

Close your eyes

by
Eskil Steenberg

Name Quel Solaar
Address eskil@obsession.se
Phone Number +46-(0)8-202801

INT CAR EARLY MORNING

Early morning in San Francisco. Logan sits in the backseat of a car. His head leans against the window. He is looking out in to the out of focus distance. He is unshaven and cold. Smoke is rising from a man hole outside the window.

INT. CONNVINIENIENT STORE NIGHT

Flash back: Logan is in a tiny convenient store with narrow isles at night. He is talking to Laurie standing behind him. They look away from each other. The store is lit by the cold side lighting coming from the glass door refrigerators. Lauri is a serious woman dressed in a strict pant suit, she is older then Logan. She is intelligent and should probably have risen way beyond the rank of detective if she wasn't a woman a long time ago.

LOGAN

Dawn, 8:35, North American trust, 22nd street.

LAURIE

We will be ready.

INT. CAR EARLY MORNING

Back to Logan looking out the window of the car.

INT. CONNVINIENIENT STORE NIGHT

LOGAN

I will be wearing a green hood. I don't want to get shot.

LAURIE

Green hood. No one will fire unless I say so. We will take them down as you come out.

INT. CAR EARLY MORNING

Back to Logan looking out the window of the car.

INT. CONNVINIENIENT STORE NIGHT

LOGAN

here is a lot of people in the department who wouldn't mind if I got shot.

LAURIE

Logan, You are an officer, And I run this show that's all that matters.

INT. CAR EARLY MORNING

Back to Logan looking out the window of the car.

INT. CONNVIENIENT STORE NIGHT

LOGAN

They don't consider me a cop.

LAURIE

I don't consider people who break the law to be cops. Logan, You only have to pretend to be a criminal for one more day.

LOGAN

Well, When I am a criminal the cops want to kill me, When I am a cop everyone wants to kill me. So as it stands, I am a criminal.

Laurie leaves.

INT. CAR EARLY MORNING

There is smoke coming out of a man hole just out side Logan's window. A man in the drivers seat holds up his hand with all five fingers extended. Logan looks up. There are other four people with assault rifles in the car. The man holds up his hand with only four fingers. The man next to him puts on a black hood. The man holds up his hand with only three fingers. The car pulls up to the curves next to a bank. The man holds up his hand with only two fingers. The man next to Logan pulls down a hood over his face. Its green. Logan stairs at him in shock. The man holds up his hand with only one finger. The other four exits the car. Logan pauses in a moment of terror, then he pulls down his own green ski mask and exits the car.

EXT. STREET EARLY MORNING

They walk in to a bank with their rifles. The driver of the car waits outside without a mask. He lights a cigarette and gases out around the street.

INT. BANK EARLY MORNING

In the bank the three men draw their weapons.

BANK ROBBER #1
Everybody down on the floor!

BANK ROBBER #2
We don't want to hurt you. But believe
me, if anyone gives us any trouble we
will take time to do so.

The first bank robber goes up to the bank manager aiming
his assault rifle at him.

BANK ROBBER #1
Keys.

Logan slowly sneaks up behind the two other bank robbers
and aims his rifle at the back of their heads nervously
switching form one to the other.

EXT. STREET EARLY MORNING

The driver (William) is looking around registering
everyone on the street. A parked car, a reflection in a
window, a man sweeping the street, a man walking with his
newspaper. There is a repair man who has climbed up in a
telephone pole, he is wearing a pair of binoculars around
his neck. He looks down at the man with the news papers
leg and sees a bulge. he senses that something isn't
right. He knocks on the window without raising his hand.

INT. BANK EARLY MORNING

Logan notices the knocking and tuns around. The others
are preoccupied.

EXT. STREET EARLY MORNING

William starts walking down the side walk. But up ahead
his eyes are met by a someone walking towards him.
William turns and looks in the opposite direction. A man
is approaching him from that direction too. Desperately
He walks out between parked cars to pass the street but
on the other side of the street two men are waiting for
him. William is boxed in. There is a moment of calm.

Then Without any hesitation william takes out his assault
rifle from his coat and opens fire against one of the men
on the other side of the street, and he goes down.

INT. BANK EARLY MORNING

In the bank Logan quickly retracts his rifle as the two bank robbers in the bank turn around. The three men in the bank rushes for the exit hunkering down, Logan follows them.

EXT. STREET EARLY MORNING

Laurie is hidden behind a corner on the opposite side of the street next to lieutenant Hunsford.

HUNSFORD (IN TO A RADIO)

Go!

Several police cars rush in to the street. Officers all over starts to fire at the bank robbers. The four bank robbers all rush out the street and hide behind a car.

OFFICER (OVER THE RADIO)

There is two suspects with green hoods,
which one is our man?

All bank robber except Logan starts firing at the police. Short controlled bursts. Logan is hyper ventilating. He sits with his back against a car. The other bank robbers try to move from cover to cover laying down fire. Bank robber number two takes a hit in the head and falls down right next to Logan. Laurie tries to talk some sense in to lieutenant Hunsford.

LAURIE

You got to stop them, they are going to
kill Logan!

HUNSFORD

We cant let them tear up the street.

The bank robber with a green mask panics and starts running away from the group down the street after getting a block down he finds him self face to face with a officer aiming a gun at his face. He holds out his assault rifle to the side but the officer executes him with a shot to the face. Logan stares at him. Lauri desperately screams:

LAURIE

Cease-fire, Cease-fire.

Nothing happens, the police continue to fire.

A bank robber takes a hit in the stomach and falls down, he droops is rifle a good 2 meters away from him where he cant reach it. He is still moving hut clearly out of it.

Officers move in on him and as they get close to him they fire repeatedly at him. He stops moving.

A kid stands crying twenty meters away from Logan as bullets slam in to the surrounding.

Logan takes off his hood, He is paralysed by panic behind a car. He doesn't know what to do. He is desperate, he is sweating.

The camera moves in on Logan's face. Then he takes a stand. He makes a decision and snaps out of his paralyzation and springs to action Without any hesitation. Logan finds himself alone behind a van with bullets flying all over him. He empties his rifle in to the air above the police officers who hunker down. Logan drops the rifle and runs to catch the kid. William is standing in cover a few cars away. He turns his head and sees Logan protecting the kid. In slow motion his face studies Logan's actions. He snaps back in to real time and returns fire at the officers.

Logan pushed the kid down against the pavement, then and reaches in threw a shoot out window of the car he is hiding behind, gets the door open, crawls in, gets the car started and screams away, he crashes in to the barricade of police cars and drives off.

William starts running and firing.

The officers fire at Logan's fleeing car and he takes a hit in the back of his shoulder and only get one block until he crashes in to a telephone pole.

William crosses the street and round a corner where a police van is standing with open back doors. The drivers sees William in the rear view mirror coming up behind him. The driver starts the van and drives off but William catches up with it, and runs in side the open back doors. The driver panics and tugs the wheel. The van tips over and stops on its side. Officers follow it around the corner. There is a moment of calm as the officers line up aiming at the van.

The police officer who killed the other green hooded bank robber, takes of the green hood of the killed bank robber and looks up at Lauri standing over him.

Laurie (CONT'D)

Don't ever make me have to see you again.

William emerges form the van. He is wearing a bullet proof vest and a tear gas launcher. He fires it at the polices and the air fills with tear gas.

Some officers try to fire at him but are overcome by the tear gas. When the rifle has been depleted William starts running. He takes a few hits his vest in the back from gun fire. The recoil pushes him forward making him almost trip but he keeps running. The police keep firing. William runs down the middle of the busy road towards the sun rise, the police fire hitting cars on the busy road a woman in the backseat of a car gets hit in the shoulder just as William runs past her she screams. The officers stop firing at him. He is too far away and there are too many bystanders around him.

Logan crawls out the door of the car bleeding from his head and shoulder. He has a automatic pistol in his hand and he tries to walk but is too confused to keep his balance. Officers rush up from all sides.

LOGAN

I'm a cop, I'm a cop! I'm... I'm... a cop...

He waves his gun around then collapses on the ground.

DISTANT VOICE

Get an ambulance, God damn it, can somebody get an ambulance.

From Logan's point of view we see the street, running feet engulfed in smoke.

EXT. FIELD DAY

Flashback. On a green field full of demonstrators, blacks and hippies. The air is thick of tear gas. People are running, chafing, vomiting. Riot police is running the field hitting demonstrators with sticks. Molotov cocktails hit the ground making pools of fire. All officers have dark visors.

A police van is cleared by a squad of pumped up riot police running out to battle. Once they have all gone a green Logan looks out in awe of the scenes. He walks out and finds himself standing in the middle of the mayhem, his visor is up, and he is wearing no gloves and ordinary jeans. He looks completely lost and out of place as the other riot police engage the protesters with their shields and night sticks. He walks through the fields and stops by a black man who is bleeding from his leg on the ground. A young woman is sitting next to him. Logan tries to sit down. He is struggling with his big riot shield, and gets rid of it. He sits down by the wounded man takes the woman's hands and puts it over the wound.

LOGAN
Keep pressure here.

Logan takes off his helmet and belt and ties the belt around the leg to stop the blood flow. A demonstrator come up next to Logan. The demonstrator gets tackled by a riot police and falls over Logan who ducks down and covers the wounded man. Logan looks up at the girl.

LOGAN (CONT'D)
We got to get him out of here.

THE GIRL
I know where we can go.

Logan lifts the wounded man and follows the girl. They run through the mayhem. She runs up to a building and knocks on the door.

THE GIRL (CONT'D)
Open up, there is a guy who needs help.

A hippie opens the door.

INT HOUSE DAY

HIPPIE
You bring a cop here?

THE GIRL
He is cool.

Logan carries in the wounded man. The room is filled with wounded people, people bleeding, vomiting, crying. It's a mess.

HIPPIE
You can put him over there. Do you have medical training?

LOGAN
Basic Course.

HIPPIE
Good, give them first aid. If they it looks too serious, or if any one loses consciousness call on me.

LOGAN
Do you have medical training?

Logan starts looking around trying to figure out who to help. He gets in to a corner.

Someone is crashing at the door. People who are not hurt enough try to get up and out of the room.

HIPPIE

Its the fuzz!

People try to escape threw the windows. The door gets blown open and officers Longbourn, Netherfield, Rosings and Meryton enters in full riot gear.

LONGBOURN

Fucking hippies!

The officers grab a wounded man who tries to climb out a window, and starts hitting him with a night stick.

LOGAN

Stop it.

LONGBOURN

Mind your own.

Logan draws his gun.

LOGAN

Stop it, stop it now!

They drop the man and turn to Logan.

LONGBOURN

What do you think you are doing? What do you think you are doing?

LOGAN

Serve the public trust, protect the innocent, uphold the law.

LONGBOURN

What? You a sucker who think this is about the law?

LOGAN

You are under arrest. Im aresting you.

LONGBOURN

I'm thinking you better make a substantial adjustment to the shit your contemplating.

LOGAN

You have the right to remain silent.

LONGBOURN

You better think as hard as my dick about
what your doing.

 LOGAN

Any thing you say can and will be used
against you in a court of law.

 LONGBOURN

This is something you should
fundamentally disregard.

 LOGAN

You have the right to an attorney.

 LONGBOURN

Or you gona feel the symptom of this
fundamental discord on your ass.

 LOGAN

If you can not afford one, one will be
appointed to you.

 LONGBOURN

The only thing more dangerous then a
criminal is a cop who think he is honest.

 LOGAN

Do you understand these rights?

Silence.

 LOGAN (CONT'D)

Do you understand these rights?

 LONGBOURN

You cant arrest us. You are one of us.

 LOGAN

I am a police officer.

 LONGBOURN

Then get in line.

INT. HOSPITAL EVENING

Logan is in a hospital ER, he is in a bed. Hunsford and
Laurie is there.

 HUNSFORD

The doc tells me your going to be fine.
We booked Bonham a few minutes ago. He is
going down.

(MORE)

HUNSFORD (CONT'D)

The last bank robber, William, we haven't found him. But you have helped put the head of the largest crime syndicate behind bars. You should be proud. I'm sorry about this. It happens. You shouldn't let it get to you. You did a good thing today. Now rest. Come back when you are ready. Take some time. You know you are welcome back.

Logan Turns his head away and looks out the window.

HUNSFORD (CONT'D)

When ever you want. Take some time.

INT. DINER SUNSET

Its months later. Logan is sitting in a dinner. He is alone with a cup of coffee. He is wearing an old grey jacket and has grown a beard. He looks out in to the distance. There is smoke in the distance. He sits alone. A few tables away three men sits. They whisper and peek over at Logan. Logan Looks out the window. Two of the men gets up and passes Logan. One man remains, he finishes his coffee. Then he gets up. He walks over to Logan's table. He slides in opposite to Logan. Now we see his face. Its William, its the bank robber who got a way. William is slender and muscular. Meeting William is like coming up close to a 800 pound gorilla. He is gentle, physical, emotional, intriguing, powerful, and you never quite know if he want to hug you or kill you.

They look at each other for a long time. Observing each other. After a moment William checks his surrounding. He leans over.

WILLIAM

Somewhere something amazing is waiting for us to make happen tonight. But it needs you, it needs you to come along and ride with me. Time is short. Don't think you shouldn't, feel you should.

William gets up. Logan hesitates. The camera moves in on his face. He look over at William. Outside the window 50 meters away he can see a police car. if her only could reach it. Then he makes a decision then he gets up. Logan walks towards the exit, towards the police car outside. William stands by the toilets and points William to the back, away form to police car to the back exit. Logan walks past the toilets and the kitchen with William close behind.

EXT. BACK ALLEY SUNSET

In the Back of the diner the two others are waiting in a black dodge charger.

WILLIAM (CONT'D)

Move over.

The guy in the drivers seat gets in the back seat.
William shows Logan in to the drivers seat and gets in next to him.

PAUL

Lay some rubber on the road.

WILLIAM

(hums)

Find me a better day,
Go look and I will stay.

WILLIAM (CONT'D)

This is Paul. Attorney of my and this is Carlos.

CARLOS

Chemist and spiritual guidance.

WILLIAM

Gentlemen, this is Logan. Our chauffeur for tonight.

CARLOS

Pleasure, man.

WILLIAM

(hums)

Don't need a special day,
give me just any day.

LOGAN

What is going down?

PAUL

Take a left. Cops are getting kickbacks to night.

LOGAN

What do you mean?

PAUL

Its payday.

LOGAN

Are you saying there are officers taking bribes?

CARLOS

Wake up, They cant just run around hitting people with patons, They got to make rent too.

LOGAN

You know who they are?

PAUL

The ones with badges I would imagine.

CARLOS

Its wrong, All wrong, We got this obligation to stir up some trouble. ...and We need a cool cat to handle some wheels. Are you cool? Tell me now!

WILLIAM

He is cool, you are cool? You're cool.

William turns away again.

WILLIAM (CONT'D)

(hums)

You asking me when it will be.
Go back to sleep and you will see.

LOGAN

You trust me?

WILLIAM

No, <Beat> but I have faith that I will.
You made it this far.

PAUL

You roll with us to night, show us all you do.

WILLIAM

(hums)

You can spend it with me.
And you know it.

LOGAN

Why risk it, on me?

William turns to look at Logan.

WILLIAM
Logan, We are here to rescue you.

LOGAN
From what?

WILLIAM
Everything.

William looks away and starts humming again.

PAUL
We are here.

WILLIAM
(hums)
Tomorrow is a loaded gun.

Logan stops the car out side a club. William holds up two guns to Logan.

WILLIAM (CONT'D)
Colt or Beretta?

Logan takes the Colt 45. They all get out of the car.
They walk in to a club.

INT. CLUB NIGHT

Logan, William, Paul and Carlos take a seat and pan across the room. Logan has his back towards the entrance and he sits across from William.

PAUL
There he is.

At the end of the room a man is sitting alone at a table with a drink and a briefcase. A cross the room there is a pay phone. Logan looks at the pay phone than looks around himself. Then looks back at the pay phone.

CARLOS
Something is moving.

Officers Longbourn and Netherfield has entered the room dressed as civilians. They walk past Logan towards the man with the brief case. Logan looks up at them and recognizes them just as they pass by. Logan looks over to the pay phone. William slides out and gets up. Longbourn and Netherfield sits down next to the man by the table. Carlos then Paul and finally Logan slide out and get up.

They disperse in the crowded room. Logan walks towards the phone booth. The man by the table pushes over the suitcase. Logan gets next to the phone. He grabs the receiver. The Longbourn and Netherfield gets up and takes the suitcase Logan dials 911. William Paul and Carlos closes up on the two men with the suitcase. William comes up from behind them and puts his gun to their backs. Carlos comes from the side and grabs the suitcase. Logan sees how the man who gave the officers the suite case sees how they get robbed. The man takes out a shot gun. Logan drops the phone and pulls his gun.

THE PHONE

What's your emergency?

Logan fires two bullets and hits the man in the chest. William, Carlos and the two officers get down one the floor. They all take cover. Longbourn pulls out an gun from his ankle holster and holds it up towards Paul and fire it in to he belly. Logan fires a bullet towards them. Paul crawls away. Logan ducks down as people behind the bar starts fire at him. Longbourn gets out the back. Carlos starts pulling Paul towards the exit Logan's meets up with him. Paul holds the suitcase.

CARLOS

Put him in the car.

William is pined down behind a pillar form the goons firing from behind the counter. One of the goons try to out flank him. William has to jump out of his cover and gets in an even worse place. Carlos calmly walks around and sneaks up from behind the counter and fires at the goons. This gives William his chance and he makes a break for it.

EXT. OUTSIDE CLUB NIGHT

Outside Logan is packing Paul and the suitcase in to the back seat and gets in the drivers seat, he starts the engine. He looks out of the rear view mirror. There is a police car waiting on the other side of the road a block back. William, and Carlos walks out of the club past the panicked crowd. The two gets in to the car.

CARLOS

Drive!

Logan slowly roles the car out in to the street and stops at the red light only meters from where he was parked. The police car gets a green light and roles up by the club.

CARLOS (CONT'D)

Come on man Go!

WILLIAM

Behind you.

Paul and Carlos looks back and sees the police car.

CARLOS

What are you gona do?

WILLIAM

Be cool.

The police car pull up just behind their car. The officers step out. Logan puts his hand on the door handle. The traffic lights in front of the car are red.

WILLIAM (CONT'D)

OK, go man.

The exhaust pipes are vibrating. The officer walks up closer. The light is still red. The officer unbuttons his holster. Logan releases the break and the break lights go out. The light turns green. The officer gets closer. Carlos puts the gun closer. Logan's clutches the door handle. The silence fells like it lasts an eternity. Logan is sweating. When the two officers reach the back wheel Logan floors the throttle and the car speeds off. The two officers run back to their police car. Logan slams in second gear and by the time the police car gets going Logan has gotten a good two blocks away.

PAUL

You are tripping man!

The back window shatters, Logan pushes another gear. William reaches back over Paul in the back seat aiming a shotgun out the back window and fires at the pursuing police car.

Logan pushes the car. Two more police cars join in to the chase. Carlos Fires an assault rifle threw the back window. The road is clear and Logan throws in a new gear. William crawls out the side window and starts firing at the pursuing police car.

LOGAN

Forward.

William turns forwards and see a police car heading in the opposite direction. He fires at it. The police car tries to avoid the fire and crashes. Carlos in the back seat manages to blow the engine on one of the car pursuing.

LOGAN (CONT'D)

Hold on.

William quickly gets back in to the car. Logan makes a hard left and the car dives down a tunnel. William opens the right door and leans out firing the pursuing cars. He gets back in to reload just as the door is hit by a column and is ripped of, he gets back out firing. The police car behind gets hit, crashes in to the wall and blocks the tunnel.

LOGAN (CONT'D)

We are switching cars.

Logan passes a civilian car and then drifts, making the car go side ways. Stopping in front of the civilian car they just passed forcing it to stop. William is sitting side ways in the passenger seat aiming his rifle at the car. Logan gets out, folds his seat. He helps Carlos carry Paul out they walk up towards the car they just stopped. In it is a family with a 14 year old daughter and an 8 year old boy.

WILLIAM

Its your lucky day, you just won a brand new car. Go have a test drive.

The family gets out of the car and Carlos puts Paul in the back seat. William gets out of his seat.

FATHER

Hurry kids.

William looks over to the 8 year old who looks in awe at William.

WILLIAM

Learn to bleed young. Welcome to the world of crime

The father turns the car around and the Logan slips past them in the families car. When he gets to the end a group of cops are waiting. Everyone except Logan gets down. They slip by the police. The drive a few blocks as the family gets pulled over. William, Logan, Carlos and Paul dump the car in an ally and goes in to a movie theatre.

EXT MOVIE THEATER NIGHT

The four walks in to the theater that is almost empty. Its showing 2001, its the scene with the apes.

CARLOS

We will take you to a hospital, as soon as the cost is clear.

PAUL

All this bleeding is gona make the floor all sticky. I hate sticky floors at the movies.

WILLIAM

Or we could get doctor here.

They sit down.

PAUL

Don't worry, I don't feel cold, when people die in the movies they always feel cold.

WILLIAM

Hang in there man.

Paul opens the suitcase and looks at the money inside.

PAUL

Logan, you drive a mean car. You were so cool, like it was all you ever do.

CARLOS

Don't be so fucking calm about this, you have been shot.

PAUL

Hey man I'm trying to say some shit. You were beautiful, like a musical prodigy

CARLOS

Like Jimi Hendrix?

PAUL

I was think Chopain, Wagner, Beethoven, the masters. But to Carlos here, a noisy kid from Seattle, is the greatest there can ever be. You know what that makes him? It makes him a Hendrix too.

LOGAN

I'm a nobody.

PAUL

So was Jimi, You know before Jimi was a star, he was traveling around and nobody got him, they though he played strange, weird. Then one day he came to London and in his first day he played for the stones, the who, Clapton, the Beatles, and they all got him. He had just come to the right place, a place where everyone loved him for what he was. A place where they thought he played beautifully. Logan tonight you found your London. We are it man. What you did tonight was beautiful, you hade tempo, dynamic, and crescendo. I had a really good time with you tonight, I'm just really happy I got to spend it with you. I love you man, I love you all, Carlos, William, and you Logan, and Linda, I love Linda.

WILLIAM

We will take care of Linda.

PAUL

Tell Linda, tell her, tell her....
I feel cold.

Paul slowly collapses in his sea of dollar bills.

Carlos sneaks out of the theater. Logan follows. Then at last William leaves Paul alone in the pale light from the projector.

EXT. BY CONDEMED MANSION NIGHT

Carlos, Logan and William pull up their car by a big run down mansion by a big park and steps out. The mansion has most of its windows boarded. Its condemed and resting on the edge of a CLIFF. The house is occupied by squatters. They walk Without saying anything cross the lawn. A woman (Linda) sits in a window on the lower floor. She jumps down and runs toward them. When she sees that Paul isn't with them she gets anxious bordering on hysterical.

LINDA

Where is he?... Where is he?

She runs up to William.

LINDA (CONT'D)

No please, no!

She breaks down and William grabs her. She tries to pull her self free, but then collapses. William looks around to see if some neighbors see them, then he carries her inside. William cries with Linda.

INT. CONDEMED MANSION BASE FLOOR NIGHT

When they get inside William puts her down on a couch and holds her. The bottom floor is dark and empty but on the floor above there is light, music and people. Carlos goes in to the kitchen. Logan stands in the door way, he doesn't know what to do. The woman in the couch looks up at Logan. It the woman he meet during in the riots. They look at each other and recognizes each other.

Logan panics and walk in to the next room. He twists and turns, opens the window blinds but the windows are boarded. In anger he knocks down a light. He is nervous. He finds a phone, he gets a tone and dials. Logan looks around to make sure no one is listening. He calls Laurie who is in the police station.

LAURIE

Laurie.

LOGAN

Its Logan.

LAURIE

How are you?

LOGAN

Listen to me, I'm with William.

LAURIE

William who?

LOGAN

The one who got away.

LAURIE

Right now?

LOGAN

He is in the next room, he and some guy named Carlos.

LAURIE

Where are you?

Laurie... LOGAN

yes? LAURIE

I have seen bad things. LOGAN

What? LAURIE

I have done bad things. LOGAN

What's going on? LAURIE

There was a shooting down at a club tonight. LOGAN

Just tell me where you are, we will sort it out. LAURIE

Logan turns and sees Linda standing in the door way. She has a gun by her side.

I have to go. There are things I have to do now. LOGAN

Logan hangs up.

Was it you who killed Paul? LINDA

No. LOGAN

Who did? LINDA

A cop. LOGAN

You are a cop. LINDA

Yes. LOGAN

LINDA
Do you know who?

LOGAN
Yes. Are you here to blow my cover?

LINDA
No.

LOGAN
What is it that want?

LINDA
I want you to make me a promise.

LOGAN
What do you want.

LINDA
This cop, you must find him, and when you
do you, must avenge my Paul.

Logan looks deep in to her eyes, he hesitates, looks at
her gun. Then he makes up his mind and answers:

LOGAN
I will do what I can.

LINDA
Then lets go.

Linda walks out and walks out to William and whispers in
his ear.

LINDA (CONT'D)
William, I don't feel I should be left alone. I think I
have to come with you. Don't you think so?

WILLIAM
Where you want to go?

LINDA
I want to get high.

WILLIAM
Do you want us to go talk to the man
upstairs?

INT. POLICE STATION NIGHT

In the police station. The police station has the layout
of a prison cell block.

The room is in two levels and the upper level is a balcony that runs around the room. Only the upper levels have windows that are narrow and deep.

The desks and floors are littered with papers and the officers happily walks around on the paper work. The room is a mix of a macho locker room, the after math of a prison riot and a bureaucracy that has long past its capacity.

At the far end of the room is the lieutenants wooden office like a room in a room where the split windows makes it almost look like a cage.

Laurie is in Hunsford's office when officer Meryton enters.

MERYTON

They found a guy dead in a movie theater scare the shit out of some kids.

HUNSFORD

Was he from the club?

MERYTON

Cant say, but he was shot in the stomach, they found his corps siting in the theatre down on 23rd watching a movie bleeding out.

HUNSFORD

We got the trace on that call, Should we go bring Logan in?

MERYTON

We got to go, Logan isn't stabile.

LAURIE

We should trusts Logan. When it is time, he will call us, and then he will bring William in.

HUNSFORD

You know him best. Are you sure this is the best thing to do?

LAURIE

Yeah I am.

HUNSFORD

OK. Then that's what we will do.

LAURIE

Thank you lieutenant.

INT. CONDEMED MANSION TOP FLOOR NIGHT

Logan, Linda, Carlos and william are going upstairs in the mansion. The rooms are narrow and there are people sitting everywhere, on the floors, tables and in the windows. The rooms are lit with psychedelic colors candles and smoke. They walk threw the floor. In the bath room three girls are sitting sideways taking a bubble bath. One room has a carrousel in it. In the kitchen a boy and a girl has a romantic food fight. The floor is wet from the girls in the tub.

CARLOS

The water is rising.

WILLIAM

...or perhaps we are sinking.

CARLOS

(to Logan)

I like your style. For your deeds to tonight I shall call you Fyodor.

A man (Ken) is standing leaning against a wall.

WILLIAM

Ken, Our hearts are broken to night.

KEN

Here all hearts are Broken but never lonely.

CARLOS

(to Logan)

You are on your way now, Fyodor. Soon you will have gone too far. You don't know the edge until you fall over it.

LOGAN

Maybe I already have.

CARLOS

(to Logan)

Its an easy thing to do. Since this is a society with laws I was forced in to a life of crime. They try to grab us for everything. I mean, If we go on to let these people be our government, what was the point of beating the Nazis If we only had known, it could have saved us a lot of trouble.

LINDA
(to Ken)
One ticket please.

Ken gives her a LSD stamp.

LINDA (CONT'D)
Thanks Ken.

LINDA (CONT'D)
(to Logan)
Come here.

Linda pushes Logan up against the wall. She puts the Acid hit on her tongue, grabs his head and then tongue kisses him. She looks up and gives an embarrassed smile.

LINDA (CONT'D)
Do you like our friends?

LOGAN
Are they real friends?

LINDA
No silly. All true renegades walk alone. We are alone. No one will help us. You think you found someone, but you are always alone. None of it lasts. None of it is real.

LOGAN
I said I would help you.

LINDA
It doesn't count, I'm forcing you.

LOGAN
What about William?

LINDA
What about him?

LOGAN
Is he real?

LINDA
Have you talked to him? You should talk to him. Go on, You have a few minutes before it hits.

Logan moves towards William

LINDA (CONT'D)
Logan?

LOGAN
Yeah?

LINDA
When it hits you, don't fight it.

INT. CONDEMED MANSION TOP FLOOR NIGHT

Logan walks up to William. William is sitting on the floor.

WILLIAM
Come, Now you are one of us.

Logan sits down.

LOGAN
So I passed?

WILLIAM
We need you. We are hemorrhaging life.

LOGAN
What if I don't want to?

WILLIAM
It smarts being forsaken, I know.

LOGAN
You have regrets?

WILLIAM
No.

LOGAN
You chose to brake the law.

WILLIAM
I didn't choose to break the law, the law
choose to stand in my way.

LOGAN
You can stop.

WILLIAM
The law will never let me.

Logan realizes that william is a tragic figure, who
doesn't want to be a criminal.

LOGAN

You don't want to be a criminal do you?

WILLIAM

Logan.... I am a human being. What ever else I am is involuntary.

William leaves.

INT CONDEMED MANSION SECOND FLOOR NIGHT

Ken is having a discussion with a young black panther named Jean baptist, Jean Baptist is the kind of guy who can pull off being named "Jean Baptist". Carlos is very much under the influence.

KEN

But don't you think you can have a revolution in your mind? Don't you see how that is the key?

JEAN BAPTIST

Yeah you can free your mind but you better see your ass follow.

Carlos interrupts.

CARLOS

Did you throw the glass on the ground?

JEAN BAPTIST

I don't know. Cant you see some fellow human beings having a discussion here? I'm just saying if we want a change we got to go out and gather all the afronouts, in the streets and start all over again clean.

CARLOS

Somebody could cut their feet.

JEAN BAPTIST

Don't people have shoos no more?

Carlos stops and thinks.

KEN

Don't you think we should start by stopping to give them that power?

JEAN BAPTIST

Amen to that, We got to get rid of all things old and evil but then it ain't enough.

CARLOS

What about dogs? Horses have shoes but not dogs.

JEAN BAPTIST

Why don't you just cool down!

Logan walks in to the room.

LINDA

You thought he was a criminal by choice.

Logan turns and looks at her.

LINDA (CONT'D)

You think we choose to live like this? Paul owed Bonham money he dint have. William was given the chance to repay his friends dept. All he had to do was one bad thing. One thing, if he didn't they would have killed Paul. So he did it. I loved Paul so I love William for it. I really love Paul.... I mean I loved him.....No, I still do.

INT. CONDEMED MANSION SECOND FLOOR NIGHT

Carlos enters the bath room where Logan is standing pouring water on his face. Carlos is high and very high strung.

CARLOS

I got to hand it to you Fyodor... You had em suckers fooled... But I know what you're up to man... Don't deny it... I know it was you.

He pulls a big knife.

LOGAN

Take it easy.

Carlos burst out and smashes his hand threw a rack of glass bottles of scents.

CARLOS

Fuck easy!

Carlos moves forward towards Logan who backs up against the sink.

CARLOS (CONT'D)

You threw the glass out the window.

LOGAN

Ill pick it up! OK?

Carlos stops for a moment then starts crying. Then he embraces Logan and hugs him, crying against his shoulder.

CARLOS

I didn't mean to scare you, man, but my mind is a scary place. I just really miss Paul, do you understand? I'm lost with out him.

Carlos hugs Logan so hard they fall in to the bathtub. Carlos is on top of Logan. Carlos sobers up, Stops and has a moment of clarity.

CARLOS (CONT'D)

You going to have to look after me now, watch my weird, keep me on the edge, you know. I have to leave this party before I kill somebody.

Carlos crawls up and leaves, he stops in the door.

CARLOS (CONT'D)

I'm gona put you in my new religion I'm writing.

INT. CONDEMED MANSION SECOND FLOOR NIGHT

Linda Sits down next to Williams in the carrousel, its spinning around slowly. William is playing on a unplugged electric guitar. They look over at a shell shocked Logan coming out of the bath room.

LINDA

Do you know who took Paul?

WILLIAM

There is no time for that.

LINDA

Logan, he has promised me.

WILLIAM

What is it that he has promised you?

William looks over to Logan who drops down on the floor.

LINDA

To avenge my love.

William thinks.

WILLIAM

Then so be it.

LINDA

Really?

WILLIAM

I loved him too, yes, let him do it,
tomorrow we will find the one who did it
and then, then we will let Logan avenge
your love, our love.

Logan lies on the floor with his eyes wide open. The trip has hit him. He looks up in to the ceiling. Threw the corridors runs people with smoke bombs burning bright orange and green as Logan is lost in a haze. William leaves. Linda is sitting to the opposite of a deaf child, she is signing the text of the song playing. The kid is mesmerized. She cries.

EXT PARK NIGHT

Its dark and William sits in top of a high brick wall. He drops down in to the grass. He has broken in to a traveling zoo. He walks past the various animals. He passes around opening all the cages with out much emotion just as if he was opening a balcony door to bring in fresh air. He is not afraid of any animals and moves gracefully among them, he is like them. Just outside the walls he hears a loud crash. He stops and smells the air and listens. With a few grace full jumps he leaps back over the brick wall. On the other side he looks down a hill. Below a car is upside down it is on fire. You can see the skid marks where the driver lost control.

William runs down to the car and searches its inside. a man is trapped inside. William ties to open the door of the car but it is stuck.

THE MAN

Help me!

William looks inside. The man is hurt. William tries to reach him. In the distance you can hear sirens. William looks up and listens to the closing sirens. He makes another attempt to reach the man. The sirens get closer. William knows he has to leave. He retracts his hand.

WILLIAM

They will help you.

THE MAN

Don't leave me!

WILLIAM

They will help you, Its their job.

William leaves him reluctantly. He runs back up the hill. At the top by the brick wall he stops under a few dark trees. He looks down at the burning car. A police car stops just by it and two officers get out. Just as they get out the gas tank explodes and engulfs the car in flames. William is staring at it. Just a few feet behind him sits a 300 kilo gorilla watching it with him, he slowly turn his head towards the gorilla. His eyes are shiny. He turns back to the burning car. Together they sit in silence watching.

INT. CONDEMED MANSION AFTERNOON

Logan wakes up In a bed in the condemed house. He has a hangover but its not from alcohol. William is typing on an old type writer.

WILLIAM

Didn't mean to wake you. I need my type writer. I got this thing going and I don't want to loose it.

Logan finds that he is not alone in bed, there is a girl next to him.

GIRL

Your a musician?

WILLIAM

I play.

GIRL

What is it that you play.

WILLIAM

Everything.

GIRL
Do you play anything?

LOGAN
No, well I used play a little bit of
drums in school.

WILLIAM
We should jam together.

GIRL
You could start a band.

WILLIAM
I bet you like guys in bands?

GIRL
I like it loud.

Linda has entered and is standing in the door way.

LINDA
The day is almost over.

LOGAN
Where am I?

GIRL
Your with me!

LINDA
He wont be here for long.

WILLIAM
Where is this day taking us?

LINDA
We are going to work.

WILLIAM
Oh yeah, we got a thing. Get on up.

Logan is getting out of bed. William moves out but stops
and turns.

WILLIAM (CONT'D)
(to the girl)
Hey suga' blue. Never leave your love of
the loud. Peace love.

William leaves.

GIRL
What are you going to do?

LOGAN
Bad things.

GIRL
Can I come?

LOGAN
No, I don't want to see you get hurt.

GIRL
Well, I don't want to see YOU get hurt.

LOGAN
Then close your eyes.

Logan leaves.

EXT. MOTORCYCLES EARLY EVENING

William, Logan, Carlos and Linda are prowling the streets on two motor cycles. They stop by a large mansion.

WILLIAM
Stay here.

William gets off his bike and walks up to the door, the doors open and William is met by a man guarding the door (buddy). William is friendly and whispers something in to his ear then they both look back at the bikes before William disappears inside.

INT. MANSION EARLY EVENING

William walks in to the mansion.

DONNA
Help yourself to a drink. Don't be shy,
I'm a little drunk myself.

Donna, beautiful woman is lying on a bed with a drink in her hand.

WILLIAM
How many does it usually take?

DONNA
A few, three to be exact. Come over here.

William walks up to her.

DONNA (CONT'D)

You are everything I dreamed you could be. Look at you, you are magnificent.

WILLIAM

I have doubts.

DONNA

If you had my eyes a simple mirror would cure any doubts.

WILLIAM

I'm troubled. I don't know my direction. I have past the edge.

DONNA

I know. I know because I made you do it, you are my creation. My pride.

WILLIAM

I went last. In the past months there was more than one occasion when I should have died. Six to be exact.

DONNA

There will be many more to come.

WILLIAM

Its not a matter of survival, Its a matter of life.

Beat

DONNA

Why did you come here?

WILLIAM

Questions.

DONNA

What is it that you require?

WILLIAM

Revenge.

DONNA

On who are you seeking revenge?

WILLIAM

I'm looking for a man. A police man.

DONNA
Of course you are.

WILLIAM
Can you find him for me?

DONNA
You can find him yourself. The police is having a ball tonight. City hall hotel. All the officers you want in one big building.

WILLIAM
All of them?

DONNA
All of them, You can set the building on fire if you like, burn the hole house down. There is something so poetic about burning uniforms don't you think?

William gets up to leave.

DONNA (CONT'D)
William?

WILLIAM
Yes?

DONNA
Has it occurred to you that you are still alive?

EXT. OUTSIDE HOTELL EVENING

Linda, Carlos, william and Logan comes riding on two motorcycles and stops in a park. They look over to a grand hotel where police officers in uniforms go in and out. In the park there is a high tower.

WILLIAM
Back us up from the tower.

CARLOS
Come on.

Carlos takes Linda with him and starts walking toward the tower. He is carrying a wooden case and a pair of binoculars.

WILLIAM
8 bullets, make them count.

William gives Logan a colt-45. Two bell hops are smoking behind a bush. William looks over to them.

WILLIAM (CONT'D)
I know you are faking it.

LOGAN
What?

WILLIAM
I know. You don't know what you are doing. But its cool, you are going to be fine anyway. Remember the morning of the bank job?

LOGAN
Yeah?

WILLIAM
(like he is joking)
Before that day I had never fired a gun.

LOGAN
Your bullshiting me.

WILLIAM
I'm saying it, so it is true. I was faking it.

LOGAN
Faking it?

WILLIAM
Yeah faking it. Improvise and fake it, that's all.

William gets serious and leans forward.

WILLIAM (CONT'D)
Thing is, if you fake it, and keep faking it, one day you wake up and you realize you are no longer faking it, you have become.

William lights a cigarette.

WILLIAM (CONT'D)
Lets get the doing done.

INT. TOWER EVENING

Carlos and Linda are setting up in the tower opposite the ball room hotel.

LINDA

Do you think he is going to do it.

CARLOS

The day the Nazi pigs got their days numbered is coming up.

Carlos opens the case he is carrying. There is a sniper rifle inside.

LINDA

Here they come.

INT HOTEL EVENING

William and Logan are walking confidently in slow motion to the lobby dressed as bellhops. They enter a big ball room where police officers are having a big ball. The rooms are thick of drunken police officers. They split up and start looking around. Logan's is getting stressed. Logan walks up stairs. He turns a corner and sees Longbourn, the officer they are looking for. He quickly turns and walks back.

LOGAN

I haven't seen him. Lets go that way.

Logan points away from where he came trying to get William away. They look around a room in a different direction then return. But then William spots Longbourn.

WILLIAM

I can see him.

Logan turns around to see what William is looking at, he isn't happy with what he finds, reluctantly he starts moving towards Longbourn. The room is so full of people they have to push their way through the crowd. William puts the tips his finger in Logan's back and pushes him through. They follow Longbourn as he disappears up some stairs. He walks in to a rest room. William and Logan stands outside.

WILLIAM (CONT'D)

Go in, Ill be out here.

INT RESTROOM EVENING

LOGAN
Get on your knees.

Longbourn gets down on his knees.

LONGBOURN
You know. I fill the void where there is no law, I correct the law, I bend the law, Hell I even bend the law until it breaks. But then again I ain't preaching the law. You know what you are? You are a hypocrite. You know what that means?, That means you are not only not true to the law, you ain't true to your self. So why don't you grow some stones an pull the trigger.

INT. TOWER EVENING

CARLOS
He is going to do it.

LINDA
Shoot him.

CARLOS
He is gona do it!

INT. RESTROOM EVENING

LONGBOURN
Only two ways you will leave this room...

INT. TOWER EVENING

LINDA
Shoot him!

INT. RESTROOM EVENING

LONGBOURN
....as a killer or a coward.

INT. TOWER EVENING

Linda screams at Carlos.

LINDA

Shoot him!

INT. RESTROOM EVENING

LONGBOURN

Make a choice: who you gona be?

A bullet slams in to Longbourn's head and splatters in Logan's face. Longbourn falls to the floor. William storms in and sees Logan's standing there with his gun still extended and tiny droplets of blood on his face. Logan slowly turns his head and looks out the window.

Linda's face rises from the smoking barrel of the sniper rifle she just fired.

INT. HOTEL EVENING

Logan and william opens the door to the restroom and starts walking. People are looking at them. They get a few steps when a man walks towards the toilet and looks in. Logan and William walks quickly towards the end of the corridor. The man who checked the restrooms comes out and walks up to a group of officers telling them what he has seen he points to Logan and William just as they open a door to an emergency stair case and start running down the stairs. They race down the stairs. They get two floor down and open the doors slightly to looking out in to a large room. In the back ground of the room the rumor starts spreading about what has happened upstairs, Police men get up from their seats and some draw guns. William and Logan closes the door and runs further down the stair case leading to the kitchen.

INT. HOTEL KITCHEN EVENING

Logan and william open a door and walks in to a busy kitchen area.

They part ways walking between the tables. William comes up to a door a young officer comes out of it. Her looks at William and grabs for his gun but stops, when he meets Williams icy eyes. He hesitates. Looks at Williams gun. William looks him deep in to his eyes.

The young officer lets his gun be holstered. He backs out from the door he came.

In the far end of the kitchen officers starts firing toward William and Logan. Logan jumps down on a chef to drag him in to cover. He proceeds to drag down waiters and serving staff behind cover. A chef gets hit and falls down in the line of fire. We get a close up of Williams face as he sits behind a cover looking at how Logan tries to save the staff. He gets interrupted by bullets denting the brushed metal he is hiding behind. He turns to it fires directly at the metal, but his gun doesn't dent it, it punches holes.

Logan tries to reach the injured chef. But every time he tries they fire at him. His frustration builds. Then he looses it and stands up straight and fires his gun straight at the officers. He hits them, then in shock they stop firing, he walks over in plain sight grabs the injured chef and drags him behind cover and drops him next to the other hiding there. He is angry and he doesn't care.

LOGAN

Keep pressure on it.

Logan walks past William who gets up and follows him.

INT. HOTEL BALLROOM EVENING

Logan and William breaks out of the kitchen doors to the ballroom pointing their guns at the well clad guests.

The two walks in back to back aiming at the crowd. William holds up a finger before he mouth shushing the room. Everyone stays silent in terror. They spin around the room back to back as they walk threw the room heading for the big entrance leading to the lobby. Its like ballroom dancing. Logan opens the door and leaves. As william backs out the room, he blows the room a kiss good bye.

INT. HOTEL LOBBY EVENING

In the lobby they are meet by a few men coming down the stairs on the side. One of them fires a shot gun. William and Logan duck down behind some couches. The staff and guests of the lobby hits the floor. The officers keep on firing. William and Logan run crouching towards the exit.

They hold their guns behind their backs as they exit and walk down the stairs and past a few guests standing outside conversing and smoking looking towards the exit in response to the sound of gun shots coming from the lobby.

LOGAN

Wait, I forgot something.

William stops while Logan runs back up the stairs and opens the door to fire his gun randomly in to the lobby until it clicks. He walks down the stairs and past William.

LOGAN (CONT'D)

I'm done.

They start jogging towards the motor cycles. The doors open and officers pour out. One of them fires after William and Logan. The cop gets hit by rifle fire coming from the tower.

INT. TOWER EVENING

Carlos is firing towards the entrance of the ball. Taking out officers trying to stop William and Logan from getting away.

CARLOS

I'll be your freedom card away from these wicked pigs.

LINDA

What about you?

CARLOS

When you get back home look under the staircase that's where I'm keeping my religion. It isn't finished but it's finished enough. Read it and you will find all the answers. Spread my gospel, Now go, just go, run those pretty legs, run.

LINDA

I love you.

CARLOS

Love and led, it's in the air.

Reluctantly Linda runs down the stairs. Her heart is again broken. Carlos keeps firing. He tries to pick off as many officers as he can. He ducks down as the officers start firing back. Linda escapes the tower.

Carlos hears the officers are coming up the stair case.
He fires down the stair case.

CARLOS (CONT'D)

Come on upp, I'll set you all on fire!

He fires of a few more rounds.

NETHERFIELD

Be in no doubt as to the seriousness of
your position, we will get you down.

CARLOS

Cant you just dismiss me as an attention
seeker?

ROSINGS

You are going down.

CARLOS

(to himself)

Too bad. That was my back up plan.

PEMBERLY

You are a criminal and we are hunting you
down, besides you are completely
surrounded.

CARLOS

Are you chasing me because I'm a criminal
or am I a criminal because you are
chasing me? Hard to tell. But I guess you
have no time to ask questions, just wham,
strike, rape and kill.

ROSINGS

If we come up, we come up shooting.

Carlos fires of a few more rounds.

CARLOS

Don't think you can hurt me. Every bullet
you send my way makes my story stronger.

Carlos fires of a few more rounds.

The officers are hurdled against the wall in the stair
case. They push forward a young rookie officer. The
rookie draws his gun and sneaks up the stairs.

When he gets up the stairs, he looks up but cant find any
one until he finds him self with Carlos gun to his head.

CARLOS (CONT'D)
How much do you make?

YOUNG COP
What?

CARLOS
For gods sake kid, how much money are they paying you?

YOUNG COP
120 dollars a week.

CARLOS
Does that include uniform or do you have to pay for that you self?

YOUNG COP
You get one, but if it breaks you have to pay for it.

CARLOS
That ain't right, Man, looks like you are being squeezed you from all sides, I cant shoot you.

CARLOS (CONT'D)
(screams down to the officers
down in the stairwell)
Your going to have to send someone else up here to shoot me, this kid doesn't get paid enough to be shot at. Besides, I want to be shot by a lieutenant, or at least a captain.

CARLOS (CONT'D)
(to the young officer)
So so, Its fine, head on down.

The kid is a little shocked but turns around and walks down the stairs. He walks past the officers, both he and the officers are embraced. He thought he could handle it, they though they could send in the rookie so they wouldn't have to go themselves.

NETHERFIELD
This is your last chance. Come down from there, You cant stay up there forever.

CARLOS
Maybe not forever, but tonight I'm keeping you tied up here.
(MORE)

CARLOS (CONT'D)

Its my gift to all the pimps the pushers
and prostitutes, every low life who has
never been loved, never been given
anything by anyone, this is my gift to
them. I'm loving them, not because they
are easy to love but because some one has
to give love to those who are hard to
love. Tonight they are walking the
streets as kings, because tonight all the
cops are on me. You got places to be,
people to beat up, injustice to bestow,
but I got no place to go. So if you want
to leave, leave. Tonight this is my
castle.

Pemberly, Netherfeild, and an other officer look at each other and makes the decision to storm the top room of the tower. They rush up. The unnamed gets shot in the shoulder by Carlos. The others shrugs back, when Carlos fires again his gun clicks. He stands still. The two other officers gently slides in to the room with their guns drawn pointed at Carlos.

Carlos lets go of his gun and it falls to the floor. He gets up and holds out his wrists, ready to put on cuffs. Netherfield reaches for his cuffs. Pemberly has a stone cold face nailed on Carlos. He puts his hand in front of Netherfield to stop him. Tonight there will be no need for cuffs.

Carlos lowers his arms. He doesn't really know what to do. There is a moment of silence. Carlos tries to break the tension.

CARLOS (CONT'D)

Do you need me to do any thing to make it
look like a struggle?

Pemberly looks at Carlos with his stone face.

PEMBERLY

No.

The screen turns black just as Pemberly executes Carlos. The gun shot echoes in the darkness.

EXT. STREET NIGHT

The screen is black for what feels like an eternity. The music fades up in the distance. The screen fades up on passing lights in the dark night.

Logan and william are running threw empty streets on their bikes. They start out very slow.

William is an experienced rider and taunts Logan to go faster and faster. Logan looks down to his foot as he tries to kick in the next gear. He kicks and kicks. Then it gets in to gear and rips off. The bikes front rises and Logan leans forward to push it back in to the ground. The scene extends longer and longer as the bikes push on faster and faster. Every time the viewer things they have reached the end they push on faster.

William rides with precision and control. He nimbly climbs from one side of the bike to the other. Logan's bike wobbles and jerks him front and back side to side. Where william rides with skill, Logan uses brute force will power to get where he is going.

Every time Logan gets behind, William breaks and waives him in. This makes Logan push even harder.

At the end of the sequence the bikes are riding closing in on 300kph as the camera tracks them just off the ground.

INT. POLICE STATION NIGHT

Laurie is in police station the phone rings. Laurie is talking to officer Meryton. The phone keeps ringing.

MERYTON

Logan's apartment is all cleared out.

LAURIE

What do you mean cleared out?

MERYTON

We went over to his apartment and Its all gone, Its like he never lived there.

Laurie picks up the phone.

LAURIE

Yeah?

LOGAN

Its me, Its Logan.

Logan has stopped his bike by a phone booth. William sits on his bike too far away to overhear the phone call.

LAURIE

Where are you?

LOGAN

Laurie?

LAURIE

Yes?

LOGAN

I was a good cop wasn't I?

LAURIE

(speaks quietly so that the
others in the room cant
hear)

Yes you where. You really where. (beat)
What's happening to you?

Long silence.

LOGAN

Goodbye.

Logan hangs up and gets back on his bike and disappears.
Laurie stands with the phone in her hand.

INT. POLICE STATION FRANKS OFFICE NIGHT

MERYTON

Two guys dressed as bell hops. Came in,
apparently killed Longbourn. Executed him
in the bathroom on the third floor. Shot
their way out.

HUNSFORD

What's this about a sniper?

MERYTON

They had a sniper covering them outside.
Took out nine officers. They slipped away
on two motor cycles. Before we managed to
take out the sniper, they where gone.

HUNSFORD

You took out the sniper?

MERYTON

Bullet to the head.

HUNSFORD

ID?

MERYTON

Not yet.

HUNSFORD

Get it now. I want the names and condition of the nine, Recognize any of the bell hops?

MERYTON

It happened really fast, but one of them could have been Logan, he was bearded, nobody have seen him for a while, but it could have been him.

Beat

MERYTON (CONT'D)

You cant trust Logan on this, he is under a unauthorized cover, when he should have been on leave. You got to bring him in.

HUNSFORD

Ill take care it.

MERYTON

Maybe Logan has us fooled form the beginning. Maybe he is just playing us.

HUNSFORD

He did call in.

MERYTON

I don't know but I'm starting to suspect he is trying to play us. Make us believe he was under cover.

HUNSFORD

I want to find this William. Anywhere you can think of. No stops. Make sure everyone knows we really want this guy.

MERYTON

Ill check out the address form where Logan called.

HUNSFORD

Good.

MERYTON

What about Logan. Should we arrest him?

Hunsford thinks.

HUNSFORD

Bring him in, but leave him to me. If he gets shot in some cross fire I will have you fired, I don't care, how or even if you had anything to do with it, if he gets hurt I will comfort fire you just to feel better. Now you go find them.

Laurie enters.

LAURIE

Don't bother.

HUNSFORD

You know where he is?

LAURIE

Pack up Logan's things. Send them to his next of kin.

HUNSFORD

Is he gone?

LAURIE

I will arrange the memorial.

Laurie looks at Hunsford as she passes him. She is holding him responsible, She walks towards the exit.

EXT. OUTSIDE POLICE STATION NIGHT

Laurie gets in to a private car. He starts it and it gets going after the third attempt. Laurie uses the radio in her car.

LAURIE

William, do we have a file on him. Over.

HUNSFORD

Nothing, Logan said he replaced some one the day before the job.

LAURIE

Get me the address Logan called from.

HUNSFORD

Do you want me to send some units?

LAURIE

Ill call you when I find William.

HUNSFORD

Are you sure?

LAURIE

I'm armed.

EXT. OUTSIDE PARK BY MANSION NIGHT

Laurie sits in her car outside a convenient store on the opposite side of the street from the condemned mansion. The park is filled with people sitting around camp fires, they are talking and playing music, some of them are making paper hot air balloons that light up the sky like china lamps, some fly kites. Logan and William comes walking down the street. They are still wearing their Bellhop jackets, but now with jeans and boots. They look like rock stars. Laurie watches them and steps out of the car. She looks at Logan and Logan looks at her. She walks in to the store. Logan gazes at her in the corner of his eyes.

LOGAN

Stay out here.

INT. CONNVIINIENT STORE NIGHT

Logan steps in to the store. William leans towards Laurie car. A bunch of middle aged white conservatives are talking to the owner. Logan moves threwh the isles. Laurie is moving in parallel with him, she looks at him. He is different now, he is more animal, more William. He glances over to her, keeping track of her but he doesn't care much. She wants contact, he doesn't giver her any. He picks up a bottle of Champaign. He looks over to her. Walks the aisle next to hers. He look over to her. He picks up a case of beer.

CONSERVATIVES #1

Hey son. Why aren't you in Vietnam fighting? Don't you love your country? Are you a communist, or maybe you one of them homosexuals. Do you like to suck cock? Is that it? Or maybe you just don't you have the balls?

Logan walks up to the desk with his case of bears. One of the conservatives walk up to him.

CLERK

Anything else?

CONSERVATIVES #1

Hey boy I'm talking to you. Answer me,
you got some balls?

Logan pays up.

CONSERVATIVES #1 (CONT'D)

Are you a man?

Laurie walks up to Logan and gets in his face. She looks him deep in his eyes. She is serious, concern and a little tender. He looks back at her, one a feet away. There is a moment of silence. She doesn't know what to do, in desperation she kisses him. She pulls back, shocked of what she just have done. She doesn't know what to do, so she rushes out. The conservatives look at her with wide eyes and dropped jaws. Logan's follows her.

CONSERVATIVES #2

How you get a girl like that?

Logan turns and looks at him, grabs his crouch and says:

LOGAN

I don't know.

He turn and leaves the store.

EXT OUTSIDE PARK BY MANSION NIGHT

Laurie walks up to her car and opens the door. She looks at william. William gets off her car. She gets in and starts rolls off. William and Logan cross the street. Laurie stops at an intersection and watch the two cross the street. She pick up the radio.

LAURIE

Frank, I got him, I need full
surveillance 3200 teras road.

HUNSFORD

You want a task force?

LAURIE

Give me the night, if I don't have him,
you can go in and take him in the
morning.

Laurie sees Logan and william walk in to the condemed house. She drives off.

INT. POLICE STATION NIGHT

Hunsford puts down the radio.

HUNSFORD

I want surveillance and phone tap on this address. I want to know who comes and tail any one who leaves. Get ready to go in as the morning shift comes on.

Meryton is listening in, he lifts his phone.

MERYTON

Hey, Sorry to wake you up, but your gona want to hear about this. We got an address on this william.

MERYTON (CONT'D)

I thought you would. Ill call plumber, can you call Netherfield?

MERYTON (CONT'D)

Ok, Hey they say Logan is dead.

MERYTON (CONT'D)

Lets make this a great day, right, you know, for Longbourn.

MERYTON (CONT'D)

Sure. Lets meet up at the diner.

MERYTON (CONT'D)

Sure, whatever.

Moreton hangs up and starts dialing the next number.

EXT ROOF OF CONDEMED MANSION NIGHT

Linda is sitting on the roof of the mansion. Logan is standing next to her. He is looking out over the city. She is looking in to Carlos note book. Its a scrap book outlining his religion and thoughts. I looks like its written by a cross between a small child and a speed freak, it is lively, strange and endearing, made with love but no direction. Linda is slowly going over the pages, touching them, tears are rolling off her cheeks.

LOGAN

Now did you get your justice?

LINDA

There is no justice, only revenge.

LOGAN

I cant do this, I cant be here, I wasn't meant to do this. I got to get out of this.

LINDA

Do you really think we are going to get out of this alive? Do you really?

Logan stops and thinks.

LOGAN

No.

LINDA

So lets go.

Logan sits down. He looks down.

LOGAN

I blew it,

LINDA

No, you made it.

Logan looks up and sees the city beneath him.

LOGAN

No one will ever believe me.

Linda looks up from the book, and looks in to Logan's eyes.

LINDA

So don't tell anyone.

She smiles at him.

LINDA (CONT'D)

Eventually... I really like you.

LOGAN

I'm a cop.

LINDA

Yeah... But you are making improvements.

INT. MANSION NIGHT

Laurie is driving up to Donnas mansion. She gets out of the car and knocks on the door. Buddy opens.

BUDDY

Yes?

LAURIE

Id like to speak to Ms. Bonham.

BUDDY

She is asleep.

LAURIE

Wake her up. I need to talk to her.

BUDDY

Why don't you come back tomorrow.

Laurie shows her badge.

DONNA

(from inside)

Who's asking?

BUDDY

Some lady detective.

DONNA

Buddy, let her in.

Donna appears wearing a night gown.

DONNA (CONT'D)

You a detective?

LAURIE

Yes.

DONNA

You must excuse me. Long time since the police department took time to visit. Not like before if you know what I mean. Why the occasion?

LAURIE

I'm looking for someone. He's name is Logan, he is working with someone called William, I believe you know William.

DONNA

You are right we should talk, Buddy give us a moment.

Donna lets Laurie in. Donna walks up to a bar and makes her self a drink.

LAURIE
You know william?

DONNA
I've meet him.

LAURIE
Your husband employed him.

DONNA
That's what they said in court when they
locked him up.

LAURIE
You know William is wanted?

DONNA
I don't keep track of my husbands
friends.

LAURIE
But you talked to him, you know him.

DONNA
Lady detective, what is it that you want
to know?

Lauri composes herself.

LAURIE
What kind of man is he? I know he is a
criminal, but is he good man?

DONNA
For the law isn't that the very
definition of a bad man?

LAURIE
Just tell me, Is he a good man?

DONNA
He used to be one of the best. But now,
now I'm not sure what he has become.

Beat

DONNA (CONT'D)
May I ask a personal question?

LAURIE
Sure.

DONNA

What is it that you have gotten your self
in to?

LAURIE

I'm afraid he is about to do something
really bad.

DONNA

You care for him?

LAURIE

I don't care about William, I want to
know what he will do to Logan.

DONNA

Why would I know that?

LAURIE

You know everything, your husband runs
the organization.

DONNA

His not running much from jail.

LAURIE

But you are married to him.

DONNA

Not much of a marriage any more.

LAURIE

Then, why don't you divorce him?

DONNA

Lady Detective, Have you ever been in
love?

LAURIE

But he is a criminal who will never walk
the streets again.

DONNA

Do you enjoy the law?

LAURIE

What do you mean?

DONNA

Do you enjoy obeying the law?

LAURIE

I don't know if enjoy it as much as I believe in it. Its what I am.

DONNA

So there are no circumstance that could make you break it?

LAURIE

No, I don't think so.

DONNA

Once, I heard on the radio there was this lonely car on some lonely road being chased by the law, They had a long sting of cop on his tail. They said he was a maniac, a criminal, I don't know what he did. I like to think he killed a man, but I don't know why. They want to strike him down, but whenever one of them police cars would challenge him he would drive faster and then faster til no one would dare to keep up. If asked, you will say they should catch him. No doubt, he is a criminal who should be caught and shackled. But when you listen to the radio for a hole day, and you think about all those cops and that lonely man they are about to take down, what's your mind really thinking? Are you thinking: how would I catch him? No, that's not what you are thinking, Your thinking: how would I escape. Sooner or later he is gona run out of road, everybody does. But for that brief moment in time, until he does, you want him to be free.

EXT. POLICE STATION NIGHT

Hunsford is on the phone. Meryton gets his gear.

HUNSFORD

Where are you going?

MERYTON

Do my job.

HUNSFORD

Don't do anything stupid.

MERYTON

I got to go.

HUNSFORD

We should wait until tomorrow.

MERYTON

Then wait until tomorrow.

Meryton leaves.

INT. CONDEMED MANSION SECOND FLOOR NIGHT

William is standing in the window. He is looking out in to the early morning where a technician has climbed up a telephone pole and is working making patches inside a box. He has a pair of binoculars around his neck. He walks in the next room where Logan is sleeping he stands by the side looking down at Logan. Linda walks up on the other side of the bed. Logan's gun lies at the end of his bed.

WILLIAM

They are outside. The police.

LOGAN

He is a officer, a police officer.

WILLIAM

I know.

LINDA

Should I have told you?

WILLIAM

I have always known. You must leave us now.

LINDA

What are you going to do?

WILLIAM

Corrupt him.

EXT. MANSION NIGHT

Laurie is leaving Donnas place. Buddy is leaning up against the wall outside.

BUDDY

You guys aren't to bright that's for sure.

LAURIE

Why so?

BUDDY

I'm telling you, You're looking for the wrong guy.

LAURIE

What do you know about who I'm looking for.

BUDDY

You're a cop, and cops look for criminals, and this guy, Williams' friend Logan, he ain't no criminal. He's a cop.

LAURIE

What did you say?

BUDDY

I said he's a cop, the dude that was with William. Who's stupid now?

LAURIE

How do you know he is an officer?

BUDDY

He told me. William told that he was a cop.

Laurie runs in to her car.

HUNSFORD

(on the radio)

43-16 are you there? Over

LAURIE

I'm here. Over.

HUNSFORD

Pemberly and his people are on the way to William.

LAURIE

You got to stop them.

HUNSFORD

I tried.

Laurie tries to start her Citroen, when it fails to start the first two times, she looks out the window and sees Donas Mangusta standing by the house.

In the next cut she races off in it. Donna is standing in the window looking after her. Buddy runs in behind her.

BUDDY

That detective just stole your car!

Donna doesn't turn she just keeps looking after Laurie, she gives away a slight smile knowing she has made Laurie bend her principles.

INT. CONDEMED MANSION NIGHT

Logan is sleeping. It looks like he is dreaming happy drams. The door bell screams. He wakes up with a twitch and realizes where he is. He quickly looks around. He looks over to the table next to his bed. The gun is gone. He panics. He gets out of bed and sneaks up towards the door. He is listening for any sound. The door bell rings again. Logan tries to look for the others.

INT CONDEMED MANSION NIGHT

The bell keeps ringing. Linda's naked feet are waking up to the door. Outside officers Pemberly, Meryton, Rosings and Netherfield is waiting.

PEMBERLY

Come out, come out William.

Linda opens.

LINDA

I'm Sorry, who are you looking for?

PEMBERLY

Where is William?

LINDA

Eh, I don't know any William.

PEMBERLY

Where is he?

LINDA

You must have the wrong house. There isn't any William here, I think there is a William living two houses down.

PEMBERLY

You are going to tell us where he is.

Pemberly open the door.

LINDA

Please, he isn't here.

Pemberly pushes forward and stands in the door way.

LINDA (CONT'D)

Please. You don't have to look here, go to an other house, please. There is so many of them, go look in one of them.

Linda knows that they know William is there, she pleads.

LINDA (CONT'D)

Please don't. Leave us alone!

Pemberly doesn't look at her, he looks up the stairs, he waives to the others to grab Linda. They do.

LINDA (CONT'D)

Please, you don't have to go upstairs...

PEMBERLY

This is our destination.

LINDA

Then pretend that it isn't.

PEMBERLY

We are looking for someone who murdered an officer earlier tonight.

Linda Pauses and looks at them with glassy eyes, then says:

LINDA

Then perhaps its best that I go.

PEMBERLY

Perhaps that is best.

Linda slides by them as they enter. She disappears in to the darkness. Tears are running down her cheeks.

INT. CONDEMED MANSION NIGHT

Logan is up stairs. He looks down the stair case, he is unarmed without shoos and on edge. He hears them coming and sneaks over to the side of the room and hides behind a pillar. Officers Pemberly, Netherfield and Meryton look up threw the stair case. Logan hunkers down under a small table standing next to the pillar. The three police officers slowly make their way up listening for any sound. When they get up they fan out. Meryton heads towards the pillar.

He walks towards a door beyond the pillar and passes it just to his left. With only inches between him and Logan, Logan sees the officers back up gun still in his holster. Logan reaches out toward it.

Loud music starts to play from the opposite side. The offices all look in the opposite direction away from Logan.

Pemberly moves towards a door from where the music comes. With a gun in one hand, his other hands finger tips gently pushes the door open. It leads to a corridor of light. The others move in line to be able to look in side to see where the light comes from. The light hits their faces.

Logan Slowly crawls out of his hiding space and tries to get out of the room. He makes it past a open door and hides in the next room. He looks up and sees some terrified people hunkering down in the room.

Logan waves them to get back in to the next room. They start moving. The officer nearest them stops and listens. He turns and goes to investigate. He moves slowly and we follow him as he takes aim for the side of the Logan was hiding behind. He gets to the threshold. Logan jumps out from the other side and pushes him down on the floor. They struggle. The two others officers turn around. Pemberly fires his gun towards them and hits Meryton in the stomach. He drops his gun. Logan jumps after the gun and returns fire. Pemberly and Netherfield duck down. Ken grabs Meryton's back up gun and starts firing. Jean baptist Pulls up a gun and starts firing himself. A fire fight erupts.

NETHERFIELD

(to Pemberly)

We need more people.

Pemberly heads down the stars. He passes Rosings.
Pemberly runs out to get more officers.

INT. UPSTAIRS CONDEMED MANSION NIGHT

Logan takes a belt and puts pressure on the officers wounds.

LOGAN

Barricade the doors.

The others starts moving furniture.

NETHERFIELD

(shouts from the other side
of the barricade.)

Is he alive?

KEN

Yeah. For now.

NETHERFIELD

Can we get him to a hospital?

JEAN BAPTIST

Fuck you!

KEN

We will get him to a hospital. We need to get the kids out too.

NETHERFIELD

(to Rosings)

They got kids up there. Tell Pemberly.

Rosings leaves to tell Pemberly.

NETHERFIELD (CONT'D)

Ok, Lets do it now before the others come back.

EXT. OUTSIDE CONDEMED MANSION NIGHT

Outside Rosings catches up with Pemberly.

ROSINGS

They got hostages.

INT. UPSTAIRS CONDEMED MANSION NIGHT

Behind the barricade.

KEN

Give me that lamp.

JEAN BAPTIST

What are you doing?

KEN

I'm getting him out of here.

Ken ties the cord around the injured officers torso. Then he throws the lamp around the corner towards Netherfield. Netherfield reaches for it. Jean Baptist climbs the other door that is barricaded and looks over it. He sees Netherfield reaching for the Lamp. He takes out a Molotov cocktail and lights it. Ken turns around and sees him.

KEN(CONT'D)

No!

Jean Baptist turns towards Ken. Rosings comes up the stairs and sees Jean Baptist and fires straight through the barricade and hits Jean Baptist. He falls backwards and pulls the book cage he has been climbing over himself. The barricade now has a gaping hole. He drops the Molotov cocktail it rolls across the floor. Netherfield jumps out and grabs the lamp and starts dragging Meryton towards himself. Logan jumps after the Molotov cocktail that rolls towards the others hiding behind the barricades. He catches it and steps on the rag pulling it out of the bottle. He spills a little and the floor catches on fire. He starts stamping out the fire. Ken tries to lift the book cage to free Jean Baptist.

One of the kids throws the bottle past the barricades it shatters.

KEN (CONT'D)

Help me!

Logan gets over to him and tries to help him. Logan gets over to him and tries to help him.

LOGAN

Try this.

Logan uses the leg of a chair to bend up the heavy book cage. Ken attempts CPR, he takes a pulse and listens to his heart. Logan puts pressure on the wound.

EXT. OUTSIDE CONDEMED MANSION NIGHT

Outside the crowd has grown and has gotten more agitated. A string of officers in riot gear with metal shields enter the house. They move up stairs and form an impenetrable wall of shields towards where Logan is. Netherfield, Pemberly and Rosings are supervising. (this should preferably be inter-cut with the next scene)

INT. UPSTAIRS CONDEMED MANSION NIGHT

Logan desperately tries to keep Jean Baptist, but it's too late. He has bled out

KEN

Stop it, stop it, we got to go!

Logan stops. His face is compact of anger. He rises. He looks at his bloody hands. He stands up and grabs a piece of furniture he uses to crush a window.

LOGAN

Get them out of here. Ill keep them busy.

Ken looks at a Logan and knows he is serious.

KEN

Come on everyone.

Ken starts helping everyone out threw the window. Out side the crowd gathers to help the children out of the window on the second floor and safely get down on the ground. Logan uses his index finger to draw a hair cross on he forehead. He steps out and walks up to the wall of shields. No faces can be seen, its just a compact wall of steel with gun barrels pointing out.

OFFICER #1

Get down on the ground!

There is silence.

OFFICER #1 (CONT'D)

Get down on the ground and put your hands on your head!

All officers start screaming.

OFFICERS

Get down on the ground, hands on your head, hands in the air, down on the ground, show me your hands, spread you legs, down on your knees, freeze!

The middle shield is jerked and dragged backwards. All the officers turns too look at it. The shield lifts up. The officer behind it falls down on the floor life less. The silhouette of William raises the shield above his head. Pandermonium erupts among the officers as try to turn around. They fire and hit the shield, sparks fly and ignite the liquid form the Molotov cocktail on the floor. William disappears in to the back. The anonymous metal clad wall has turned vulnerable and human.

The officers try to escape the fire. One of them catches fire and the others try to put him out. Now we see the faces of the officers, they are in horror. Two officers try to get the wounded officers down the staircase. The others scatter around with their guns drawn looking for William.

One by one they get picked off, we never see William we just turn around to see an officer with a knife in his leg screaming, an other with a busted knee. They are loosing control.

OFFICER #1

Retreat! Retreat!

All officers pull back towards the stairs, they drag their wounded with them. They are nervous and twitching, aiming their guns in all directions hurdled together. Finally the last of them escapes down the stairs.

INT. UPSTAIRS CONDEMED MANSION NIGHT

Logan is crouching on the floor trying to get under the smoke. He finds a fire extinguisher and tries to put out the fire to get to the stair case.

He manages to get it down enough to exhausted make it over to the staircase where he falls down. For a moment he looses continuousness.

INT. DOWNSTAIRS CONDEMED MANSION NIGHT

Logan wakes up on the floor face down he looks to his side and sees his gun. He reaches out for it, but a boot steps on it. Slowly Logan roles around to his back. Above him stands Pemberly, Netherfield and Rosings. Their faces are Grim. They each hold a revolver.

PEMBERLY

Where have you been? We have so been looking for you.

LOGAN

Trough fire.

PEMBERLY

And you will again. Go up there, and bring us William. Now who will you be, a cop or a criminal? I would advice you to make us believe you are on our side.

LOGAN

I am a human being whatever else I am is involuntary.

PEMBERLY

This isn't voluntary.

Slowly Logan gets up and looks up the spiraling stair case. Slowly he makes it upward. Above him the second floor is an alien world.

The smoke has gone away and the fire is limited but the air is filled with tiny sparks floating around. He looks at the carousel its is slowly turning. The horses are on fire.

EXT. OUTSIDE CONDEMED MANSION NIGHT

Pemberly, Netherfield and Rosings walk out the door and closes it shut after them. Pemberly turns the key to lock the door behind him. They start moving people away from the burning building.

INT. UPSTAIRS CONDEMED MANSION NIGHT

Logan moves threw the top floor. He picks up a iron pipe. He sneaks around looking for William, among the smoke and burned wood.

WILLIAM

Ready to strike are we?

Logan turns around to find William with his type writer under one arm and his guitar on his back.

LOGAN

I've been looking for you.

WILLIAM

Here I am.

LOGAN CONT'D)

Where do we go from here.

WILLIAM

I say we go out there and have our revenge. Come on, Let's Riot the city, humiliate the law, and spring all prisoners free. While we are at it, Lets burn all schools and set the children free. We will take on any man, military or mountain that dares stand in or way.

LOGAN

I'm a cop, I'm a cop! Don't you get it I'm a cop.

William looks at him.

WILLIAM

You thought I didn't know...

LOGAN
I'm taking you in.

LOGAN (CONT'D)
I'm taking you in!

WILLIAM
No, you can not take me in. You are
no longer an officer of the law,
You are a criminal, I know because
I made you one, like you once made
me a criminal.

LOGAN
No!

Logan bursts out, and charges William with his pipe, but William answers with his type writer. Keys fly all over the room as Logan plunges his Pipe in to it. Logan pushes on and tries to hit william again and again. Willam tosses the type writer and picks up a pipe too. William backs up and easily dances around Logan. Taunting him.

WILLIAM
Who are you fighting?

WILLIAM (CONT'D)
I'm curious, If your choice is between
seeing me flee, or you put me down with a
bullet to my back, what would you do.
Would you commit murder rather than
seeing me free?

Logan dashes for all is got at William. But every time William meets him with steal. William runs behind a wall, and disappears, then pops out to stop a few more of Logans blows.

WILLIAM (CONT'D)
You hit like a cop, do it like a man!

William uses the end of is pipe to push Logan back after a missed swing. Logan falls on the floor but gets up again. By the time he is up, William disappears in to the darkness. Logan carefully follows him. After searching a few rooms, he finds a open roof hatch with a ladder leading up, he starts climbing it.

EXT. ROOF CONDEMED MANSION NIGHT

Logan comes out on the metal roof. The roof is engulfed in smoke seeping out from cracks in the roof. On the far end sits William waiting for him.

WILLIAM

Are we in heaven or are we in hell hard to tell.

Logan charges William and fights him with pure rage. He breaths for a moment.

WILLIAM (CONT'D)

My feet are warm, yet my heart is cold.

Logan gets back in to bashing, eventually he is exhausted, he can hardly stand. Now William strikes back. He charges and strikes harder and harder, with anger and sadness. He strikes so hard that Logan loses his pipe and lets it fly off the roof. Logan is destroyed, he cries:

LOGAN

Why dint you tell me, why didn't you tell me you knew...?

William is standing above him.

WILLIAM

Consider to never again walks a street in the light of day, never again trust a friendly face. Never keep the friends you make. Everyone you meet you implicate. One by one those you love goes away. This is our life now. Never sleep, never safe. Now you will know what it is to be damned by the state.

WILLIAM (CONT'D)

All my sin are yours.

He drops down.

WILLIAM (CONT'D)

Can you undo me? Or must you destroy me.

William gets rid of his pipe, and gets up close and personal on Logan. He grabs him by his shirt, lifts him and pushes him up over the a sky light. He bends down over Logan.

WILLIAM (CONT'D)

Well, Can you undo me?

Logan is desperate but also sad.

LOGAN

I don't know. I don't know!

William is calm once again, looking down at poor Logan.

WILLIAM

Then what good are you?

William Lets Logan's shirt slip threw his hands and Logan falls down trough the skylight shattering the glass. From Logan's point of view we see William get smaller and smaller as we fall down in to the black abyss until we are finally completely surrounded by darkness.

EXT. OUTSIDE CONDEMED MANSION NIGHT

The screen is completely black. We here the voices of Pemberly, Netherfield and Rosings as they have created perimeter keeping the crowd away from the burning building. The crowd in wary, they obey the police but they don't trust them.

NETHERFIELD

Step away from the building.

ROSINGS

We have cleared the building, there is no one in there.

NETHERFIELD

Stand clear.

PEMBERLY

There is nothing you can do, just let it burn.

The outside light breaks the pitch black as the doors burst open, and out walks Logan, he looks like his been threw hell but come out stronger on the other side, he is carrying the body of Jean baptist. The crowd reacts with anger towards to police but Pemberly and Netherfield quickly draws their guns and stops the crowd form acting. Rosings charges and hits Logan in the back of his knees. Logan's goes down on to his knees, Rosings keeps hitting.

We see a close up of williams eyes studying.

Rosings keeps hitting and hitting, Logan drops Jean baptists body.

Again we see williams face. He sits like a gargoyle on the edge of the roof, much like he did whne he watched the burning car.

Rosings keeps hitting and when he out of breath he pulls up a revolver and puts it to Logan's head.

William gracefully drops down from the house, he grabs Rosings gun and pushes him down on his back as if it was the easiest thing. He tosses the gun and turns to Logan and grabs him under his arms and picks him up turning his back to the officers and the crowd, A dazed out Logan looks at William, William looks at him then looks past Logan as the house disappears down the cliff, revealing the sun rise. The sun hits williams face and slowly he falls forward on top of Logan. From above we see Williams life less body resting on Logan. Blood is coloring the back of his shirt red.

We see a close up of a smoking barrel, focus shifts and we see Pemberly holding his gun. He spins around slowly and finds the entire crown with extended hands pointing him out. The tension is Thick.

One young kid breaks the rank in rage and starts running towards Pemberly. He starts hitting on one of his legs the best he can. Pemberly raises his gun to hit back. Just as he is about to strike he looks up at the crown. It explodes and floods the officers. A tidal wave of people sweeps the park in slow motion, the officers are completely over powered and gets washed away.

Top view looking down Williams life less body resting on top of the hands of the crowd, he is rolling and floating like a rock star stage diving.

EXT. OPEN ROAD MORNING

Light flickers. Laurie is racing Donnas car, next to her Logan is sleeping under a jacket. The camera moves out and we see how the car is driving on an empty road. All we hear is the wind. The camera lifts up tracking the car moving up revealing the sun rise it is heading towards. A few hundred yards behind we see a group of police cars in pursuit.

THE END