

SOUL GUARDIAN
BY
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AN IDEA BY - LEE ANDREW TAYLOR

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Music plays - black screen

NARRATOR - V.O.

(words roll up screen)

From the moment you are born until the
day you die

God has assigned a guardian to protect
your soul

But what if the guardian didn't do its
job?

Or wasn't able to?

Is that the day you die?

INT. CHURCH - SOMEWHERE IN THE UK (OR ANOTHER COUNTRY)

The camera moves from the back of a church, an old stone
Catholic building displaying religious statues, slowly
passing a packed crowd of wedding guests, all dressed
smartly.

Some women are wearing large hats that annoy the people
sitting behind them.

The camera passes children appearing restless, being told off
by their parents.

The camera slowly reveals the backs of a couple - **PAUL JENSON**
(25-35) & **SAMANTHA JENSON** (25 - 35), moments after placing on
rings & saying wedding vows. Samantha is wearing a long white
dress & veil, Paul with a top hat & tails suit.

Appearing in front of them is the **PRIEST** with his hands in
the air.

The camera comes to rest at the front of the church, aiming
at the people inside.

CLOSEUP:-

Of Paul & Samantha holding hands.

PRIEST

You can kiss the bride.

Paul kisses Samantha.

EXT. OUTSIDE OF CHURCH

The guests stand in a line opposite each other, smiling as Paul & Samantha leave the church. Samantha is holding a bouquet of flowers.

A roar of praise & claps echo amongst the guests as the married couple walk between them. Confetti is thrown over them.

Paul & Samantha smile & walk to the end of the line.

TOM PHELPS - Best Man (25-35), wearing similar attire to Paul, closes in on the couple.

TOM
(to Samantha)
Has he told you where you are going
for your honeymoon?

Samantha shakes her head, glances at Paul.

SAMANTHA
Nope...He's kept it a secret.

TOM
(smirking)
Well, you're gonna love it.

SAMANTHA
I take it you already know.

TOM
(tapping his chest)
Who me? Never.

They share a laugh.

Paul hooks an arm between Samantha's.

PAUL
The car is here.

Samantha turns to see the same white Limousine that brought her to the church pull up outside. The **driver** exits to open one of the back doors.

GUEST
(shouting)
Don't forget to throw the flowers.

Samantha smiles at the **GUEST** - a teenage girl - before unhooking Paul's arm. She then turns her back on the guests.

SAMANTHA
(shouting)
Are you ready?

A bunch of females aged between 15-65 gather, waiting eagerly for Samantha to throw the bouquet.

She does. The teenage girl catches it.

Samantha turns & smiles at her.

SAMANTHA
You're too young to get married.

The girls mother takes the flowers from her & hands them to a much older woman. Samantha & the woman share a laugh.

Paul reaches for Samantha's hand & leads her to the limousine. They wave at the guests as they enter the vehicle.

The driver shuts the door behind them, re-enters, drives away. The guests clap as the car disappears from view.

INT/EXT. COUNTRY ROAD IN ITALY

Paul is driving a 'hire car' through the countryside of a small, historic town in Italy. Samantha is looking out the window, admiring the view.

SAMANTHA
If I'd known you'd choose this place
for our honeymoon I would've married
you sooner.

Paul smiles & touches her hand.

PAUL
Just wait to see where we're goin'
now.

SAMANTHA
Don't keep me in suspense.

PAUL
(grinning)
Patience, my love.

EXT. COUNTRY ROAD

The camera follows the car as it moves along a winding road, leading up a mountain. The scenery is full of buildings, trees & green grass.

INT/EXT. COUNTRY ROAD

Samantha rolls down the window, leans her face towards it, smells the fresh air.

PAUL

Almost there.

SAMANTHA

I can't wait.

INT/EXT. COUNTRY ROAD

CLOSE UP:-

of a sharp bend in the road.

Paul steers the car around the bend as a truck also turns it. But it's too close to the other side of the road. Paul can't avoid it.

CLOSEUP:-

Of Paul's & Samantha's shocked faces as the truck rams into their car.

EXT. COUNTRY ROAD

The camera follows the car as it plummets down a hill, flipping over a few times as it reaches the bottom.

All is quiet.

EXT. COUNTRY ROAD

The **driver** of the truck is standing on the edge of the hill with a mobile phone in his hand.

INT. HOSPITAL - ITALY - AN HOUR LATER

The main doors to emergency push open as **medics & nurses** rush Samantha down a corridor. She is lying on an ambulance trolley. Not moving. Covered in blood.

She has a neck brace on.

CLOSEUP:-

of Paul slowly following with his arm in a sling. He has a few scratches on his face, some bruising.

INT. HOSPITAL - ITALY - A FEW MINUTES LATER

The hospital staff rush Samantha inside an operating theatre.

Other staff stop Paul from entering.

No words - just sad music plays.

INT. HOSPITAL WARD - ITALY - A FEW HOURS LATER

Paul sits in a chair holding his unconscious wife's hand. She is attached to wires with a tube down her throat.

Her head is bandaged.

A tall, thin Surgeon closes in - **ANTONIO DEMARCO** (50-60) -

ANTONIO

English?

Paul slowly looks at him, teary eyed.

PAUL

Yes.

ANTONIO

Vacation?

PAUL

Honeymoon.

Antonio does the sign of the cross.

ANTONIO

I'm so sorry.

Paul watches Antonio check the monitors, writes on a piece of paper attached to a clipboard, places the board at the foot of the bed.

PAUL

How bad is she?

ANTONIO

Very bad.

Paul places a hand over his mouth, stops a scream.

ANTONIO

Her injuries were life
threatening...But the operation was a
success.

PAUL

So why hasn't she woken up?

ANTONIO

She is in a coma...Her brain is very
swollen.

PAUL

When will she wake up?

Antonio shrugs.

ANTONIO

Only God will know.

Antonio walks away, stops, turns back to Paul.

ANTONIO

Your wife was very lucky...If you need
me just ask for Doctor Antonio
DeMarco.

Paul nods as Antonio walks away.

INT. HOSPITAL WARD - LATER

Paul sits watching Samantha, hearing the machines do their
job. He tries to smile but it's hard to do.

Suddenly, the monitors BEEP loud, scaring Paul.

Nurses race towards him, see to Samantha.

One Nurse ushers him away as the curtain around Samantha's
bed is closed.

INT. HOSPITAL CORRIDOR - MINUTES LATER

Paul is being held back by Antonio.

PAUL

(angry)
But she needs me.

ANTONIO

Let us do our job.

Paul calms down, takes a deep breath.

PAUL

What happened?...You said the operation went well.

ANTONIO

It did...But her body is weak...She needs to fight now.

EXT. OLD CHURCH - LATER

Paul slowly walks towards the church. An immaculate building packed with history. He sucks in a deep breath & climbs the stairs leading to the main doors.

INT/EXT. OLD CHURCH

He opens the doors to see the inside is empty.

He enters & walks up to the alter, eyes candles standing in a row, some lit. He picks up a candle, lights it, puts it back with the others.

He clasps his hands together & prays silently.

Paul gets a fright when an elderly man in a religious garment appears by his side. **MICHAEL ABATE** (Priest - 70-80, frail)

PAUL

Where did you come from?

MICHAEL

I am always here...For someone who needs me.

Michael eyes Paul closely.

MICHAEL

Do you need me?

CUT TO:-

A montage of the men talking & walking around the church -

Music plays - No voices are heard.

INT. ROOM AT THE BACK OF THE CHURCH

The room looks like a changing room/break room. There is an old bookcase in the corner with thick books on & a small dining table.

Michael hands Paul a glass of water.

MICHAEL

I'm sorry to hear about your wife.

PAUL

Thank you.

MICHAEL

Your wife's soul isn't protecting her properly...That's why she's fighting for her life.

Paul drinks from the glass, eyes Michael awkwardly.

PAUL

I thought Soul's were a myth.

MICHAEL

You have no faith?

PAUL

Once, maybe.

MICHAEL

But you are here, in this church.

PAUL

My wife is the one with the faith...I'm here for her.

MICHAEL

Then she needs to use it to fight for her life.

Michael does the sign of the cross before kissing a cross necklace attached to his neck.

MICHAEL

You need to connect with the guardian of her soul before it's too late.

PAUL

How?

Michael walks over to the bookcase, runs his finger along the tops of the books, wipes dust against his robe.

He then pulls a heavy book out from between some others, blows the dust off, walks it towards the table, sits it down.

MICHAEL

Come...Take a look.

Paul closes in, watches Michael turn the pages of the book. Graphic photos of an Evil being appear, seemingly ripping out a soul from a person. It spooks Paul.

PAUL

What is this?

Michael looks at him sadly.

MICHAEL

This is what happens when a soul is taken unexpectedly.

PAUL

(curious)

By whom?

MICHAEL

The Devil himself.

Paul shakes nervously.

PAUL

And you think the Devil is trying to take my wife's soul?

MICHAEL

She has a chance if she is free from sin.

PAUL

Surely, no one is free from sin.

MICHAEL

Serious sin...From the ten commandments, like murder and stealing.

Paul shakes his head, laughs.

PAUL

The only sin she's done is spend all

my money.

Michael laughs back.

MICHAEL

If she is religious then I'm sure she will be safe...But you still need to find a way to help fix her soul.

Michael turns the pages of the book, stops on a photo with a person lying in a bed. Eyes closed. A religious person kneels at the side of the bed, praying.

Above the person in the bed appears a dark image, barely human.

Paul stares at it like he's staring at something hidden inside the picture. He sees a face, evil with fangs. Eyes burning red.

He jumps back, shocked.

MICHAEL

You see it too.

PAUL

Yes.

MICHAEL

If you can see the Devil above the bed then you will be able to see him above your wife's bed.

PAUL

But I've been at the hospital. I saw nothing.

Michael places a hand on Paul's shoulder.

MICHAEL

Then you must look harder...If he is there, he will be in the shadows, waiting to take her soul.

PAUL

(angry)
But she is innocent.

MICHAEL

(faint smile)
I pray you are right.

INT. HOSPITAL WARD - CONTINUOUS

Samantha lies in bed as Antonio DeMarco checks on her. He feels a shiver race down his spine, turns to see no one.

The sound of a flatline appears on the monitor. Samantha has stopped breathing.

ANTONIO
(shouting)
Nurse! Nurse!

Two **nurses** rush towards the bed with a Defibrillator machine. Antonio grabs the pads.

ANTONIO
Let's hope it's not too late.

One nurse places a hand over her mouth, eyes the flatline still scanning across the monitor.

ANTONIO - O.S.
(shouting)
Clear!

The nurse hears the pads slam against Samantha's body. She stares at the monitor. No change.

She shakes her head towards Antonio.

CLOSEUP:

Of Antonio's face, sunken with sadness.

ANTONIO
Let's try again.

The nurse stares at the monitor again, listens to Antonio prepare the pads for the second time.

ANTONIO - O.S.
(shouting)
Clear!

Everyone sighs with relief as the monitor starts 'beeping' again, showing a mountain peak sign each time Samantha takes a breath.

ANTONIO
She was lucky this time.

INT/EXT. OLD CHURCH - CONTINUOUS

Michael places the book back on the shelf, eyes Paul finishing off the glass of water.

MICHAEL

What I'm about to tell you isn't known
in our world.

PAUL

(curious)
Like what?

MICHAEL

The Devil has been taking souls for
generations but us, the people don't
know it...or haven't spoken about it.

PAUL

Why not?

MICHAEL

Because of the consequences.

Michael glares at Paul.

MICHAEL

The Devil is an unstoppable force...If
you go against him, he will destroy
you.

PAUL

(worried)
So, how do I stop him from taking my
wife's soul? - If that's what he's
trying to do.

MICHAEL

You make a pact with him.

Paul drops the glass.

INT. HOSPITAL WARD - NIGHT

Paul sits next to Samantha's bed, holding her hand, close to
tears.

Creepy Music plays -

Paul stares at the wall facing him, notices a dark shadow
move across it. It rises, creeping slowly along the ceiling.

Paul panics, almost falls out his chair.

Music stops -

INTO FRAME:-

Appears Antonio, smiling sadly.

ANTONIO

Did I scare you?

Paul looks at the ceiling again. The shadow has gone.

PAUL

No...I just thought I saw---

ANTONIO

Saw?

PAUL

Never mind...I must be tired.

INT. HOTEL ROOM - LATER

Paul enters the en-suite room (Honeymoon Suite). It's in pristine condition. Way too expensive for Paul to afford.

He removes the sling, clenches his injured fist, squirms from the pain.

He pulls out a packet of pills he got from the hospital, pops two into his mouth, walks over to a mini-fridge, opens it.

He takes out a bottle of water, opens it, swallows some with the pills.

He checks his phone, notices no missed calls or texts.

He sighs, collapses onto the bed. Closes his eyes.

CUT TO:-

Paul slowly waking up. The room is darker than before.

He grabs his phone from a bedside table, checks the time, sits up quickly after noticing he'd been asleep for a few hours.

INT. HOTEL ROOM - BATHROOM

Paul splashes water over his face, sighs after noticing his

complexion drained of energy.

He shakes his head swiftly in an attempt to wake up fully.

CUT TO:-

INT. HOTEL ROOM

Paul is standing in the room wearing a change of clothes.

He clenches his injured fist again, opens the hotel room door.

INT. HOSPITAL WARD - LATER

Paul slowly enters the Ward, sees patients asleep, a few nurses walking around.

He checks his wristwatch, sees it's now 4:00 am.

A nurse closes in.

NURSE

Your wife?

Paul nods. The nurse lets him walk past.

INT. SAMANTHA'S BEDSIDE

Paul sits holding Samantha's hand again.

PAUL

(whispering)

I need you to fight, baby.

He looks around the Ward, hoping no one can hear him.

PAUL

(whispering)

There is a way to make you
better...You just need to hang in
there.

INT. OLD CHURCH - LATER - 9:00 AM

Paul is looking for the priest. There are people praying inside.

He walks past them, bowing his head, but the priest is nowhere to be seen.

He walks towards the changing room, checks to see if anyone is looking at him.

INT. ROOM AT THE BACK OF THE CHURCH

Paul is looking through the old book again, looks at more images, cringes when he sees an image of a terrified soul being extracted from a lifeless body by a deformed creature.

PAUL

That can't happen to Samantha...Just can't.

MICHAEL - O.S.

Looking for something?

Paul turns, shivers to see Michael looking more frail. He can barely stand properly.

Paul grabs a chair.

PAUL

(concerned)

Sit...Please.

Michael shakily sits down, wipes his brow with a piece of cloth.

MICHAEL

(breathless)

So,...What brings you back?

PAUL

The pact...How do I make a pact with the Devil?

Michael smiles weakly.

MICHAEL

But your wife is innocent.

Paul gulps.

PAUL

She is...I just want to make sure she will be okay.

Michael nods.

MICHAEL

In your dreams is where to find him.

PAUL
Dreams?...How?

MICHAEL
(coughing)
Search for him...
(coughing)
There.

PAUL
But what if I can't?

MICHAEL
If he knows you are looking, he will
search for you.

INT. HOTEL ROOM - LATER - MIDDAY

Paul snacks on room service while a news report is heard -
O.S. on the TV.

He hardly looks at it until hearing the name of the church he
visited.

He places the food onto the bedside table, grabs the remote,
turns up the TV sound.

An Italian woman with a microphone is standing at the steps
of the old church. She is speaking in Italian, but seems
frantic, sad.

Paul tries to concentrate on her words but struggles to
translate most of them.

Until the word 'Priest' is heard.

The reporter mentions the word - 'Abate' - a few times as
well, leaving Paul to connect the two words.

PAUL
What happened to the Priest?

He sees footage from a few hours earlier. Time stamped - 8.00
am - but doesn't click - Medics are taking a body bag out of
the church.

PAUL
He died before eight this morning...he
can't have.

Paul rubs his face.

PAUL
I spoke to him after.

EXT/INT. POLICE STATION - LATER

Paul walks towards the police station, feeling angry & sad.

He sees a few **officers** rushing past him. None stop to ask why he is there.

Paul walks up to the reception desk. A pretty, dark haired woman in a white blouse & blue skirt confronts him. **ROSA CAPOZZI** (19-22).

PAUL
I need some information.

ROSA
Okay! You are not from Italy I see.

Paul blushes. He feels she is having a dig at him, probably because of his attitude approach.

PAUL
Sorry...I've just had a bad day.

Paul huffs, sighs.

PAUL
Make that a bad two days.

Rosa puts down a pen.

ROSA
I'm sorry you have had a bad time here.

Rosa waves at a few officers as they YELL out to her.

ROSA
(to Paul)
Let's start with your name.

PAUL
Paul.

ROSA
Okay, Paul, how can I help you.

Paul feels nervous, fidgety.

PAUL
The Priest...The one who died today.

ROSA
Yes...Padre Abate.

PAUL
Yes...Do you know how he died?

ROSA
Not yet...But he was old.

Rosa stares at Paul, feeling concerned.

ROSA
Why do you want to know?

PAUL
Because I spoke to him at nine this morning.

ROSA
But he was found dead before then.

Rosa picks up a phone.

ROSA
Hold on.

CUT TO:-

A minute later -

A large, sweaty man appears, wearing a creased suit. It looks like he's slept in it. **LUCA CAPOZZI** (45-50) walks towards the reception desk.

LUCA
What was so important you had to call me out of my office?

Rosa points at Paul.

ROSA
Papa, you need to hear what this man has to say.

Luca grunts at Paul.

LUCA
Make it quick...I have a busy

schedule.

Rosa points at Paul again.

ROSA
Tell him what you just told me.

Paul gulps, sweats, stares at Luca.

LUCA
(annoyed)
Hurry!

PAUL
(stutters)
It's okay...I see you are busy.

Paul turns to walk away.

ROSA
(to Luca)
It's the priest, Papa. That man saw
him.

Paul walks away.

LUCA
When did you see him?

Paul stops, turns around.

PAUL
Nine this morning.

Luca raises his eyebrows.

INT. LUCA'S OFFICE

Luca points to a seat for Paul to sit in. Then he walks
behind his desk, sits.

LUCA
I'm going to ask you one more time, so
think before lying again.

Luca clicks on a computer mouse. A photo of the priest
appears on his monitor next to a police report.

LUCA
It clearly states he died between six
thirty and seven thirty this morning.

(glares at Paul)
But you claim to have seen him at
nine.

PAUL
Yes.

LUCA
How?

PAUL
I don't know, but I did.

LUCA
I want to take a statement.

Paul nods.

INT. HOTEL ROOM - LATER

Paul is sleeping. An open packet of pills sits on the bedside
table.

Paul tosses and turns, mumbles to himself, sweats. His eyes
shoot open.

INT. BATHROOM

Paul stares into the mirror.

PAUL
(trembling)
I can't do that.

EXT. OUTSIDE A BAR & RESTAURANT - LATER

Paul watches people as they walk past, trying hard to smile
at those smiling at him.

He stares at the sign on the building - Devinci's Paradise -
Vino - Birra - Pasta - Pizza

INT. BAR & RESTAURANT

Paul enters the building, walks up to the bar, sits on a
stool.

The female **BARISTA** approaches, early 20s.

BARISTA
Bere?

Paul looks at her gone out.

The Barista points at a fridge filled with bottled beer.

BARISTA

Bere?

Paul nods.

A man dressed in smart clothes, chiseled appearance, 35-45, **SEBASTIAN LEVID** sits next to Paul.

SEBASTIAN

And a beer for me (Italian)

The Barista nods, places two bottles of beer on the counter. Paul goes to pay.

SEBASTIAN

(to Paul)

Allow me.

Sebastian hands the Barista some money. Paul smiles at him.

PAUL

Thanks.

SEBASTIAN

Prego.

PAUL

Do you speak English?

Sebastian Laughs.

SEBASTIAN

Yes, of course.

Sebastian takes a swig from the bottle.

SEBASTIAN

Allow me to introduce myself.

(smiles)

My name is Sebastian Levid. I am an architect.

PAUL

Here?

SEBASTIAN

All over.

INT. ANOTHER PART OF THE BUILDING - LATER

Sebastian and Paul are seated at a table. Empty bottles of beer stand in a line on it. Both men are laughing.

SEBASTIAN

So, what is your plan?

PAUL

I'm not doing it.

SEBASTIAN

Why?

PAUL

It's ridiculous...And anyway, it was just a dream.

SEBASTIAN

Maybe so, but the conversation was wild.

PAUL

(no more laughing)

I know.

SEBASTIAN

(no more laughing)

Then do what he suggested.

PAUL

(shocked)

Kill people!

Paul blushes when diners stare at him.

PAUL

(whispering)

That's insane.

INT. HOTEL ROOM - NIGHT - 8:00 PM

Paul sits on the bed watching TV. A note is pushed under the door. Paul sees it, gets up and fetches it.

The note reads - To save your wife's soul you must bring me ten souls of sinners within 24 hours.

Paul opens the door, steps outside his room, sees no one.

PAUL
(sickened)
It has to be a joke.

INT. HOSPITAL WARD - LATER

Paul sits at his wife's bedside, holding back tears. He feels sick from drinking too much alcohol.

He places his head on the bed.

INTO FRAME:

Appears Antonio. He touches Paul on the head. Paul stirs, sits upright.

ANTONIO
No change I'm afraid.

PAUL
(sad)
We were meant to be on our honeymoon.

ANTONIO
(sympathetic smile)
You can sleep here if you wish.

Paul looks around the room, stretches, stands up.

PAUL
(nervous)
I need to be somewhere.

ANTONIO
(surprised)
Somewhere more important than here?

PAUL
(shrugs)
No...But I have to go.

Paul bows his head and leaves the room.

EXT. STREET - LATER

Paul walks down a busy street, full of **tourists, locals** having a fun time. Loud shouts make him shiver.

Paul still feels sick from the alcohol.

He walks down a dimly lit alleyway, hears footsteps behind

him.

CAMERA ANGLE FACING PAUL:

shows him walking towards the camera, flinching when footsteps are heard again.

CLOSEUP:

Of Paul stopping, slowly turning to look behind him.

Nothing is seen.

Paul hears the sound again, so picks up the pace of his walk, close to jogging as he reaches the end of the alleyway.

But he is pushed to the ground.

He looks up, sees the shape of a **PERSON** pointing a knife at him.

PAUL
(quivering)
Let me pass.

PERSON
Give me money.

Paul slowly gets to his feet, checks to see if anyone is coming to help him. He is about to shout when the knife moves closer to him.

PERSON
(angry)
Give me money NOW!

Paul searches his pockets, realises he has no money on him.

PAUL
(pleading)
I have nothing to offer you.

The person moves the knife closer. Paul grips the person's arm, pulls the knife away from him. The person tries to punch Paul. He headbutts the person, knocks him back slightly.

Paul tries to run but the person jumps on him.

Paul grips the hand holding the knife. They roll around on the ground.

All is silent.

Seconds later, Paul rises. The person isn't moving.

Paul stares at the knife handle sticking out of the person's chest. He panics, runs away.

INT. HOTEL ROOM - LATER

Paul races into his room, shivering.

INT. BATHROOM

Paul quickly removes his clothing, turns on the shower.

CUT TO:

Paul taking a shower, scrubbing himself vigorously. Tears stream from his eyes.

INT. HOTEL ROOM - MINUTES LATER

Paul, still shaking, holds his phone in his hand. Scrolls to the name - Tom Phelps -

PAUL

I hope you are up at this hour.

He clicks on the number, holds the phone against an ear, hears ringing. He's glad it is picked up.

PAUL

(to phone)

I need you.

INT. HOTEL ROOM - LATER

Paul checks his watch, sees it is midnight.

He quivers when another note is pushed underneath the door.

Again, Paul opens the door, sees nothing.

He picks the note up, reads it - Turn on the TV - Congratulations!

Paul races for the TV remote, turns on the TV, sees a news report from the alleyway. Police Inspector - Luca Capozzi - is at the scene. He is talking to the reporter in Italian.

Paul doesn't need to translate. The medics taking a body to

an ambulance does it for him.

Paul turns the piece of paper over, sees more words - You have 20 hours to bring me 9 more souls.

Paul shakes his head, throws the remote against a wall.

INT. NIGHTCLUB - 1:00 AM

Paul walks slowly through a club filled with **people**. He stares at them as they pass.

He stops after seeing Rosa Capozzi sitting with a group of **friends**.

He tries to avoid making eye contact but she sees him, smiles.

She walks towards him holding two drinks, hands him one.

ROSA

You look like you need this.

PAUL

I think I need more than one.

Rosa laughs.

INT. NIGHTCLUB BOOTH - MINUTES LATER

Paul sits opposite Rosa, drinks his drink. The music is getting louder. The nightclub is busier.

He can barely hear what she is saying -

They share many nods and smiles.

Paul sees a man, (**PHILLIP**) French, early 20s glaring at him. He touches Rosa's arm, points at the man.

She turns.

ROSA

(annoyed)

Go away!

The man moves closer, points at Paul.

PHILLIP

(shouting)

Who is he? New boyfriend?

ROSA
 (shouting)
 Go home, Phillip. Leave me
 alone...We're not together anymore.

PHILLIP
 (shouting)
 You've moved on very fast...We were
 together yesterday.

Paul rises from his seat but Phillip pushes him down again.

Rosa slaps Phillip as two **security men** appear.

They escort Phillip away.

Rosa holds out a hand for Paul to grab. He does. She pulls
 him up.

ROSA
 (apologetic)
 He shouldn't have done that...He had
 no right.

PAUL
 Ex's hey...Unpredictable.

EXT. OUTSIDE NIGHTCLUB - 2:00 AM

Paul and Rosa leave the nightclub, walk towards a taxi rank.

ROSA
 I truly am sorry.

She checks her phone, sees missed calls from her father.

ROSA
 What's gotten into him.

PAUL
 Who?

ROSA
 My father...He's sent many messages.

PAUL
 Did you see the news earlier?

ROSA
 (worried)
 No.

Paul gulps.

CUT TO:

EXT. TAXI RANK

Paul has a door open for Rosa to enter the taxi.

ROSA
(smiling)
We can share.

Paul feels guilty.

PAUL
It's okay. I will walk.

Rosa gets into the taxi. Paul shuts the door. He watches it drive away.

EXT. STREET CLOSE TO THE HOTEL - LATER

Paul walks towards the hotel, but stops after seeing police cars parked outside. He becomes anxious, close to running away, but Inspector Capozzi appears in front of him.

LUCA
I need a word with you.

Paul freezes.

LUCA
I see you were with my daughter this evening.

Paul slows his breathing.

PAUL
Yes...But it was more like I bumped into her.

LUCA
(grinning)
Don't worry, I'm not going to arrest you over it.

Paul relaxes.

He sees **Police Officers** leave the hotel.

PAUL
What happened?

LUCA
Another victim.

Luca bites his lip.

LUCA
We found a body earlier in an
alleyway, and now another in the
grounds of the hotel.

Luca eyes Paul up and down.

LUCA
Have you spoken to the dead priest
recently?

Paul doesn't answer. He knows Luca is mocking him.

PAUL
Am I allowed to go back inside?

LUCA
Sure...We won't need to interview you
because you were with my daughter.

Luca let's Paul pass.

INT. HOTEL ROOM - LATER

Paul sits on the bed with his head in his hands, trying to
think if he killed the person in the hotel grounds.

He shakes his head, convinced it wasn't him.

His phone rings, spooks him.

He answers it but a static noise echoes around the room.

He ends the call, throws the phone on the bed, but it rings
again.

Paul stares at it, willing it to stop ringing.

He jumps when someone bangs on the wall inside the next room.
He answers the phone.

PAUL
 (angry)
 Who is this?!

SEBASTIAN - O.S.
 Hey, Paul, it's me, Sebastian.

Paul checks the time.

PAUL
 It's three in the morning.

SEBASTIAN - O.S.
 Sorry...I couldn't sleep after what
 you told me.

PAUL
 (sarcastic)
 You can't sleep...

SEBASTIAN - O.S.
 Can I pop over?

Paul scrunches his face.

INT. HOTEL BAR - LATER

Paul sits on a seat in a deserted bar.

He bites his fingernails, waits.

INTO FRAME:-

Appears Sebastian, looking shocked.

SEBASTIAN
 Hey! What happened here last night?

PAUL
 It's started.

SEBASTIAN
 What has?

PAUL
 (whispering)
 The killings.

Sebastian stares at Paul, close to leaving again.

SEBASTIAN
You did it?

PAUL
(feeling sad)
Yes.

Sebastian walks over to the bar, walks behind it, turns on the coffee machine.

SEBASTIAN
I need an Espresso.

He grabs a cup.

SEBASTIAN
Do you want one?

Paul tries to smile. He's surprised at how calm Sebastian is.

PAUL
Did you hear what I just said?

Sebastian pours a coffee, takes a sip.

SEBASTIAN
That's better.

He walks back to Paul.

SEBASTIAN
I heard you...It's what needed to be done, right?

Paul gulps.

INT. HOTEL ROOM - 4:00 AM

Paul enters the room to find another note on the floor. He picks it up, reads it - Just 8 more to kill - You have 16 hours.

He rips the note in anger.

FLASHBACK:-

INT. HOTEL FOYER - 12:30 AM

Paul is walking through the foyer at speed, following a hotel **guest** towards the back entrance.

EXT. OUTSIDE ENTRANCE OF HOTEL

The guest seems upset.

Paul doesn't blink. He just walks up to the guest and smashes a fire extinguisher across the person's head.

END FLASHBACK:-

INT. OUTSIDE PAUL'S HOTEL ROOM

Paul races down the corridor as Sebastian opens a door to another room.

Paul stops.

SEBASTIAN

Where's the fire?

PAUL

Why are you here?

SEBASTIAN

I didn't fancy going home so thought I'd stay here for the night.

Paul cringes.

SEBASTIAN

What?

PAUL

I may have murdered someone else.

Sebastian sighs.

SEBASTIAN

Where are you off to?

PAUL

Anywhere...Somewhere.

SEBASTIAN

Do you need company.

Paul shakes his head, frowns.

EXT. A STREET A MILE FROM THE HOTEL - 4:30 AM

Paul is struggling to stay awake. He is avoiding going back to the hotel.

He walks the silent street, breathing in the air.

He looks at his hands, sees imaginary blood on them.

He cries, falls to his knees.

POV OF A CAR WINDSCREEN:-

A person we can't see is watching Paul as he struggles to rise to his feet.

When Paul walks, the car slowly follows.

INT. HOSPITAL WARD - 5:00 AM

Paul enters the Ward to see no change with Samantha. He sits next to her, holds her hand.

He feels water drip on his head so looks up to see a bubble of water hovering above his wife's body.

He stares at the bubble, watches it drift from side to side.

He squints, wipes his eyes, sees the bubble hover over to him.

Then, the water inside it drops over him.

Paul falls off his seat, soaked to the skin.

A faint voice is heard - O.S.

It happens two more times before Paul looks up.

ANTONIO

Why are you screaming?

CLOSEUP:-

Of Paul. He isn't wet. It never happened.

He shudders as he rises off the floor.

ANTONIO

Do you need something to help you sleep?

Paul shakes his head.

PAUL
(embarrassed)
No...No...No...

ANTONIO
But you look very tired...You need to
sleep.

Antonio checks the bedside monitors.

ANTONIO
You need to be fresh for when your
wife wakes up.

Paul becomes excited.

PAUL
Will she wake up soon?

ANTONIO
Maybe...If her soul is protecting her.

Paul jumps back with fright.

PAUL
What did you just say?

ANTONIO
I said maybe.

PAUL
After that.

ANTONIO
I said nothing after that.

Paul opens his eyes as wide as he can, stares at Antonio,
then at Samantha.

ANTONIO
Are you okay?

Paul holds up a hand and races out of the room.

ANTONIO
But, your wife---

EXT. A STREET A MILE FROM THE HOTEL - 5:30 AM

Paul shivers as he hides in the shadows, acting like a
criminal. He watches, waits for someone to appear, hoping

they are a sinner.

POV OF A CAR WINDSCREEN:-

The car slowly rolls in Paul's direction.

Now Paul is looking right at the car.

The car stops. **Three men** get out. One is Phillip (Rosa's Ex).

The men are seen running after Paul.

EXT. ANOTHER STREET

The men chase Paul, close to catching him up.

PHILLIP

(shouting)

Stay away from my woman!

The other men reach Paul, pull him back. He falls to the ground.

PAUL

I'm not with your woman...I am married.

The three men laugh, torment Paul, stop him from rising.

PHILLIP

You are filthy man...Adulterer.

Phillip kicks Paul in the leg.

PHILLIP

(shouting)

Get up and fight me!

Paul cowers, doesn't want to get involved.

PHILLIP

(to other men)

Grab him...

Phillip pulls an iron bar from beneath his coat. The other men grab Paul, launch him back to his feet.

PHILLIP

(to Paul)

Now you pay.

He goes to swing the iron bar but the siren from a police car - O.S. - is heard.

The men race off down the street.

INTO FRAME:-

Appears the police car, beaming its lights over Paul.

Paul holds a hand over his eyes.

He hears the car door open.

 LUCA - O.S.
 (shaking his head)
 Are you out for an early morning
 stroll?

Paul lowers his hand, sees Luca close in.

 PAUL
 It's a nice morning.

Luca looks Paul up and down.

 LUCA
 Are you going to the hospital today?

Paul acts surprised.

 LUCA
 Did you think I wouldn't investigate
 you? - I know about the road accident.

Paul quivers.

 LUCA
 How is your wife?

 PAUL
 Not so good.

Luca bows his head.

 LUCA
 Get off the streets...There's a
 lunatic on the loose.

INT. HOTEL ROOM - 6:15 AM

Paul enters but stops and stares.

CLOSEUP:-

of a bloodstained iron bar sitting on the bed.

Paul races over to it, cringes, walks over to a pillow, takes off the pillow case, wraps the iron bar inside it.

He carries it towards the bathroom, peers inside, sees nothing, then leaves the room.

INT. OUTSIDE PAUL'S HOTEL ROOM

Paul spots droplets of blood leading to his room.

INT. HOTEL ROOM

Paul races for the bathroom.

Seconds later he returns with a wet towel.

INT. OUTSIDE PAUL'S HOTEL ROOM

Paul hurriedly wipes the blood drops off the floor. Looks to see if anyone is nearby.

He stands, looks confused.

PAUL
What is happening to me?

INT. HOTEL ROOM - 7:30 AM

Paul stirs in his sleep, slapping his hands in front of his face. He is on top of the bed fully clothed.

PAUL
(shouting)
Go away! I don't want to kill anymore.

He wakes, bolts upright, sees the bloodied pillowcase on the floor. The iron bar is missing.

Paul jumps off the bed, grabs the pillowcase, races for the bathroom.

INT. BATHROOM

Paul is teary eyed as he washes the blood from the pillowcase. He scrubs it, slaps soap on it.

A knocking on the door - O.S. - spooks him.

Paul tries to ignore it, but another knock - O.S. - followed by a male voice alerts him to open the door.

INT. HOTEL ROOM

Paul opens the door.

Luca, looking tired, is standing there.

LUCA
I hope I didn't wake you.

Paul quivers, glances at the bathroom door.

LUCA
Do you have company?

PAUL
(nervous)
No, no, no.

LUCA
Then invite me in.

Paul lets Luca inside, watches him check out the room with his eyes.

The sound of water running from a tap - OS - is heard.

LUCA
Is someone in the bathroom?

Paul shudders.

PAUL
I was washing when you knocked.

Luca looks at the bathroom door, goes to walk towards it.

PAUL
I will turn off the tap.

Paul races for the bathroom, leaving Luca suspiciously watching him.

Seconds later, Paul returns. The tap now turned off.

LUCA
I have a question for you.

PAUL
What is it?

LUCA
(sarcastic laugh)
Typical British...Always answer with a question.

Paul doesn't know if he's joking but grins anyway.

LUCA
Where were you between eleven PM and twelve thirty AM last night?

PAUL
With your daughter...You know that.

Luca places up a hand, swivels his index finger.

LUCA
Yes, I thought that also...But she has since told me you saw her around one AM...After the body was found on the hotel complex.

Paul feels sweat form on his brow.

PAUL
And?

Luca stares at Paul.

LUCA
So, where were you before that time?

PAUL
The hospital.

LUCA
And after?

Luca opens a notebook, lifts a pen from his top pocket.

PAUL
Just walking.

Luca writes it in his notebook.

LUCA
Yes, you seem to be doing a lot of just walking.

Luca sneers at Paul.

LUCA
More than seeing your wife it seems.

Paul feels guilty.

The telephone rings inside the room. Paul looks at it then looks at Luca.

LUCA
You can answer it.

Paul does.

PAUL
(into phone)
Ciao.
(nods)
Grazie

Paul puts the receiver down.

LUCA
(curious)
And?

PAUL
My friend from the UK is here.

Luca smiles.

INT. HOTEL FOYER

Luca walks with Paul through the foyer until reaching the reception desk. Tom is standing there with a small suitcase on wheels.

LUCA
I will be in touch if I have anymore questions.

Luca waves at Tom then walks towards the exit.

Tom smiles, walks towards Paul, hugs him tight.

TOM
You look like you need a good cup of coffee.

INT. HOTEL ROOM - 7:45 AM

Paul is pouring coffee from sachets into cups.

PAUL
This is the closest to a good cup of
coffee I have.

Tom sits in a chair next to a small table. His suitcase is by the door.

TOM
(sympathetic)
How is she?

Paul almost drops the cups as he carries them towards Tom.

PAUL
She still hasn't woken up.
(shivers)
I have to do somethin' bad to save
her.

Tom takes a cup from Paul, waits for Paul to sit opposite him.

TOM
(concerned)
Like what?

PAUL
(angry)
Kill people.

Tom looks at Paul nervously. Not sure if he's telling the truth.

CUT TO:-

INT. HOTEL ROOM - 5 MINUTES LATER

Paul is standing by the window, staring at the morning sky.

TOM
Is that all you're going to say?

Paul slowly turns to face him.

PAUL
What more do you want?

Paul breaks down crying.

PAUL
I've killed two people and I think
I've killed more.

Tom fidgets, cringes.

TOM
You think?

Paul walks towards the bathroom.

CUT TO:-

Paul returning from the bathroom holding the pillowcase.
Smearred blood still shows on it.

PAUL
I found a bloodied iron bar in my
room.

TOM
Where is it now?

PAUL
(holding back more tears)
I don't know.

Tom stands, watches Paul almost have a breakdown.

TOM
Get some rest...I will look for it.

PAUL
(shouting in pain)
But it's gone!

Tom hugs him.

INT. HALLWAY OUTSIDE HOTEL ROOM

Tom breathes deeply as he leaves the room. He walks along the hallway.

Sebastian leaves his room, smiles at Tom. Tom doesn't acknowledge him.

INT. HOTEL ROOM - 8:15 AM

Tom returns, shakes his head at Paul.

TOM
Are you sure someone isn't trying to
frame you?

PAUL
Nope...I did it.

Tom hugs Paul again.

PAUL
I just spoke to Sebastian about it.

TOM
(curious)
Sebastian?

PAUL
He was just here.

Tom looks behind him, towards the door.

TOM
I must have just missed him.

Tom reaches for his suitcase, unzips it, grabs a toiletry
bag.

TOM
Let me tidy myself up and we will
visit Samantha.

He walks towards the bathroom.

TOM
We will chat more about this on the
way to the hospital.

Paul nods, wipes his face with a hand.

INT. HOSPITAL WARD - LATER

Paul and Tom stand at Samantha's bedside. Both sighing to see
her still in a coma.

A **NURSE** walks by.

PAUL
Is Doctor DeMarco here?

NURSE
No...He will return later today.

Paul nods. The nurse walks away.

TOM
(shocked)
I wasn't expecting her condition to be
this bad.

PAUL
I'm sorry...I didn't want to tell you
over the phone.

Paul grips Samantha's hand, sits in a chair next to the bed.

Tom looks on feeling sad.

TOM
What did the doctor say?

PAUL
To keep the faith.

TOM
That's all...Nothing about her health?

Paul smiles.

PAUL
Her brain is swollen from the
crash...It's just a waiting game now.

TOM
How long for?

PAUL
Days...Weeks...Months...I don't know.

Tom grips Paul's arm.

TOM
But she will get better, won't she?

Paul winces.

EXT. FIELD ON THE OUTSKIRTS OF TOWN - SAME TIME

Luca Capozzi stands on the edge of a field eating a sandwich.
Next to him are a **POLICE OFFICER** & a Forensics person, **MARIA
MILANO** (50s, short, glasses)

Ahead of them stands a white tent. Inside are two bodies.

Maria is pointing out towards a hedgerow.

MARIA
We found the third victim half buried
behind there.

Luca scowls, also points towards the hedgerow.

LUCA
Any identification?

The Police Officer hands Luca a clear plastic bag with a
wallet in.

POLICE OFFICER
Yes...This.

Luca places on gloves, removes the wallet from the bag, opens
it, sees a driver's license with the name Phillip Monserat.

He takes out the license, stares at the photo.

MARIA
Are you okay?... You have gone pale.

LUCA
I knew him.

MARIA
Family member?

Luca replaces the license inside the wallet.

LUCA
Nah...Just another pain in my arse.

POLICE OFFICER
No weapon was found, but we believe
the men were attacked with a blunt
object.

MARIA
Something heavy, like a metal bar.

LUCA
Did they fight back?

MARIA
They weren't given the chance to.

Luca gulps, walks towards the tent. The others follow.

MARIA
Could be gang related...An execution.

LUCA
Not Phillip...He dated my daughter.

Maria and the police officer look at each other.

LUCA
I would've known if he was in a gang.

INT. HOSPITAL WARD - 11:00 AM

Paul looks away from Samantha to see a TV on in the far corner of the ward.

Tom looks at him oddly.

TOM
Is everything okay?

Paul holds up a hand, rises from his seat, walks towards the TV.

PAUL
This doesn't make sense.

Tom follows him towards the TV. A **NEWS REPORTER** is standing near to the tent in the field, looking at the camera.

NEWS REPORTER
(speaking Italian)
The police believe rival gangs are to blame for the latest tragedy to hit this town.

Paul sees Luca leaving the tent. The reporter hands him a microphone.

NEWS REPORTER
(speaking Italian)
Have you any gangs in mind responsible for this hideous crime.

LUCA
(speaking Italian)
Not yet.
(stares at the camera)
We're not dismissing an individual...Someone with a grudge.

Paul shudders, thinking Luca was looking at him directly.

He shudders even more when a photo of Phillip is shown on screen.

PAUL

I have to get back to the hotel.

TOM

Not without me you're not.

Paul races over to Samantha, kisses her on the brow.

PAUL

(whispering)

I'm doing this all for you...Please
forgive me.

Paul leaves with Tom.

INT. HOTEL ROOM - 11:30 AM

Paul races inside the room, sees another note on the floor.

Tom closes in, watches him stare at the note like it's about to explode.

TOM

What's that?

Paul slowly picks it up, reads it - Five down and five to go.

Paul loses his breath, chokes.

PAUL

I killed those people.

TOM

What people?

PAUL

The ones on the news.

INT. POLICE STATION - LUCA'S OFFICE - LATER

Rosa brings some hot drinks into the office. Luca and Maria stand nearby.

Rosa smiles at Maria, places the cups on the desk.

MARIA

Grazie.

Rosa is about to leave.

LUCA

Wait!

Rosa looks at Luca, thinking she's done something wrong.

LUCA

When you saw the Englishman at the
disco.

ROSA

Yes.

LUCA

How did he look to you?

Rosa lowers her eyebrows as if in thought.

ROSA

Where is this leading, Papa?

Maria watches Luca, waiting for him to speak.

LUCA

Did he appear angry?

ROSA

Before or after Phillip attacked him.

Rosa shudders after mentioning the dead man's name.

LUCA

Both.

Rosa sits in her father's chair.

ROSA

He appeared sad...Very sad.

Luca and Maria look at each other.

INT. LUCA'S OFFICE - MINUTES LATER

Luca is back in his seat. Only Maria is with him.

Luca looks out of his office window, sees Rosa speaking to
people inside the police station.

LUCA
(to Maria)
I'm not convinced he is as innocent as
my daughter thinks.

MARIA
Why?

Luca pulls a folder from a drawer in his desk, opens it. CCTV
images and notes written by Luca are inside.

LUCA
Those images were captured not far
away from the first victim.

Luca shows Maria a figure of a man.

LUCA
I believe this is the Englishman.

MARIA
And images from the alleyway...Have
you got any?

LUCA
The camera close to it was broken, so
no.

Luca picks up one of the handwritten notes.

LUCA
I've been investigating the car
accident he and his wife were involved
in.

MARIA
Anything?

LUCA
Maybe?... She wasn't wearing a
seatbelt.

MARIA
Shame on her.

Luca picks up another handwritten note.

LUCA
She recently changed her life
insurance policy.

MARIA
(concerned)
To?

LUCA
Everything goes to him if she dies.

MARIA
They were married.

LUCA
(angry)
Just...

Maria takes a sip from the cooled down drink.

MARIA
What aren't you telling me?

LUCA
Her family are very rich...Her husband
is set to gain around five million
pounds from her trust fund if she
dies.

MARIA
You have been busy.

Luca puts the notes and images back inside the folder.

LUCA
Maybe it's just a coincidence.

MARIA
Maybe.

Luca slowly puts the folders back inside the drawer.

LUCA
I'm off back to the first murder
site...See if the Englishman was
picked up on another CCTV camera.

EXT. LOCAL PARK - 2:00 PM

Paul and Tom walk through a park. Paul is nervous. Tom notices.

PAUL
Promise me you won't let me outta'
your sight.

Tom grips Paul's arms.

TOM
I promise.

PAUL
I don't want to kill again.

Tom points to a nearby park bench. They sit on it.

TOM
(concerned)
But you said you had no recollection
of the recent deaths.

Paul sighs, gulps hard.

PAUL
The last time I saw them they were
trying to attack me.

TOM
Did you tell the police.

Paul shudders.

PAUL
I didn't need to...They arrived on the
scene...The men ran off.

Paul holds is head in his hands.

PAUL
One of them had an iron bar.

TOM
The one in your room?

PAUL
I think so.

TOM
Fuck!

They get up and carry on walking.

PAUL
Why was it in my room if I never
killed them?

Tom puffs out his cheeks.

EXT. OTHER SIDE OF THE PARK - MINUTES LATER

Paul and Tom slowly walk past **couples** holding hands, **mothers** with **babies** in strollers, and **kids** playing football.

Paul smiles but finds it hard to hold in the tears.

TOM

We can go back if you want.

PAUL

To the UK?

TOM

No...To the hotel.

Paul laughs, thankful of the distraction.

He punches Tom on the arm, grins, carries on walking.

They see a group of **teenagers**. The teenagers spot them.

TOM

You know them?

PAUL

Nah...

Paul glances at them again.

PAUL

Let's keep walking...I still need to clear my head.

They walk towards a play area with swings and slides, see **parents** with their **children**.

TOM

Are you thinking about having kids?

PAUL

Samantha spoke to me about it.

Tom nods, places an arm around Paul's shoulders.

TOM

You can speak to her about it again when she wakes up.

Paul nods back, but jumps after hearing a **woman** scream - OS

They turn to see one of the teenagers, a scruffy **boy**, pulling on a woman's shoulder bag.

She is trying to fight him off.

TOM
(shouting)
Hoy!

He runs towards the boy but the teenager has the woman's bag.

Tom chases after him, leaving Paul to comfort the woman.

PAUL
Are you okay?

The woman shivers in his arms.

Paul sees Tom gaining on the boy.

PAUL
I need to go.

He lets go of the woman, runs towards Tom and the boy.

INT. CONSTRUCTION SITE - NEAR TO PARK

The boy runs into an old building, derelict with holes in the roof.

Tom closely follows.

TOM
(shouting)
Just give me the bag and you can go.

He looks around him, can't see the boy.

The sound of a can rolling across the ground spooks him.

He hears movement - OS - so runs towards it.

TOM
Let's not be foolish.

Paul enters the building, spots Tom climbing over debris from parts of a collapsed wall.

PAUL
Anything?

TOM
He's vanished.

The boy appears from behind a cupboard, runs out another exit.

Paul gives chase.

PAUL
(shouting)
Hoy! Slow down!

The boy sticks his middle finger up at Paul, laughs.

EXT. A FIELD CLOSEBY

The boy runs across the field. Paul is closing on him.

Suddenly, the boy stops, looks down. He is standing on the edge of a deep pit, full of large, jagged rocks.

Paul closes in, holds up his hands.

PAUL
Do the right thing.

The boy stares at him, undecided on which direction to run.

He becomes nervous, sweaty. Paul reaches him.

PAUL
Just give me the bag.

The boy moves back, drops into the pit.

Paul is in shock.

Tom closes in, out of breath.

TOM
(stunned)
What did you do?

PAUL
I did nothing.

TOM
I thought I saw you push him.

They look over the side of the pit, see the boy at the bottom. His head is bloody. He's dead.

Paul grunts, picks up the woman's bag.

EXT. ALLEYWAY OF 1ST VICTIM

Luca and Maria stand where the 1st victim fell. Dried blood is seen on the ground.

Luca looks up at a CCTV camera, scratches his head.

MARIA

Now what? You think the Englishman is slaughtering people because his wife's in a coma?

Luca stares at her.

LUCA

A coma he put her in.

Maria huffs.

MARIA

You need evidence, Lu...You can't just accuse the man.

Luca shakes his head, hears his phone ring - OS - answers it.

LUCA

Yeah.

Maria watches him closely, tries to work out his facial expressions.

LUCA

(shouting)

Fuck!... I'm on my way.

He ends the call, kicks at the ground.

MARIA

(concerned)

What? What happened?

LUCA

Another victim.

EXT. OUTSIDE OF CHURCH - 3:00 PM

Paul drags Tom to the church steps, stares at the open doorway.

TOM
Why are we here?

PAUL
To pray.

They walk up the steps, see many wreaths with condolence cards attached sitting on the ground.

INT. INSIDE OF CHURCH

Tom sees how beautiful it looks inside. Many statues of angels and Jesus on the cross. Vases filled with fresh flowers line up on shelves.

Tom sees **people** at the front knelt and praying. And some **people** at the candle holders lighting candles.

Paul walks towards the candles. Tom lets him. He stands back as Paul lights a candle, sticks it in the holder before kneeling inside a pew.

He can hear Paul murmuring something but can't make it out.

He closes in on Paul, hears the words - Keep Samantha safe -

Paul does the sign of the cross, rises to see Tom almost on top of him.

TOM
(smirking)
Have you finished.

PAUL
No...I need to see the priest.

Tom is almost knocked to the side as Paul rushes out of the pew. He races towards the room where he spoke to the priest.

INT. BACK ROOM

Paul searches for the book. It's gone.

PAUL
(shivering)
Where is it.

Tom catches him up.

TOM
Hey, mate, slow down.

PAUL
I can't...I need to see the priest.

TOM
You told me he was dead.

Paul stops, looks confused.

PAUL
I did?

TOM
Yes...Don't you remember?

Paul shakes his head.

PAUL
But the book should be here.

Tom shrugs.

TOM
Maybe it was removed with his
belongings.

Paul doesn't want to think it but nods all the same.

INT -HOTEL GROUNDS - 3:30 PM

Paul and Tom enter the hotel. Paul is still flustered. Tom keeps a close eye on him.

Paul points towards the bar. Tom walks towards it.

Paul looks up at the elevator numbers coming down to the letter G.

The doors open to reveal Sebastian.

SEBASTIAN
Where have you been?

Paul burns red with embarrassment.

SEBASTIAN
It happened again, didn't it.

PAUL
Yes...I think.

SEBASTIAN

You think?

PAUL

It happened so fast, but I must have pushed him.

Sebastian grips Paul by the arm, smiles towards the **BARMAN** drying glasses.

SEBASTIAN

Do you want to get caught?

PAUL

Maybe.

SEBASTIAN

If you keep saying you've killed someone out loud then you will be.

He pulls Paul to one side, sees Tom sitting on a stool drinking a beer. (Tom doesn't look at him)

SEBASTIAN

How long is your friend staying?

Paul stares at Tom as he points at a spare glass of beer.

Paul sticks up a thumb.

PAUL

(to Sebastian)

Until it's over.

Paul gulps.

PAUL

I need him.

SEBASTIAN

(serious)

But you don't need me?

Paul looks at him oddly. Sebastian relaxes.

SEBASTIAN

(laughing)

Joke.

He turns to walk away.

SEBASTIAN
It's okay. I am off to do some
sightseeing with an old friend.

Sebastian grips Paul's shoulder.

SEBASTIAN
(soft voice)
But if you need me...Just knock on my
door.

Sebastian walks towards the hotel exit.

SEBASTIAN
I will be here for a few more days.

Paul smiles, nods, then walks towards the bar.

TOM
Are you okay?

PAUL
Not really.

They both sip from their beer glasses.

EXT. LOCAL PARK - CONTINUOUS

Luca slowly walks towards the woman who had her bag stolen.
she is holding it in her hand.

She is a shivering mess.

LUCA
Hi - One of my officers told me you
saw the bag thief before he died.

Luca stares at the bag, points at it.

LUCA
Is that the bag?

The woman grips it tight.

WOMAN
Yes.

LUCA
How did you get it back?

WOMAN

The men who chased the thief brought
it back to me.

Luca scratches his chin.

LUCA

Can you describe the men?

WOMAN

Yes.

EXT. THE EDGE OF THE PIT - MINUTES LATER

Luca sees Maria writing something down.

A body inside a body bag attached to a metal device for
injured people is being hauled to the top of the pit by
police officers holding a thick rope.

Luca winces when it's laid to rest on the ground.

LUCA

I take it this is the so-called thief.

MARIA

What's left of him.

She points to parts of her face.

MARIA

He will need to be identified by his
teeth.

She pulls out a plastic forensics bag with teeth inside.

MARIA

His face and skull were crushed...He's
unrecognisable.

Luca glances at the teeth, waves a hand for Maria to hide the
bag from him.

LUCA

By the fall?

MARIA

I'm not sure...I will need to examine
the body, but it looks like someone's
caved his head in with a large mallet.

LUCA
(grinning)
I know who that someone is.

MARIA
(excited)
You do?

LUCA
I've just had the perfect description
from the victim of the robbery.

Maria smiles.

INT. HOTEL BAR - 4:00 PM

Paul orders more beers. Tom looks at him oddly.

TOM
Should you be getting drunk?

Paul points at a clock on the wall showing 4:00 pm.

PAUL
It's too late.

TOM
(concerned)
What is too late?

PAUL
To save Samantha...I only have four
hours left.

Tom smiles at the barman who gives him a strange look.

TOM
(to Paul)
You need to get yourself
together...Think of Samantha.

Paul gets angry, swipes a hand, knocks his glass over. It
shatters on the floor.

The barman raises his arms in annoyance.

TOM
(to barman)
Sorry! He's havin' a bad day.

BARMAN

We all have bad day.

Tom grabs Paul, moves him away from the bar.

TOM

You need some fresh air.

PAUL

(angry still)

I need to be on my own.

Tom watches Paul as he pulls away from him to rush for the main entrance.

EXT. STREET A FEW MINUTES FROM THE HOTEL

Paul fights back tears as he avoids contact with other people. He knows they are looking at him.

He walks towards a road, sees an **elderly couple** waiting to cross to the other side.

PAUL

Are you English?

The elderly couple stare at him, confused.

Paul moves a hand in front of them to allow them to cross before him, but they are hit by a bus.

Frantic **bystanders** push Paul to one side. He is in shock.

He cowers behind the crowd of people, slowly slipping out of sight.

INT. HOSPITAL WARD - 5:00 PM

Paul sits by Samantha's side, crying into his hands.

He sees a ghostly image hover above her bed. It's dark and scary.

He rubs his eyes when the image pulls on a light glowing from Samantha's chest.

He gulps when the light transforms into a human-shape, reminding Paul of Samantha.

PAUL
(screaming)
STOP!

Antonio races towards him, followed by Luca and Maria.

LUCA
(to Paul)
I think you'd better come with us.

Paul stares at Samantha. The ghostly image is gone.

LUCA
Did you hear me?

Paul smiles as the machine keeping Samantha alive pumps air into her lungs.

PAUL
(whispering)
She's still alive...He didn't take her
soul.

Luca, Maria and Antonio look at each other, confused.

LUCA
(to Paul)
Time to go.

Paul looks at him.

PAUL
Why?

LUCA
The bag.

Paul sighs.

INT. LUCA'S OFFICE - LATER

Paul is seated. Luca and Maria are standing next to him.

INT. RECEPTION DESK -

POV -

of Rosa's position from behind the reception desk. She watches them for a few seconds.

INT. LUCA'S OFFICE

Luca shows Paul the statement from the lady with the bag.

LUCA
Explain this...The woman described you
as the person who gave back her bag.

Paul stares at the statement.

PAUL
(attitude)
That could describe most men in this
country.

LUCA
She said Englishman.

Paul looks at Luca then looks at Maria.

PAUL
Okay, okay...So I found her bag. So
what?

Luca scowls at Paul.

LUCA
You also chased the thief.

MARIA
The thief who was found dead.

Luca looks out of the window, points at his daughter. She
enters the room.

LUCA
I need you to take his fingerprints.

MARIA
Why?

LUCA
Because I am cautioning him as a
suspect for murder.

Paul shivers, sinks into his seat.

MARIA
(shocked)
Murder? Him?

Maria waits to hear from Paul but he's lost inside another world.

She touches him on the shoulder. He rises from his seat, head bowed as he follows her to the door.

INT. HOTEL ROOM - CONTINUOUS

Tom is pacing up and down the room, holding his phone to his ear.

TOM
Come on, Paul, pick up.

He hears a noise - OS -

He turns, stares at the door.

TOM
(worried)
Who's out there?

The noise continues. It's a scratching sound.

TOM
(shouting)
Is that you, Paul?

A piece of paper slides under the door.

Tom shivers, races for the door, picks up the paper, reads it
- Just two left to die - You have two hours left -

He gets angry, opens the door, sees no one outside the room.

He runs down the hallway, sees a **Hotel Maid** picking up fresh towels from a trolley, runs to her.

TOM
Did you see anyone go past here?

The hotel maid shrugs her shoulders, carries the towels towards a room.

Tom shoves the piece of paper into her face.

TOM
(ecstatic)
Did you see who delivered this?

The hotel maid flinches. Tom backs off.

TOM
(calm)
I'm sorry.

He raises his hands.

TOM
I will go now.

Tom walks back to the room but the door shuts on him.

The Hotel Maid enters another room with the towels.

Tom tries the door of Paul's room. It's not opening. He realises he's left the key card inside.

And his phone.

INT. HOTEL FOYER - 6:30 PM

Paul races inside the hotel, see's Tom sitting on a stool.

TOM
Hey! Where have you been?

Paul rushes over to him, panicked.

PAUL
I was arrested.

TOM
And you escaped?

Paul wipes a hand across his face.

PAUL
Nah...I got bail.

TOM
Who paid?

PAUL
(frowning)
My parents.

Paul checks his watch, shivers.

PAUL
I can't do it...I don't have the

strength to kill two more people.

Tom's eyes open wide.

TOM

Two more?... You killed someone else.

PAUL

Yes, I think so...Two people in the street.

Paul tries to remember what happened.

PAUL

I pushed them in front of a bus, but I swear I wasn't next to them.

Tom gets off the stool.

TOM

This is weird...Just like the youth you pushed in the pit.

PAUL

I have to finish this to save Samantha.

(frowns)

Will you help me?

Tom gulps.

INT. HOTEL ROOM - MINUTES LATER

Paul is reading the latest message. Tom is next to him shaking his head.

TOM

How do we do it?

PAUL

I don't know...The other murders just happened.

A loud THUD is heard - OS

They stare at the door with worried looks on their faces.

Paul places a finger on his lips. Tom nods.

The door is knocked on again.

ROSA - OS
I know you're in there...Let me in.

TOM
(whispering)
Who's that?

PAUL
(whispering)
The police chief's daughter.

Tom gives him a strange look.

ROSA
I have some good news...Let me in.

Paul slowly opens the door, let's Rosa into the room.

PAUL
What is it?... Your father is letting
me off with a slap on the wrist.

Rosa scrunches her nose, shakes her head.

ROSA
I looked into your case when my father
was questioning you.

PAUL
Are you allowed to do that?

ROSA
No, but I'm glad I did.

She pulls out photocopies from her handbag, lays them on the bed.

All are CCTV images of Paul taken from various cameras.

PAUL
Okay, so I'm in these photos...And?

Rosa pulls out more images, lays them on the bed. They have Paul and other people on, taken from the same cameras.

ROSA
The first images are of you...Agreed?

Paul stares at them.

PAUL
I think so, yes.

Rosa points at the other images.

ROSA
Good...The other images were taken
moments after.

Paul and Tom study the images. One has Paul standing next to a person on hotel grounds. Another has Paul standing next to the people crossing the road. And another is Paul standing next to the victim at the top of the pit.

He picks up that image.

PAUL
How did you get an image of this? I
was nowhere near any cameras.

ROSA
(smiling)
There are cameras everywhere...You
just need to know where to look.

Tom scratches his head. Paul shrugs his shoulders.

PAUL
So, what aren't you telling me?

Rosa points at grainy shadows next to the victims.

ROSA
Do you know what they are?

PAUL
Should I?

ROSA
(angry)
Yes!... Those could mean someone else
was with you when the incidents
happened.

PAUL
So...You know I killed those people.

Rosa looks at him oddly.

ROSA
But did you?

PAUL

You must have me on CCTV pushing the couple in the road, pushing the boy off the cliff, and killing the person here, at this hotel.

Rosa shakes her head, grips Paul's arm.

ROSA

Just listen to me...No, there is no evidence, just weird images of a creepy shadow.

Tom slaps Paul on the back.

TOM

Mate, you can take it easy now...This lady has your back.

Tom excitedly hugs Rosa.

TOM

So, what does this mean?...Your father will let him off?

Rosa frowns.

ROSA

The footage needs to be looked at in more detail, but if someone else was with you then they will be your alibi.

Paul smiles but deep down feels sad about Samantha.

TOM

(to Rosa)

So, he doesn't need to K---

PAUL

(shouting)

Tom! I think she's had enough of us for today.

Rosa stares at both men. They smile at her. She smiles, thinking they are being silly.

She packs the images inside her bag, walks to the door.

ROSA

Just hold tight...I won't let you hang for this.

PAUL

Hang?

ROSA

It's just a common British phrase,
right?

Paul and Tom nod, glad she wasn't serious.

ROSA

My advice is to stay here until I've
spoken to my father.

She stares at Paul.

ROSA

Can you do that?

Paul grins.

INT. LUCA'S OFFICE - LATER

Rosa lays the images on the table. Luca and Maria look at her
oddly.

LUCA

What is this?

ROSA

Evidence.

Luca and Maria pick up some images, study them.

LUCA

Have you been following the British
man?

ROSA

No, Papa.

LUCA

Then why do you have these?

Rosa grabs an image from Luca's hand. It's the one with Paul
standing next to the thief on the edge of the pit.

ROSA

Can you see it?

Maria moves closer, stares at the image.

MARIA

See what?

LUCA

There is nothing to see apart from two people.

Rosa grabs a pen from Luca's desk, draws a circle around the blurred shadow.

ROSA

Where is your magnifying glass.

Luca points to a desk drawer. Rosa opens it, removes the magnifying glass, hovers it above the image.

ROSA

Take a closer look.

Luca and Maria see a human figure.

ROSA

Someone else was there.

Rosa grabs more images, shows the enlarged shadows to Luca and Maria.

ROSA

They were in all the images.

LUCA

Then we bring in the Englishman's friend for questioning.

Rosa sighs.

ROSA

I don't think it's him, father.

LUCA

(curious)

Why not?

ROSA

Because I spoke to them both.

Luca angrily swipes the images off the table. Everyone watches them land on the floor.

LUCA

You cannot interfere with this

investigation.

Rosa quivers.

LUCA

Now you have messed it up...His friend
could be leaving the country as we
speak.

Luca races for his phone. Maria shakes her head at Rosa.

LUCA

(into phone)

Put me through to airport security.

INT. HOTEL ROOM - CONTINUOUS

Tom sees Paul pacing up and down the room.

TOM

You heard her...She said you didn't do
it.

PAUL

Then why do I keep seeing the deaths.

Paul stops pacing.

PAUL

It's my hands on the victims. Not
anyone else's.

TOM

It has to be the trauma of the crash.

PAUL

How?... You said you saw me push the
thief into the pit.

TOM

It was quick...It just appeared that
way.

Paul takes a deep breath.

PAUL

(worried)

What about Samantha?

TOM

The police think it wasn't you so

someone is pranking you.

Tom grabs the hotel key card.

TOM

Let's go see Samantha...Get some fresh air.

PAUL

Rosa isn't the police...

Tom frowns.

PAUL

But eight people are still dead.

Paul glares at Tom

PAUL

It's no prank...Someone is out to get me.

TOM

Like who?

PAUL

I have no idea.

EXT. STREET NEAR TO THE HOSPITAL - 7:00 PM

Paul and Tom walk towards the hospital. Paul is freaked out.

TOM

Once you've seen Samantha you will feel better.

Tom pats Paul on the back.

TOM

Trust me...Nothing is going to happen to her.

They hear a police car - OS - Paul shudders.

PAUL

I'm not taking any chances...I will be arrested before we reach the hospital.

TOM

What about Samantha?

PAUL
We need to find another way in.

EXT. BACK ALLEY LEADING TO THE HOSPITAL.

Paul points towards a darkly lit alley. To the side are large hospital waste disposal units.

They stop when a **hospital worker** is seen throwing out waste.

PAUL
We will follow him back inside.

TOM
(concerned)
We won't make it inside...There are cameras everywhere.

Paul gulps, sees CCTV cameras pointing away from the hospital building.

PAUL
Then we make sure we're not seen.

Paul and Tom watch the hospital worker walk back to the hospital. They slowly follow, keeping out of sight of the cameras.

INT. HOSPITAL STORAGE

Paul and Tom sneak underneath a large metal shutter, half opened.

A crate sits on the floor with clothing in plastic bags.

They hear **workers** talking - OS

Paul picks up one of the bags, opens it. It's an hospital uniform. Brand new.

PAUL
(whispering)
Find one that fits.

TOM
This must be where deliveries happen.

Tom quickly rummages through the crate.

INT. AIRPORT - CONTINUOUS

Luca and Maria stand in the middle of five **security guards**. Luca shows them an image of Tom, taken from the hotel CCTV.

LUCA

We find him...We find him fast.

The airport security guards move in different directions.

INT. HOSPITAL STORAGE - 7:15 PM

Paul and Tom share silly grins after seeing what each is wearing.

They walk towards the exit.

TOM

Just relax...And let's go see Sam---

Tom falls to the floor with blood pouring from his head.

Paul is in shock. The iron bar is in his hand.

He drops it, chokes, gets on his knees, grips Tom's neck.

He lifts Tom's head, shrieks at the blood pouring from the back of it.

SEBASTIAN - O.S.

You was running out of time.

Paul rises. Blood is soaked into his hands.

INTO FRAME:-

Appears Sebastian. A Devilish grin on his face.

PAUL

Why are you here?

SEBASTIAN

I've been with you ever since we met at the bar.

Paul shakes his head, feels confused.

PAUL

what are you talking about?

SEBASTIAN

Let me show you.

Sebastian walks up to Paul, grips his hand. Paul's eyes roll until only the whites are shown.

FLASHBACK:-

INT/EXT. AREAS OF RECENT DEATHS.

A montage plays of the last eight deaths.

Paul holds the fire extinguisher on the hotel grounds, but his face morphs into Sebastian's.

Paul tracks down the three men who tried to beat him up, but his face morphs into Sebastian's.

It's the same with the man on the edge of the pit, and with the couple run over by the bus.

The last is Paul smacking Tom around the head with the iron bar. He grins, morphs into Sebastian.

END OF FLASHBACK:-

Paul's eyeballs return to normal.

SEBASTIAN

You didn't kill those people. I did.

PAUL

(shivering)

And the person who tried to rob me?

SEBASTIAN

(laughing)

Oh, that one was you...You killed him.

Paul moves away from Sebastian but his feet become stiff, like in hardened concrete.

PAUL

Why did you kill Tom?

SEBASTIAN

Because he's a sinner, like the others.

PAUL

He's no sinner.

SEBASTIAN
Adultery is a sin.

Paul tries to move but he can't break free.

PAUL
Adultery?

SEBASTIAN
He's been fucking Samantha for years.

Paul sheds a tear, as if he knew.

PAUL
It only happened the once, and we weren't married then.

SEBASTIAN
(laughing)
If you say so.

PAUL
(angry)
It's true!... We came here after the wedding.

Sebastian places a hand over his mouth.

SEBASTIAN
(removes hand)
Whoops! I'm bad!

PAUL
(still angry)
So you killed him for nothing.

SEBASTIAN
The Devil can change the rules.

PAUL
And that's you?

Sebastian taps himself on the chest.

SEBASTIAN
The one and only.

Sebastian clicks his fingers. Paul can move his feet.

SEBASTIAN
You reached out to find me...So I

came.

Paul runs. Sebastian glides along the floor after him.

SEBASTIAN
(shouting)
There is still one more person to
kill!

INT. LAUNDRY ROOM

Paul enters the room, shuts the door, hides.

He hears Sebastian closing in - OS

SEBASTIAN - O.S.
The last death is for you to do...I've
helped you enough.

Paul shivers, sees Sebastian's blurred image through the
frosted glass in the door.

SEBASTIAN - O.S.
The clock is ticking...Come out now or
I take your wife's soul.

Paul gulps, slowly comes out of hiding.

SEBASTIAN - O.S.
(shouting)
Come out now!

Paul opens the door.

PAUL
You can't be the Devil.

SEBASTIAN
Why not?

PAUL
Because you ordered a drink at the
bar.

SEBASTIAN
(grinning)
You think the Devil doesn't drink
alcohol?

Sebastian pulls Paul to him.

SEBASTIAN
Only you can see me.

Paul feels more confused.

SEBASTIAN
It was you who ordered the drinks at
the bar...Don't you remember?

FLASHBACK:-

INT. HOTEL BAR

Paul is sitting at the bar.

BARISTA
Bere?

Paul places up two fingers.

The barista fetches him two bottles of beer.

END FLASHBACK:-

INT. OUTSIDE OF LAUNDRY ROOM

Sebastian places an arm around Paul's shoulders.

SEBASTIAN
You must kill the last person now
before it reaches eight PM.

Paul shudders.

PAUL
Who is this person?

Sebastian laughs.

SEBASTIAN
Your wife.

PAUL
(in tears)
Why?...I thought I was saving her
soul.

Sebastian laughs loud.

SEBASTIAN
I lied...You are now saving your soul.

INT. AIRPORT - 7:25 PM

Luca and Maria walk down a terminal, eagerly watching **people** as they walk by.

Luca's phone rings. He answers.

LUCA
(into phone)
Anything?

Maria listens, waits for Luca to look at her. He does.

He ends the call.

LUCA
The hospital.

MARIA
(concerned)
Why?

LUCA
Another body.

MARIA
Who?

LUCA
The man we're looking for.

INT. HOSPITAL WARD

Paul and Sebastian walk towards Samantha's bed, but it's empty. Paul panics.

SEBASTIAN
(laughing)
Looks like you're not needed to kill
your wife.

PAUL
(angry)
Go away!

A **NURSE** walks by, stops, stares at Paul.

NURSE
Are you okay, Sir?

Paul feels embarrassed. He glares at Sebastian.

NURSE

Who are you looking at, Sir?... I'm over here.

Paul gulps, looks at her.

PAUL

My wife...Did she?

NURSE

(smiling)

Oh, no Sir, she was moved to a private room.

Paul sighs.

NURSE

Do you want to see her?

Paul nods.

INT. HOSPITAL - PRIVATE ROOM

The nurse opens the door. Paul walks inside the room, sees Samantha still hooked up to the machines, eyes closed.

The nurse smiles at Paul, leaves the room.

Sebastian points at Samantha.

SEBASTIAN

Finish her and you will live.

PAUL

(pleading)

I can't...I love her.

SEBASTIAN

She's a sinner...She fucked your dead friend.

PAUL

(teary eyed)

But she wasn't married...I told you.

Sebastian's eyes burn red.

He looks at the clock on the wall. 7:50 pm.

SEBASTIAN

Just do it...Or I kill you.

(grins)
You are also a sinner.

Paul gulps.

PAUL
But it was an accident...The guy tried
to rob me.

SEBASTIAN
You killed him...You sinned.

Paul stares at the bed, slowly looking at Samantha's face.

SEBASTIAN
I take her soul or I take
yours...Decide quickly.

INT. HOSPITAL WARD - CONTINUOUS

Luca and Maria enter the room, see the empty bed.

INTO FRAME:-

Appears the nurse.

NURSE
She was moved.

LUCA
Where?

INT. PRIVATE ROOM

Paul sheds tears. He slowly walks towards the bed, reaches
for the breathing tube.

Sebastian is watching the clock. 7:55 pm.

SEBASTIAN
Do it now.

Paul wipes tears from his eyes, bends over, kisses Samantha
on the cheek.

PAUL
(whispering)
I love you...Please forgive me.

He slowly pulls the tube from her mouth. He is disturbed by
noises - OS -

LUCA - O.S.
Where is he?

Paul holds the tube in his hand.

INTO FRAME:-

Appears Luca.

 LUCA
Put that back.
 (shouting)
Now!

Paul smiles at him. Sebastian smiles at Paul.

A gun fires. Paul falls to the floor.

CLOSEUP:-

Of Luca holding the gun.

CLOSEUP:-

Of Samantha's eyes opening. She's breathing on her own.

She stares at Luca. He stares at her.

Sebastian slowly disappears.

THE END:-

BLACK SCREEN:-

END CREDITS:-

