Piper and Farmer start sliding down toward one another. Struggling to keep from falling through, Piper raises his gun. Farmer manages to knock the gun out of his hand just as he fires.

Farmer pulls his weapon only inches from Piper's face. CLICK. He's out of bullets. Piper, sensing his opportunity, PUNCHES farmer in the face, sending his gun flying.

They start to exchange blows as they slowly inch closer to the opening in the floor.

Piper starts to fall through the opening but Farmer manages to catch him.

Farmer struggles to hold him as Piper dangles helplessly over the huge drop. He notices the KEY hanging from Piper's neck. Blood starts to pour freely from his gun wound as they make eye contact with one another.

PIPER

All they had to do was overcome  
their fears.

FARMER

You murdered them, Piper.

PIPER

I gave everyone the chance to live.  
That's something you never gave me,  
Farmer.

Farmer continues to hold on. He tries to pull Piper up with one hand as he reaches for the key around his neck. Slowly, Piper starts to climb up Farmer's arm.

PIPER (CONT'D)

Imagine my surprise when the doctor  
got in touch with me. My part was  
all worth it...help these people  
and she would give me you.

Just as Farmer is about to grab the key Piper uses his free hand to push his fingers directly into Farmer's bullet wound. Farmer grimaces in pain as he releases Piper's arm.

As another EXPLOSION goes off, Farmer watches as Piper falls hard to the ground and is PIERCED with a piece of splintered wood.

As Piper lies motionless, Farmer carefully gets up, finds his gun and RELOADS. He quickly makes his way down the hall, turns the corner, and finds the hall engulfed in FLAMES.

FARMER

Jason!

There's no answer. Farmer turns down another hall to avoid the flames.

FARMER (CONT'D)

Jason!

He rounds a few more corners and soon finds himself back outside the apartment from earlier. He reaches for the door knob but quickly retracts his hand.

He wraps his hand with his shirt sleeve as he quickly opens the door to reveal the room engulfed with smoke and fire.

Once again we hear the sound of Farmer's heart racing. His breathing accelerates rapidly. He stands frozen against the wall.

FARMER (CONT'D)

(yelling)

Jennifer!

There's no answer. Farmer tries to step into the room but can't manage to cross the threshold.

FARMER (CONT'D)

Jennifer!

JENNIFER

(in between coughs)

Sean!

Farmer tries again in vain to enter the room. He starts to shake uncontrollably.

JENNIFER (CONT'D)

Help me!

Farmer closes his eyes and concentrates. He takes several slow deep breaths. The sound of his heartbeat begins to slow down and eventually returns to normal.

Farmer opens his eyes and... LEAPS through the flaming doorway.

INT. APARTMENT - CONTINUOUS

The smoke is overwhelming as Farmer follows the sounds of Jennifer's voice.

JENNIFER

Sean!

She's directly in front of him. We can barely make out her silhouette in the smoke.

FARMER

Just back away.

Jennifer leans to the side as Farmer aims the gun at the chain. As he leans back and is about to fire we see...Piper charging. He is about to stab Farmer with the splintered piece of wood he landed on.

JENNIFER

Sean!

Farmer whirls around and unloads his clip into Piper. As BULLET after BULLET rips into Piper he's knocked backwards. Soon he's directly in front of the window.

As Farmer stops firing Piper reaches down to touch the bullet holes. He begins to tidier off balance for a beat and then eventually... falls through the window.

Farmer quickly turns his gun back to the chain and...CLICK. He's out of bullets. He begins to frantically pull at the chain.

FARMER

Fuck!

Farmer's shirt sleeve catches on fire but he manages to quickly put it out. He continues to struggle with the chain as the flames and smoke quickly become unbearable.

Suddenly, a hand grabs Farmer from behind. He whirls around and is ready to strike when we see its...MARY the UNCONSCIOUS AGORAPHOBIC WOMAN.

MARY

Please!

Farmer continues to struggle with the chain.

JASON

(in between coughs)

Farmer!

Farmer turns to find Jason struggling with the smoke and fire. He quickly turns back to the chain.

FARMER

I can't...

Jason grabs a hold of his shoulder and tries to pull him away. At first Farmer resists. Then, with his eyes locked with Jennifer's, he lets Jason pull him away.

JENNIFER

NO! Sean, don't leave me!

FARMER

(softly)

I'm sorry!

With Farmer now leading the way, Jason and Mary make their way through the burning apartment toward the door. Farmer heads out into the hallway.

INT. HALLWAY - CONTINUOUS

Farmer steps into the hall with Jason close on his tail. He's about to move down the hall when he notices Mary is no longer with them.

He turns to find her standing in the doorway.

FARMER

Come on!

MARY

I...I can't!

FARMER

Let's go!

MARY

I haven't left my apartment in fifteen years!

FARMER

Not again!

In one swift move, Farmer makes his way into the doorway and throws her over his shoulder. With Jason close on his heels, Farmer quickly moves down the hallway.

EXT. BUILDING - LATER

Jason quickly makes his way out of the building to find FIREFIGHTERS and POLICE OFFICERS trying to make their way inside. After a coughing fit he turns to find that Farmer hasn't made it outside yet.

He tries to make his way back inside but a firefighter is quick to block his path.

JASON

Farmer!

Farmer, barely able to walk, stumbles out of the building with the agoraphobic woman on his back. He barely makes it through the front door when he crumbles to the ground. Several firefighters rush to his aid.

FARMER

(to a firefighter)

There's still someone in there!

The firefighters starts to make their way inside when suddenly, there's one HUGE EXPLOSION after another.

FIREFIGHTER

Get everyone back!

Farmer sinks to the ground and helplessly watches as the building continues to burn out of control.

INT. HOSPITAL WAITING ROOM - LATER

Farmer, with his wounded shoulder now in a sling, paces back and forth by the reception desk. He looks like he has the weight of the world on his shoulders.

He sees a nurse holding a medical chart walking by and stops her.

FARMER

Excuse me, I'm waiting on news about the two people I brought in.

The nurse reviews her charts.

NURSE

Oh right, the agoraphobic, Mrs. Roth.

(MORE)

NURSE (cont'd)

She was in shock from the incident, which is expected. We calmed her down with some meds. She should be fine.

FARMER

How about the young man, Jason Phoenix.

The nurse glances back down at her chart and flips the page.

NURSE

Phoenix...the doctor found him to be in perfect health. You can see him if you like.

The nurse turns to leave when farmer grabs her by the wrist and turns her attention back to him.

FARMER

In perfect health? I don't understand. Why hasn't he been checked into rehab?

NURSE

What?

FARMER

He's a heroine addict and needs to get help.

The nurse looks at Farmer like he's crazy.

NURSE

Detective, according to his blood work, he hasn't touched heroine a day in his life.

Farmer can't believe what he is hearing.

FARMER

What room is he in?

NURSE

Room 610, but you can't...

Farmer doesn't stay to hear the rest. He rushes off to find Jason's room.

INT. HOSPITAL ROOM 610 - MINUTES LATER

Farmer hurries into the room. The only bed is surrounded by a privacy curtain. Farmer pulls the curtain open.

Jason's bed is empty. Farmer notices a video tape sitting on his pillow. The tape reads "PLAY ME".

Farmer quickly puts the tape in the room's VCR. He watches in silence, video footage of the death of Nathan Winters, the needle victim.

The sound of the tape cannot be heard. The only sound we hear is the thoughts running through Farmer's head.

SAM (V.O.)

It looks like there might be an overlap in the times of two of the kidnappings.

TRINA PIPER (V.O.)

He only goes to two places. He's either with the young man he tutors...

JENNIFER (V.O.)

I had Piper under control but...but when Nathan Winters was never given a chance, I knew...

PIPER (V.O.)

I gave everyone the chance to live.

The last line continues to echo in Farmer's head as he sits dazed. He stands, grabs the television, and knocks it onto the floor.

PIPER (V.O.) (CONT'D)

I gave everyone the chance to live.

Farmer can't take it anymore.

SAM (V.O.)

(excitedly)

We got a hit on the partial from the needle!

Farmer sinks to the ground and helplessly stares at the wall.

EXT. BOOKSTORE - AT THAT MOMENT

We see Jason Phoenix strolling out of a bookstore with a bag in hand. He looks like an ordinary 18yr old kid, clean and sober.

He reaches into the bag and pulls out his recently purchased item. Jason holds a book. We pull back to see the books title. "Fears and Phobias".

Jason looks up with a sinister smile. We pull back some more to reveal Jason is headed for the bus station.

We continue to pull back as we...

FADE TO BLACK.

THE END