

Gingerbread

Revision 1

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1 EXT. HAITI BEACH - NIGHT 1

CARD: HAITI 1910

A clan of MUSCULAR HAITIANS (30's), jog in formation, carrying a long wooden stake on their shoulders. On the stake are four White American Hostages, MALE HOSTAGES #1, #2, (40's) and a FEMALE HOSTAGE (30's), naked with their wrists and ankles tied hog style. *

Their faces and bodies are bleeding from cuts, bruises and carvings. *

Their lips are stitched shut, crying and mumbling, trying to plead for their lives. The Haitians disappear into the woods. The faint drumming of a hypnotic beat and tongue chanting echoes in the background. *

2 EXT. FOREST CLEARING - NIGHT 2

The HAITIAN DRUMMERS are drenched in sweat and beat in a powerful rhythm. *

Torches surround the perimeter in the form of a halo. *

HAITIAN FOLLOWERS (ages vary), worship a row of decapitated heads praying, speaking in native tongue, possessed, showing the whites of their eyes, shaking and twitching in an outbreak of convolutions. *

LAKE OF TEARS *

The pit is filled with blood. In the middle is a large tree with thousands of long thorns like tentacles. *

MALE HOSTAGES #1, #2, and the FEMALE HOSTAGE are tied to individual steaks drilled into the ground. Their facial expressions weep, cry and pray. *

The DRUMMER`S beat shifts into a head banging drum roll. *

HOSTAGE#1 rips through his sewed bleeding lips and screams out loud. *

The drumming stops; everyone is silent except for hostage#2 begging for his life. *

Suddenly, HOSTAGE#2, is too scared to blink. He trembles from head to toe. *

FEMALE HOSTAGE urinates down her legs. *

The pit breaks out into a boiling inferno from hell. *

Suddenly, Haitian woman NANA (30's), rises up in a cobra head piece and crawls out like a four legged predator on the prowl. Her ebony body is long and curvaceous. *

Without hesitation, the Haitians pray and whisper in a fast chant. *

NANA stands up, the mouth on the headpiece opens and shows the face beautiful Haitian queen. She walks up to MALE HOSTAGE #2, and playfully scratches her long nails into his chest burning his flesh. *

HOSTAGE#2 growls in discomfort. *

NANA

Are you here to bring back what was stolen from me, white boy?

NANA seductively leans in, sliding her hands down his chest, making him jerk unexpectedly. *

NANA (CONT'D)

Did you?

NANA thrusts her hand inside his chest. In a violent jerk reaction his eyes fill and overflows with blood. *

NANA pulls back her bloody hand, gripping his heart. She turns to her followers, holding up his heart in hand, which ignites into flames. *

The Haitians howl, rejoicing. The drums play a haunting beat.

NANA takes off the headpiece, passing it to a Haitian standing by. Her long hair falls down covering her breasts. *

She walks up to HOSTAGE #3, and covers his mouth with her bloody hand. *

NANA (CONT'D) (CONT'D)

Revenge tastes so sweet but leaves a bitter taste in the belly of infidels. *

HOSTAGE #3 tries to break free, in pain, suffocating as Nana manifests a serpent from the palm of her hand and into her mouth, stretching out the cheeks, gagging. It slides down the throat, flexing the muscles in the neck. *

NANA pulls her hand back and stares down at the FEMALE *

HOSTAGE, holding a replica voodoo doll of her. *

NANA (CONT'D) (CONT'D)
 Good, you're scared, child. But this
 is nothing, nothing compared to the
 place I'm going to take you.

Smoke rises from the doll. The FEMALE HOSTAGE grits her teeth
 as she feels the burns. *

NANA (CONT'D) (CONT'D)
 I will find the book. I will kill
 those who tamper with its magic. I
 will make those souls drown in the
 lake of tears. *

The FEMALE HOSTAGES's body is engulfed in a raging inferno.
 She screams as the flames absorb her body, turning it to ash. *

NANA (V.O.)
 You take that message back to the
 master devil. A warning sent by Goth!

NANA holds the doll in her hand, admiring the flames. *

NANA
 Your time will come, I know. Nana
 always.... *

3 EXT. BROTHEL HOUSE - NIGHT 3

The strong autumn wind howls outside the large rundown
 Brothel.

4 EXT. BROTHEL HOUSE, BEDROOM WINDOW - NIGHT 4

A brown cardboard cut-out of a GINGERBREAD man with a demonic
 snarling face colored in red marker is taped against the
 window from inside. *

5 INT. BROTHEL HOUSE, HALLWAY - NIGHT 5

The Autumn breeze whistles through the cracked walls in one
 direction leading up to a closed bedroom door.

6 INT. BROTHEL HOUSE, BEDROOM - NIGHT 6

The room is sparsely furnished, rundown with badly chipped
 and cracked walls. A twin size bed is positioned in the
 middle of the room. The outline of TYRONE's body quivers in a
 fetal position underneath the blanket.

TYRONE

(weeps)

Why?

(angry)

No!

(snarls)

You said I don't ever have to do it again!

NANA (V.O)

You pathetic weakling! How dare you lie in bed like a coward. You are a descendant from a line of Haitians, voodoo shamans, and witches of black magic.

(chuckles)

You have a lot to learn.

Suddenly, Tyrone wrestles wildly in a tense struggle for control. After a few seconds, it stops. Tyrone sits straight up, a quilt covering his body like a ghost. He gets out of bed and then stands.

NANA (V.O.)

White men were created by the devil -- and in turn, they must be stopped. No other race has killed more people, raped more women, destroyed more cultures, or has stolen as much land as white devils have. They are the most hated race of human beings - and they must die!

The quilt falls to the floor. The back side of Tyrone's body is covered in torturous cuts, welts and opened sores.

TYRONE (15), very dark skinned, skinny with large eyes screams out aloud.

NANA (V.O)

You will take the devils to the learning tree! Teach them that their cries won't be answered by God, and their screams will echo in Oblivion.

7 EXT. BROTHEL HOUSE - NIGHT

7

The blustery winds intensify, picking up the loose red clay and grit from the ground. The dust cloud rotates around the house forming a funnel of dirt.

8 INT. BROTHEL HOUSE, BEDROOM - NIGHT 8

Tyrone stands motionless in a deep cold euphoric stare.

FLASH BACK *

9 INT. HOSPITAL ROOM - DAY - FLASHBACK 9

TYRONE`S grandmother NANA (very old) bedridden, with matted corn rolls appears frail and weak. *

She can barely open her eyes, turning her head at TYRONE who is at her bedside in tears, holding her hand in comfort. She replies with a smile, squeezing his hand tightly. *

NANA

Tyrone? *

TYRONE

(crying)

I told you to call me gingerbread. *

NANA

GINGERBREAD? *

NANA licks her finger and scribbles a heart symbol on his cheek. *

NANA (CONT'D)

You'll always be Tyrone Henry to me!

TYRONE

Mom says you're dying.

NANA looks away, her mind drifts seemingly deep in thought. *

TYRONE (CONT'D)

I don't want you to leave me, Nana.

NANA

Death opens doors for us to exist in the afterlife.

NANA looks back at Tyrone. *

NANA (CONT'D)

You'll never be alone, my grandson.

(soothing)

If you open the door,I'll come. *

10 EXT. CEMETERY - DAY 10

A large crowd of FAMILIES and FRIENDS are gathered at the burial site of NANA. With a blank look on his face, TYRONE stares at the coffin looking sick, feeling lost. *

The PRIEST continues reading from the bible.

PRIEST

Our father in heaven, hallowed be your name. Thy kingdom come, thine will be done, on Earth, as it is in heaven... *

(close up on Tyrone) *

...but deliver us from evil.

Bitterly, TYRONE stares at the Priest. *

11 INT. ATTORNEY`S OFFICE - DAY 11 *

Seated at a conference table is NANA`S ATTORNEY. He gives TYRONE an unique, well crafted GINGERBREAD house. *

ATTORNEY

I promised Nana to give this to you. She said you have a sweet tooth for gingerbread. *

Fascinated, TYRONE stares at the front door. *

TYRONE

It's Nana's house.

NANA (V.O.)

If you open the door, I'll come. *

TYRONE looks up from the GINGERBREAD house with a slight grin. *

12 INT. BROTHEL HOUSE, BEDROOM - NIGHT 12

In the dark, sitting on the bed in his underwear, TYRONE stares at the GINGERBREAD house on the floor. The door cracks open with light shinning in the inside. *

NANA (V.O.)

I'll come. *

TYRONE`S eyes roll to the back of his head. He leaps off the bed, landing on the GINGERBREAD house and smashes it. *

Like a deranged maniac he shoves handfuls of smashed

GINGERBREAD pieces into his mouth, gagging and chewing the awful taste, cream oozing from the GINGERBREAD, blackening his mouth and lips. *

In agony, clutching his throat with both hands, TYRONE spits up black saliva, drooling on his hands and struggling to breathe. *

He collapses to the floor on his back. Out of thin air, vapor appears in the form of a spirit and goes up his nostrils. *

13 INT. BROTHEL HOUSE, HALLWAY - NIGHT 13

The PROSTITUTES (20's to 30's) are standing outside their bedrooms staring at TONYA`S's closed door, listening to C.J. losing his temper on TONYA. *

C.J. (O/S) *

I want my money, bitch! You think I'm playing? You better think again, bitch!

C.J. slapping TONYA is heard through the door. *

14 INT. BROTHEL HOUSE, C.J.'S BEDROOM - NIGHT 14

Crying, a bruised and bloody TONYA crawls up and leans against the wall. C.J. picks up her purse and goes through her items. *

C.J. *

Who gives a fuck about your son being sick! You work for me, not him! I can't stand the motherfucker! *

Frustrated, C.J. throws the purse down, walks to her dresser and pulls out drawers, throwing her clothes out. Shaken, TONYA stands up. C.J. reaches inside the dresser looking for something. *

TONYA leans against the wall looking like a complete mess with mascara running down her face. She wipes away the blood from her swollen mouth with her sleeve, pleading to C.J. *

TONYA *

Just let me go! Please C.J., there's something wrong with me, something ain't right! I've been having these fucking headaches, I feel dizzy all the time and I can't remember anything! *

C.J. pulls out a taped envelope flashing it at TONYA. *

TONYA (CONT'D)

I'm begging you to let me go! *

C.J. walks over to TONYA, drops the money on the bed and pulls out a loaded syringe from his coat pocket. *

C.J.

You wanna go somewhere? You looking to take a little trip sweetie? I got that for you.

Out of fear, TONYA moves away from C.J., and slides back along the wall. *

TONYA

No! I don't want it!

C.J. lunges over at Tonya who tries to fight back but is overpowered. He injects the drug into her neck, easing TONYA down to the floor in a sitting position with her head down. *

C.J.

Look at me - Look at me!

TONYA stares at C.J., looking and feeling rejuvenated and healed, a twinkle in her eye. *

C.J. strokes her cheek.

C.J. (CONT'D)

Now, I want you to get up, go back to the club, and shake that money making ass I own till the wheels fall off. Got it? *

TONYA nods mechanically. *

C.J.

Go. *

TONYA gets up, exiting the room and walks past the PROSTITUTES who look on quietly. *

C.J. (V.O.)

(yelling to prostitutes)
Get back to work!

The PROSTITUTES rush to their rooms terrified. *

16 INT. BROTHEL HOUSE, BEDROOM - NIGHT 16

C.J. stands up. *

NANA (V.O)
(whispering) *

The devil will cry.

C.J. turns around checking the room. He stares at the bed pushing it aside. He sees a large Gingerbread cookie which resembles him. *

18 INT. BROTHEL HOUSE, HALLWAY - DAY 18

TYRONE exits the bedroom closing the door behind him. He looks to the left side of the hallway at the row of closed bedroom doors. *

He hears the pleasures of moans coming from various WOMEN having sex. The sound of bed springs squeaking in rhythm. The sound of horny MEN grunting in satisfaction. *

NANA (V.O.) *

Whores GINGERBREAD, just like your mother. The devil has poisoned their souls with lust. Listen to them fornicate like filthy animals.

19 INT. BROTHEL HOUSE, DINING ROOM - DAY 19

TYRONE grabs his book bag and jacket from the table, which is strewn with empty alcohol bottles and drug paraphernalia. *

20 INT. BROTHEL HOUSE, LIVING ROOM - DAY 20

TYRONE walks towards the front door. His mother, TONYA HENRY - (32), lies on the floor in front of the couch. She is beautiful, tall and slender with long black hair. She is unconscious and wearing a housecoat exposing parts of her nude body. *

TYRONE kneels down at her side, brushing her hair back gently. He pulls the blanket off the couch and covers TONYA. *

TYRONE

She's still my mother, Nana.

TYRONE licks his finger drawing a heart symbol on her cheek, gets up and walks out of the front door. *

21 EXT. BUS STOP - DAY 21

TYRONE sits on a wooden fence in front of an abandoned house. *

In the distance, a School Bus approaches. The bus stops and the doors open. *

22 INT. BUS - DAY 22

Slowly, TYRONE walks onto the bus. *

BUS DRIVER (male) greets TYRONE with a smirk. *

BUS DRIVER

Let's move it, I ain't got all morning.

TYRONE takes a seat behind the DRIVER. He unzips the pocket of his book bag, removes a clear plastic bag of frosted GINGERBREAD cookies. He takes a cookie out and eats it, staring out the window. *

STUDENTS seated directly behind and across from TYRONE quietly move to the back of the bus. *

The Bus is completely silent as it sets off. *

23 EXT. RURAL ROAD - DAY 23

The School Bus drives along the road.

24 INT. SCHOOL BUS - DAY 24

MIDDLE SECTION

MICHAEL (15) leans over and catches the ears of ANDREW (15) and PAUL (15) who sit in front of him.

MICHAEL

(California accent)

Hey Andrew, what's with the black kid up front?

ANDREW and PAUL glance at each other turning back towards MICHAEL. *

ANDREW

Look, just keep your distance from him. Don't talk to him. Don't look at him.

PAUL

Trust us, you don't want anything to
do with that crazy motherfucker.

*
*

MICHAEL

What's his name?

ANDREW

Gingerbread.

*

MICHAEL laughs out loud.

*

MICHAEL

The GINGERBREAD Man? What kind of name
is that?

*

PAUL

Shut up! Geez man, do you want him to
hear you?

ANDREW

Seriously.

MICHAEL stares at him, a grin of curiosity in his face.
Staring out of the window, TYRONE talks to himself as he eats
the cookies. Quickly, ANDREW grabs MICHAEL by his shirt
collar pulling him close to his face.

*
*
*

ANDREW (CONT'D)

Look asshole! If you want to die, be
my guest!

ANDREW releases his hold on MICHAEL turning back, facing the
front of the bus. MICHAEL waits for a second, leaning back
into PAUL's ear.

*
*
*

MICHAEL

So he's like sick or something? I
mean, shouldn't he be locked in a nut
house wearing a white jacket or
getting shock therapy?

*
*

PAUL turns to MICHAEL.

*

PAUL

He's a serial killer.

With a look of disbelief, MICHAEL continues to smirk.

*

MICHAEL

Bullshit, prove it?

PAUL
 (to Andrew)
 Tell him...

ANDREW
 Ok...

FLASHBACK

25 EXT. JORDAN DEALERSHIP LOT - NIGHT

25 *

FLASHBACK

TYRONE swings a crowbar busting out the headlights and windows of expensive luxury cars. He pours gasoline in the front seats.

ANDREW (V.O.)
 It started like that...

Using a burning rag on a stick, TYRONE ignites the gasoline then runs across the street to his parked bike leaning against the side dumpster of a corner store. Like a bomb, the cars detonate into exploding fireballs, shooting out flying debris everywhere.

Smiling, TYRONE admires his work and rides his bike away from the scene eating GINGERBREAD cookies while humming `Sweet GINGERBREAD Man.`

27 EXT. MATRIX LABORATORIES - NIGHT

27

Deep within the woods and surrounded by an electrical chain link fence a foot high, is the ranch style compound sitting on several acres of land. A slow moving SECURITY PATROL CAR circles the compound.

28 INT. SECURITY CAR - NIGHT

28

The SECURITY GUARD, overweight, is smoking a joint, drinking a beer and listening to country music.

29 EXT. MATRIX LABORATORY, FRONT ENTRANCE - NIGHT

29

TYRONE runs behind the patrol car up to the security key pad types a pass code and enters the facility.

30 INT. MATRIX LABORATORY, STORE ROOM - NIGHT

30

TYRONE takes vials from the storage containers in a refrigerator, puts them in his back pack, zips it shut, and

throws it across his shoulders. He runs between various work stations, turning on the Bunsen burners and releasing gases.

31 EXT. MATRIX LABORATORY, WINDOW - NIGHT

31

TYRONE climbs out of the lab window and leans against the side of the building. He takes out a Molotov Cocktail from his back pack and lights the cloth with a lighter.

*
*

SECURITY GUARD (V.O.)

Hey!

At the end of the building the SECURITY GUARD shines a flashlight and takes chase after TYRONE.

*
*

TYRONE steps back like a quarterback and throws the lit bottle through the window. He pulls his bike from behind the bush and rides off in a burst of speed.

*
*

The SECURITY GUARD pulls his firearm and shoots at TYRONE as he penetrates the fence through a man made slit, disappearing in the woods. The lab blows up in a powerful explosion knocking the SECURITY GUARD off his feet. He makes an emergency call on his radio.

*
*

SECURITY GUARD

203 to Dispatch! There's been an explosion <BEAT> I need fire & rescue sent to West Wing Compound...

*

The lab explodes again.

32 INT. MAYOR'S MANSION, OFFICE - NIGHT

32

Wearing his reading glasses, Mayor JORDAN JARVIS (40's) is signing paper work. The phone rings. JORDAN picks up the phone and continues signing.

*
*
*

JORDAN (CONT'D)

Yes - what? WHAT??

*
*

JORDAN stops writing, takes off his glasses and looks very alarmed.

*

JORDAN (CONT'D) (CONT'D)

When? What the hell happened? What the fuck am I paying you for? Where's O'Brien? You tell that useless fuck to be there in fifteen minutes!

*
*
*

JORDAN slams the phone down and runs out of

*

the office.

33 EXT. MATRIX LABORATORIES - NIGHT 33

The West wing of the ranch is burned down to the ground. *
DEPUTY SHERIFFS and local FIRE FIGHTERS look on. *

The FIRE MARSHALL (50's) gives O'BRIEN a dirty plastic bag. *
O`BRIEN looks inside. *

O'BRIEN
That son of a bitch!

JORDAN drives up in a sports car, gets out and runs up to *
O'Brien. *

JORDAN *
(screaming) *
I want the motherfucker dead or alive *
and buried twelve feet deep! I want *
him O'Brien! Tonight! *

O'BRIEN opens the bag. JORDAN looks inside. *

JORDAN (CONT'D) *
I want that cookie eating bastard *
dealt with! He's gotta be working with *
that trailer trash reporter Tina Rush! *
Deal with it! *

JORDAN jams a folded envelope into O'BRIEN`S chest and storms *
off to look at the damage. O`BRIEN unfolds the envelope *
marked `Classified. ` On the back is A well drawn picture of *
JARVIS in the form of a bleeding GINGERBREAD. *

34 EXT. WOODS - NIGHT 34

Deep in the woods, an unconscious TYRONE is viciously beaten, *
tortured and tied to a large tree branch, his hands above his *
head hanging off the ground in his underwear. *

Two local HUNTERS (60's), rush to help TYRONE down. *

ANDREW (V.O.) *
Mayor JARVIS figured the best way to *
deal with the threat was to make *
GINGERBREAD's death look like a hate *
crime. *

- 35 INT. HOSPITAL ICU - DAY 35
- Attending MEDICAL PHYSICIAN (50's) and NURSES (30's) revive an unconscious TYRONE using a defibrillator. *
- DOCTOR
- Clear!
- The NURSES step back. TYRONE's body jerks in response to the electric shock. The EKG monitor registers a pulse. *
- ANDREW (V.O.)
- He died and came back to life three times.
- 36 EXT. CORNER STORE - SUNSET 36 *
- Local town thugs GAGE O'BRIEN (17) and his CREW (16 to 17) are hanging out, smoking cigarettes and drinking soda pop trying to impress a group of GIRLS (16 to 17) who are in a parked convertible. *
- ANDREW (V.O.)
- The town rumor is that the sheriff's son, Gage, and the dip shits did this. Believe it or not but that's how black people are treated in the dirty south. I don't agree with it, but that's the way it is. *
- 37 EXT. INDUSTRIAL DISTRICT - DAY 37
- Dressed in black TYRONE rides up to the doors. He unzips his pack filled with tools, takes out a crowbar and breaks off the padlock. He enters the building. *
- 38 INT. GARAGE HOUSE, 2ND FLOOR - DAY 38
- In a fit of rage, Tyrone turns over storage shelves, flammable storage lockers and barrel drums which spill fluids through the crated floors down to the first floor. *
- 39 INT. GARAGE HOUSE - 1ST FLOOR - DAY 39
- TYRONE stands in the middle of the floor with his hand on fire, admiring the flames running through his fingers. *
- NANA (V.O.)
- We're going to burn all the rats in one hole!

40 EXT. INDUSTRIAL DISTRICT - NIGHT

40

TYRONE rides between abandoned steel refinery buildings,
being chased by the bullies in hot pursuit. *

Out of nowhere, TYRONE is blindsided and tackled to the
ground by GAGE who jumps to his feet and kicks TYRONE in the
stomach. *

GAGE

Come on! *

The crew of BULLIES catch up, jump off their bikes and grab
TYRONE by his arms. *

GAGE (CONT'D)

Hold him!

One of the bigger bullies, BULLY #1 (17) applies a full
nelson wrestling clock on TYRONE. GAGE delivers several hard
blows to his mid section making him cough hard. *

BULLY #1

You better mind your master boy!

BULLY #2 & #3 laugh in amusement. Anxiously, GAGE rubs his
fist. *

GAGE

Check his pockets.

BULLIES #2 & #3 check TYRONE`s pockets. BULLY #2 pulls out a
plastic zip bag of weed from TYRONE`S jacket. *

BULLY #2

Oh shit! Jackpot!

BULLY #3

Well hello, Mary Jane!

TYRONE

I hope you fucking die! *

GAGE kicks TYRONE in the groin making him fall to the ground
holding his crotch in pain. GAGE takes the bag of weed,
examining it. *

GAGE

Since I'm the sheriff's son, that
gives me the right to confiscate this. *

BULLY#1

Hell yeah. *

Bully#! throws TYRONE down to the ground. *

GAGE kicks TYRONE several more times. They ride off behind the building. *

41 INT. STORAGE GARAGE - NIGHT 41

The room is surrounded by old wooden crates and drum barrels. The floor is soaked and gritty. GAGE is ready to light the joint placing it between his lips. *

GAGE

Give me a light.

BULLY#1 gives GAGE a book of matches. *

BULLY #1

There's a couple left.

BULLY#2 is looking around the warehouse. *

BULLY #2

Aye, are you sure it's okay to smoke in here? *

BULLY #3

Stop being a pussy, it's cool.

42 EXT. STORAGE GARAGE - NIGHT 42

TYRONE secures the sliding doors with a chain and lock. He runs and gets inside an old tow truck facing the garage. *

43 INT. STORAGE GARAGE - NIGHT 43

GAGE lights the joint and throws the lit match to the ground. *

44 INT. TOW TRUCK - NIGHT 44

Waiting, TYRONE eats GINGERBREAD cookies. Suddenly, the entire garage blows up in a giant fireball explosions. *

In the driver`s seat is a GINGERBREAD cookie resembling GAGE. *

ANDREW (V.O.)

There were no witnesses, and the only piece of evidence at the scene was a GINGERBREAD cookie. *

END OF FLASHBACK

45 EXT. WASHINGTON HIGH SCHOOL, CLASSROOM - DAY 45

MRS. JUDY WILKINS, a teacher (36) along with BECKY RICE (25) *
 an attractive assistant, pass out copies of the school play *
 to the STUDENTS who talk among each other with excitement. *

TYRONE sits in the back of the class, fiddling with his *
 fingers obsessively and with an evil look in his eyes. MRS. *
 WILKINS stands at the front of the class. *

MRS. WILKINS *
 Settle down, settle down class. Please *
 open to the first page to the cast of *
 characters - you'll find your names *
 assigned to the parts you'll be *
 playing. *

The STUDENTS turn to the first page. NICHOLAS (15), looks and *
 dresses like a member of a grunge band. He throwing up the *
 devil horns with his fingers. *

NICHOLAS *
 Thank you stage gods. I'm the man *
 playing the mack prince again! *

Sitting across from Nicholas is JESSICA PIERCE (15), an *
 Italian goddess with long strawberry blonde hair with various *
 streaks. She's dressed like a goth queen from head to toe *
 wearing black make up. She leans over to NICHOLAS. *

JESSICA *
 I think we should make it dirty. *

NICHOLAS licks his lips. *

NICHOLAS *
 Hard and slow -- *

JESSICA *
 Soft and wet-- *

TUCKER (15), a chunky teen with acne issues, sitting behind *
 NICHOLAS yells out. *

TUCKER *
 Mrs. Wilkins, you might wanna say that *
 we're doing a G-rated play and not a *
 porn flick. *

The STUDENTS laugh.

JESSICA

You're just mad that no one wants to
kiss your fucked up crater face - it
looks like the back of your mothers
fat ass!

The STUDENTS burst out laughing even louder. MRS. WILKINS
claps her hands to gain control of the class.

MRS. WILKINS

Alright, alright that's enough from
both of you.

JESSICA glares at TUCKER, flipping him the middle finger.

MRS. WILKINS (CONT'D)

I'm expecting everyone to act like
respectable ladies and gentlemen.
Remember, Mayor Jarvis will be in
attendance, so I expect all of you to
be on your best behavior.

TYRONE slams a book on top of the desk. Everyone turns
gasping at him.

TYRONE

Why am I not in the devils play?

MRS. WILKINS gulps. The class turns to her.

TYRONE (CONT'D)

Why can't I be the prince who kisses
JESSICA in front of everyone?

The classroom remains completely silent. JESSICA turns to the
front scared.

MRS. WILKINS looks frightened, nervous and rubs her hands
together.

MRS. WILKINS

Well, um, that's because um, you'll be
playing a special part.

MRS. WILKINS turns to MRS RICE as she steps up to the class.

MRS. RICE

That's right, you're going to be
playing the role of the - the

GINGERBREAD Man! *

The Student body gasp at MRS. WILKINS who looks aghast. *

JESSICA *

(to Nicholas) *

I cannot believe Mrs. Rice just
suggested that.

TYRONE narrows his eyes and grins devilishly. *

46 EXT. TRACK FIELD - DAY

46

A group of students stretch out on the grassy lawn; RYAN
(16), CRYSTAL (16), BRIE (15), CHRISTOPHER (16), TOM (16),
ROBERT (16) and BILLY (15). *

BILLY looks up seeing TYRONE along the fence line on the far
end of the field. He turns and taps RYAN on the shoulder. *

BILLY

Hey, didn't you tell me the next time
you saw that black spook, you were
going to kick his ass?

BILLY points to TYRONE walking down the field. Everyone looks
in the same direction. RYAN stands up. *

RYAN

Hell yeah, his ass is mine!

Everyone stands. TOM steps in front of RYAN. *

TOM

Wait a minute! Are you sure you want
to do that?

BRIE

Remember what happened to Gage and his
crew.

ROBERT

Burned crispy critters beyond
recognition.

CRYSTAL

And he got away with it.

RYAN stares at everyone. *

RYAN (ANGRILY) *
 Are you telling me you're more afraid
 of him than me? You're all a bunch of
 pussies.

RYAN goes close up to CHRISTOPHER`S face. *

RYAN (CONT'D)
 What about you?

CHRISTOPHER looks unsure of himself. *

CHRISTOPHER
 Yeah. I'm - I'm with you Ryan.

47 EXT. FOOTBALL FIELD - DAY 47

They all walk towards TYRONE. *

BRIE elbows BILLY in the shoulder. *

BRIE
 Why did you have to open your pie
 hole?

BILLY shrugs his shoulders with guilt. *

BILLY
 I didn't think he would actually go
 through it.

Everyone stops near the fence line.

RYAN pushes CHRISTOPHER forward. *

CHRISTOPHER hesitates for a second looking back at RYAN who
 squints his eyes, squeezes his lips tightly and flashes his
 fist in a threatening manner. *

CHRISTOPHER takes a deep breath as he walks up to TYRONE from
 behind. *

CHRISTOPHER
 Hey, nigger!

TYRONE ignores CHRISTOPHER but his eyes tell a different
 story. CHRISTOPHER turns back to the group. *

CHRISTOPHER (CONT'D)
 Now what?

RYAN
 (yelling out)
 Go kick his black ass!

CHRISTOPHER moves closer, grabbing TYRONE by the back of his jacket, turning him around. *

Out of nowhere, TYRONE throws a large rodent, its jaws fully extended, into CHRISTOPHER'S face who screams with his arms flying outwards. The head of the rodent enters his mouth, biting down on his tongue. Squirting blood runs down his chin. *

BRIE
 Oh my god.

BILLY
 What's he doing?

Everyone jumps back in horror.

In a fit of panic, CHRISTOPHER screams at the top of his voice, the rodent claws his face, gagging and choking on his blood. *

CHRISTOPHER pulls the rodent out tearing off a piece of his tongue in the process. He falls to his knees vomiting a combination of blood and digested lunch. *

The rodent, with part of Christopher's tongue in mouth, runs off towards the woods. *

CHRISTOPHER rolls on the ground in agonizing pain with his hands over his mouth. The heavy flow of blood leaks between his fingers. CRYSTAL vomits. *

BILLY passes out falling to the ground. BRIE hyperventilates, desperately gasping for air. *

RYAN, ROBERT, and TOM take off running in separate directions. *

TYRONE leans back against the fence, laughing. *

48 EXT. HIGH SCHOOL, FRONT ENTRANCE - DAY 48

A FEMALE PARAMEDIC and MALE PARAMEDIC wheel CHRISTOPHER on a stretcher. He is crying crying. His mouth is filled with blood-soaked gauze held by a metal clamp. *

CHRISTOPHER is loaded into the ambulance. PARAMEDIC #1 jumps *

in with him. PARAMEDIC #2 slams shut the back doors. *

49 INT. HIGH SCHOOL, PRINCIPAL'S OFFICE - DAY 49

Principal JOHN BRADLEY (50's), stands in front of the window watching the ambulance drive off, its the siren blaring. *

The School psychiatrist, DR.JANICE BARNES (40's) and head security officer BENNY (50's) are sat in front of the principal's desk. *

Upset, PRINCIPAL BRADLEY shakes his head in disgust, paces behind his desk with his hands in his pockets. *

PRINCIPAL BRADLEY

For Christ sake, please explain what the hell that kid was thinking of! He used a fucking rat as a weapon to chew out a student's tongue! *

DR. BARNES

I've evaluated Tyrone. Without question he has severe psychotic disorders.

BENNY

More like demonic possession if you ask me.

PRINCIPAL BRADLEY stops with a scowled look. *

PRINCIPAL BRADLEY

Psychotic disorders! Demonic possession! You mean to tell me this lunatic has been running loose in my school and no one knew anything about his mental health?

DR. BARNES

I'm afraid not. I will say that Tyrone has been dealing with this from a very young age.

Frustrated, PRINCIPAL BRADLEY sits down behind the desk, rubbing his hands over his face. *

PRINCIPAL BRADLEY

Did you get a hold of his mother?

DR. BARNES

No, their phone is disconnected.

PRINCIPAL BRADLEY

What about her place of employment?

BENNY

I've heard several students mention that Tyrone's mother works at the strip club "Dixie Chicks" during the day.

PRINCIPAL BRADLEY

Wonderful. Where's Tyrone?

BENNY

Roger is watching him in detention. I hate to say it, but that kid gives me the creeps.

PRINCIPAL BRADLEY picks up the phone and dials out a number. *

PRINCIPAL BRADLEY

You and I both - hey it's John - um listen, I need you to come by the school as soon as possible, we have a serious situation involving Tyrone Henry.

50 INT. HIGH SCHOOL, DETENTION CLASSROOM - DAY 50

Security officer ROGER (50's), is asleep behind the desk with his legs up.

At the back of the room, TYRONE slowly gets up from his seat, walks quietly up to the desk with his hand behind his back. He grips a large pair of scissors, looks at the closed door and then back at Roger. *

51 INT. HIGH SCHOOL, OUTSIDE DETENTION ROOM - DAY 51

The detention door opens. TYRONE stands in the doorway with his face and clothes covered in blood. He exits and turns down the hallway. *

52 INT. HIGH SCHOOL, DETENTION ROOM - DAY 52

ROGER lies on the floor behind the desk in a massive pool of blood with the scissors pierced through both sides of his neck. *

54 INT. HIGH SCHOOL, STAIRWAY - DAY 54

In a mad dash, TYRONE runs down the stairs. *

55 INT. HIGH SCHOOL, BASEMENT - DAY 55

TYRONE leaps from the steps down to the basement floor, running through the corridor. *

56 INT. HIGH SCHOOL, MAINTENANCE OFFICE - DAY 56

TYRONE stands outside the door, turns the door knob slowly. The door opens. He walks up to the railing of the stairway looking down. *

BOTTOM SECTION - WORK SPACE

RYAN is standing in the middle of the workshop smoking a joint and staring out the window. From behind, TYRONE picks up a coil of rope off the floor, wrapping the ends around his hands. *

RYAN continues staring out the window taking a long deep drag from the joint. *

TYRONE jumps on RYAN`S back loops the rope around his neck, wraps his legs around his waist and pulls back with a sick psychotic look on his face. *

NANA (V.O.)
Kill him GINGERBREAD! Kill the Devil! *

RYAN is choking and grabs the ends of the rope. TYRONE bites down on RYAN`S ear ripping off a piece of cartilage. Blood gushes down the side of his neck. *

They both fall backward against the storage shelves which collapse on top of them. Several items, including a metal mallet, fall to the floor. *

RYAN flips TYRONE over his shoulders, dives and grabs the mallet. TYRONE jumps on RYAN, grabs a handful of hair and repeatedly slams his face into the cement floor. *

RYAN`S bloody front teeth fly out from his mouth. He screams, twists his bod and swings the mallet striking TYRONE across the head, knocking him backwards to the ground bleeding. . *

Ryan staggers to his feet screaming.

RYAN
You're dead, nigger!

RYAN charges TYRONE holding the mallet high above his head with both hands. *

At the last second, TYRONE spins around and slices Ryan's face with a knife. RYAN drops the mallet and covers his face with both hands. Blood spews from RYAN`s face. Blindly, he screams, trying to feel his way stumbling. *

RYAN (CONT'D)

Aaargh! My fucking face! I can't see!
Help me! Someone fucking help me! *

TYRONE picks up the mallet from the floor and moves around RYAN in circles. *

NANA (V.O.)

Kill the fucking devil! The devil
needs to die! Kill the fucking devil!
(Shouting)
THE DEVIL NEEDS TO DIE! *

Repeatedly, TYRONE strikes RYAN across the head. He stumbles backwards into the work station next to a mounted table vice. *

TYRONE grabs a dazed RYAN by the hair and turns face inside the teeth of the table vice. He presses his weight on top of RYAN`S backside turning the knob on the steering wheel, closing the large clamps tightly against his skull. *

RYAN (SCREAMING) *

STOP IT! STOP IT!

TYRONE reaches for a power drill with a long drilling bit. *

With a sadistic smile TYRONE presses the drill bit against the back of Ryan's neck. *

RYAN screams in a high pitched squeal. *

57 INT. BROTHEL HOUSE, LIVING ROOM - DAY 57

TONYA paces nervously, smoking a cigarette. *

TONYA

I can't believe you pulled this shit again, Tyrone. The entire town is probably out looking to kill you - and there's nothing I can do to protect you anymore. I can't handle this anymore - I'm sorry.

TONYA grabs her coat from a chair, walks over to the couch and grabs her packed duffel bag. Suddenly, the front door flies open. TONYA jumps back dropping her bag. *

TYRONE stands in the doorway breathing hard. *

TONYA (CONT'D)
Tyrone, what the fuck!

TYRONE walks inside the living room, slamming the front door shut. *

NANA (V.O.)
Going somewhere, Coco?

TONYA
Oh my God. The only person... Nana?

With a devilish grin, TYRONE walks up to Tonya. *

NANA (V.O.)
That's right, Coco. This past year I've been with my grandson, guiding and protecting my GINGERBREAD from those white devils. And now, everyone is going to pay for what they did to him. *

TONYA
(to Tyrone)
It was you -- you've turned my son into a killer!

With rage in her eyes TONYA walks up to TYRONE. *

TONYA (CONT'D)
You've got the entire fucking town looking for my son! Do you realize they're going to kill him. How could you do this to my son, you evil bitch!?

NANA (V.O.)
You should be thanking me for giving a weak boy the back bone he needs against those devils.

TONYA grabs hold of TYRONE`S arms. *

TONYA
I want my son back god damn it! GIVE HIM BACK TO ME!

TYRONE laughs at TONYA. *

NANA (V.O.)

Give my grandson back to a filthy,
dried up whore? No, GINGERBREAD
doesn't need a junkie whore in his
life. I will take care of him.

*

The front door flies open. C.J. walks into the living room
towards TYRONE.

*

*

C.J.

There's the fuckin' psycho... You
don't have to worry about spending the
rest of your life in prison. They're
going to hang your black-ass from the
same tree where they left you to die,
nigga.

TONYA steps in front of C.J.

*

TONYA (PLEADING)

*

C.J. listen to me. I know this is
going to sound crazy but Tyrone didn't
do this by himself. You got to believe
me.

C.J.

Bitch! Get the fuck outta my face with
that bullshit, I ain't falling for
that!

*

TONYA

I - I know it sounds fucked up but its
the truth! She spoke to me! If you
only give me a chance to...

C.J. back hands TONYA across the face. She falls on top of
the coffee table shattering the glass and breaking the frame
into pieces.

*

C.J. pulls out a pistol from the waist band of his pants and
points it at Tyrone who stares back unafraid. Tonya grabs a
broken table leg with a number of nails exposed on the end.

*

*

*

C.J.

(to Tyrone)

Don't worry Tonya, your son and I are
going to finish the ass-whipping I
started days ago. Today, you were
short on my money. So I'm gonna tap
dance on your punk ass son just like a
slave master - just like the last

*

time.

In a flash, TONYA grunts and hammers C.J.'s foot with the table leg, piercing the long nails through his shoe. C.J. screams in pain. He fires a single round from the pistol shattering a table-top vase into pieces. *

TONYA
(shouting)
RUN TYRONE!

TYRONE runs into the hallway. C.J. fires several shots at him. *

C.J.
Mothafucka!

58 INT. BROTHEL HOUSE, BEDROOM - DAY 58

Telepathically, the bed slides across the floor, TYRONE hops over it, blocking the door. He removes a loose floor board in the center of the room and takes out rolls of money, cassette tapes and vial capsules into his book bag. *

59 INT. BROTHEL HOUSE, LIVING ROOM - DAY 59

TONYA charges at C.J., swinging the table leg at his head. C.J. ducks under the attack, comes up pistol whipping TONYA in the face. *

TONYA is knocked down to the floor. Her cheek bone is cut, bleeding and badly swollen. C.J. grabs TONYA by her hair dragging her body across the floor and presses the barrel of the pistol against her temple. *

C.J.
I'm gonna splatter your fucking brains
all over this floor if you don't call
him back bitch!

The front door is kicked in. JORDAN slick black hair combed back walks inside the living room. He is followed by four of his HENCHMEN (20's) armed with shotguns. *

JORDAN
Now that's no way to treat my prized
possession. *

C.J. let's TONYA and glares at JORDAN. *

TONYA
Fuck you!

JORDAN turns back to his men laughing. *

JORDAN *

Fuck me? Yeah, been there done that...

(to Tonya)

I had to brag to my boys on how talented you are. Maybe if you cooperate, I'll let them sample a piece.

JORDAN walks around the living room. *

JORDAN (CONT'D) *

But right now, I'm here about business. Something that your son continues to stick his nose into. Your boy has something that belongs to me and I'm gonna get it back, one way or another.

60 INT. HIGH SCHOOL, MAINTENANCE OFFICE - DAY 60

The School janitor GUS (60's), leads Sheriff O'BRIEN (30's), Sheriff Deputies DANIEL PATRICK (20's), MARCUS RUSSELL (20's), SAM WALKER (20's) and LISA JONES (20's), down the metal stairs through the maintenance work shop to the back restricted area. *

61 INT. HIGH SCHOOL, STORAGE ROOM - DAY 61

A large puddle of blood sits underneath the closed double doors. *

O'BRIEN

(to Gus)

Has anyone else been down here?

GUS fumbles his hat between his fingers. *

GUS

No sheriff, the building is completely empty.

O'BRIEN draws his service weapon. The deputies follow his lead. He opens the doors. *

Flashlights shine on the blood trail leading to a slump nude body of RYAN, tied in barbed wire to a chair. The body is badly tortured and covered in blood. *

DEPUTY RUSSELL
 (gasping)
 Jesus H. Christ.

Deputy JONES turns her head away. *

DEPUTY WALKER
 I think I'm going to be sick.

O'BRIEN and PATRICK glance at each other speechless. *

Slowly, the deputies walk up to the body.

Ryan's head is tilted back against the chair. Blood flows from the mouth down to the chest. The jagged word "GINGERBREAD" is carved across the stomach. There are multiple puncture wounds on the arms, legs and feet. *

PATRICK shines the light on RYAN`S badly beaten face whose forehead bulges from several drilled holes. PATRICK grabs RYAN`S hair, lifting the head up for everyone to see. His eyelids are closed. *

PATRICK
 Do you recognize him? *

O'BRIEN leans into the victim's face. *

O'BRIEN
 (gasping)
 It's Ryan Clark.

RYAN`S eyelids flick open. The eye balls are missing, blood runs out from the eye sockets. *

Everyone jumps back startled.

O'BRIEN (CONT'D)
 What in God's name...

O'BRIEN storms out of the maintenance room, PATRICK runs up from behind. *

PATRICK
 Wait a second, Steve! *

O'BRIEN
 Back off Daniel! This is personal!

PATRICK grabs O'BRIEN`S arm, pulling him face to face. *

PATRICK

This is not the way to handle this.
You're still an officer of the law. If
you go after Tyrone Henry like this,
not only will you destroy your career,
but you'll spend the rest of your life
behind bars. Is that what you want?

O'BRIEN

Did you see what happened to Ryan
Clark? Do not preach to me about
consequences! I'm not going to let
that bastard get away with murder
again!

PATRICK

I know your family is still grieving
over the death of your son Gage,
but...

O'BRIEN

You're damn right we're still
grieving! I'm going to take care of
the son of a bitch the way it should
have been done - the way my father
would have handled things. Burn them
all to hell!

O'BRIEN walks away.

62 EXT. COUNTY ROAD - NIGHT

A lone squad car drives down the dark abandoned wet road at
high speed.

63 INT. SQUAD CAR - NIGHT

O'BRIEN drinks from a bottle of Jack Daniels, removes his
badge and throws it out of the window. He turns off the CB
radio.

O'BRIEN

I'll show 'em!

Drunk, O'BRIEN blows the car horn yelling out the window.

O'BRIEN (CONT'D)

I'M GOING TO BURN SOME MEAT TONIGHT!

65 EXT. BROTHEL HOUSE - NIGHT 65

The squad car pulls up and stops in front of the wooden porch.

O'BRIEN exits the squad car leaving the engine running. He carries a loaded shotgun. He looks through the front window. It is dark inside. He walks to the front door. *

66 INT. BROTHEL HOUSE, LIVING ROOM - NIGHT 66

O`BRIEN kicks in the front door and moves in waving his shotgun across the ransacked living room. *

O'BRIEN
Sheriff's department! Come out with
your hands up!

O'BRIEN spots the nude body of TONYA HENRY underneath an overturned cabinet. *

Her bloody face is badly beaten. He checks for a pulse on her neck. TONYA is dead. *

O'BRIEN (CONT'D)
You got off easy, bitch.

We hear a noise form the kitchen. O'BRIEN stands and aims the shotgun in the direction of the noise. There is a trail of blood on the floor. O'BRIEN follows it. *

67 INT. BROTHEL HOUSE, KITCHEN - NIGHT 67

C.J. leans against the side of the kitchen table, bleeding from a gunshot wound to the stomach.

O'BRIEN walks up to him, his gun aimed at him. *

C.J.'s beaten face looks up at the barrel of the shotgun, coughing up a mouth full of blood. He struggles to breathe through his bloody nostrils. *

C.J.
(weak voice)
Help me - I'm dying.

O'BRIEN
(smiling)
Well, it looks like somebody beat me
to the punch, boy.

C.J. gasps for air.

C.J.
Fuck you, pig.

O'BRIEN shoves the double barreled shotgun against C.J.'s chin. *

O'BRIEN
Where's the boy?

C.J. coughs.

C.J.
Ask your boss. His men did this to me.
They raped Tonya - left me to die.

O'BRIEN
And you're telling me this because...?

O'BRIEN leaves the kitchen. C.J. drags his body across the kitchen floor into the living room. *

68 INT. BROTHEL HOUSE, LIVING ROOM - NIGHT 68

O'BRIEN exits the hallway, back into the living room. C.J. extends his bloody hand out for help. *

C.J.
Sheriff.

O'BRIEN stops and turns to face C.J. with a smile on his face. *

O'BRIEN
I didn't hear the magic word, boy.

C.J. snarls with a look of resentment.

C.J.
Suck my dick.

69 EXT. BROTHEL HOUSE, FRONT PORCH - NIGHT 69

The front door is wide open. The loud blast from a shotgun echoes in the background. *

O'BRIEN exits the and house runs to the rear of the squad car. He opens the trunk and removes two gasoline canisters. He runs back inside the house with them. *

- 70 INT. BROTHEL HOUSE, LIVING ROOM - NIGHT 70
 O'BRIEN pours gasoline on C.J. and TONYA`S's bodies, the
 overturned furniture and floor. *
- 71 INT. BROTHEL HOUSE, HALLWAY - NIGHT 71
 O'BRIEN splashes gasoline on the walls and floor, throwing
 the one gas can. *
- 72 INT. BROTHEL HOUSE, KITCHEN - NIGHT 72
 O'BRIEN moves the stove out from the wall and yanks out the
 gas line. *
- 73 EXT. BROTHEL HOUSE, FRONT PORCH - NIGHT 73
 O'BRIEN exits, pouring the rest of the second gas can down
 the front steps. *
- 74 I/E. SQUAD CAR - NIGHT 74
 O'BRIEN lights the gas with a lighter, a trail of flames
 crawls up into the front door. Immediately, the front room
 catches fire. O'BRIEN jumps back into the squad car and exits *
- 76 EXT. BROTHEL HOUSE - NIGHT 76
 The house explodes into huge fireballs, lighting up the
 night.
- 78 EXT. WILKINS RESIDENCE - STREET SIDE - NIGHT 78
 TITLE CARD: 20 YEARS LATER
 A pizza delivery car pulls up and parks across the street.
 The PIZZA MAN (20's) exits the vehicle carrying an order,
 walks across the street to the front door and rings the door
 bell. *
- PIZZA MAN
- Why these people are ordering pizza is
 beyond...
- From behind, TYRONE, now known as GINGERBREAD (35), dressed
 in all black fatigues and wearing a skull cap, stands up
 behind the PIZZA MAN shocking him with a cattle prod to the
 back of the neck as he falls to the porch. *
- He pulls the PIZZA MAN off to the side and picks up the *

boxes. *

79 INT. WILKINS RESIDENCE, LIVING ROOM - NIGHT 79

On the vanity, an unrolled sleeve of medical instruments are covered in blood with fragments of tissue and bone.

GINGERBREAD walks down the line of deceased senior members of the WILKINS FAMILY (50's to 60's) tied to their chairs. *

JUDY'S HUSBAND (50's) eyes are extracted from its eye sockets, leaving streaks of blood running down his face, dripping off his chin. *

Her SISTER`S (50's) ears have been sawed off with a foot long needle piercing through the ear canal. *

Her BROTHER`S (60's) nose is cut completely off exposing the nasal cavity, still bleeding and crawling with maggots. *

Her youngest BROTHER`S (50's) entire bottom jaws is ripped off hanging to the side like a chin strap covered in blood. *

GINGERBREAD stands in front of JUDY, her mouth and lips glued shut, quivering and sobbing. He slides his hands under her dress between her legs. *

JUDY flinches at his touch. he leans into her ear. *

GINGERBREAD *

You wanted me to play The GINGERBREAD Man? Fine, I'll do it. It will be a performance that everyone will talk about for the rest of their lives... ending with yours. *

GINGERBREAD removes his hand pulling Judy's head back by the hair and squirts drops of super glue in each nostril then pinches them together. *

JUDY struggles, shaking and rocking her body trying to breathe, her hands balled tightly, her toes curl in anguish, and her eyes roll the back of her head. *

FADE OUT *

BLACK SCREEN *

FADE IN *

80 EXT. PARIS, FRANCE - BACK ALLEY - DAY 80 *

JESSICA dressed in ops swat gear runs up to the back door of an abandoned building. She pulls out a bobby pin from her pinned up hair and picks the lock. She stands off to the side of the door with her back against the wall, turns the handle, and swings the door open. *

From inside gunfire from an automatic weapons shoots out. *

JESSICA throws a flash grenade inside that detonates into an intense flash of light. *

81 INT. WAREHOUSE - DAY 81 *

JESSICA executes a combat roll to her feet with her weapon drawn. She fires several rounds into chests of ASSAILANTS #1 and #2, who fall to the floor. *

JESSICA moves past the through the cloud of smoke and bodies. *

ASSAILANT#3 (V.O) ASSAILANT#4 *

Ammazza quella cagna! Sposta l'ostaggio! *

From behind the wall, automatic weapons fires tracer rounds. *

JESSICA dives to the floor, picks up the M79 Grenade launcher and fires the projectile at the wall. *

82 EXT. OTHER SIDE OF WALL - DAY 82 *

The wall explodes on impact shooting debris with Assailants #3 & #4 flying back in mid air. *

ASSAILANTS#3 ASSAILANT#4 *

Ugh! Arr! *

JESSICA leaps through the hole in the wall, turns and then runs up the stairs. *

ASSAILANT (V.O) *

Porta l'ostaggio sull'elicottero e distruggi l'edificio! *

At the top of the stairs ASSAILANT#5 aims the rocket launcher. *

ASSAILANT#5 *

Di' addio al mio amichetto! *

(translation) *

Say goodbye to my little friend! *

ASSAILANT#5 fires the the missile. *

JESSICA leaps in mid air and executes the splits using her feet to hold her up against the walls. The rocket flies past underneath. ASSAILANTS #6 and #7 run up to the bottom of the stairs. *

ASSAILANT#6
NO!

ASSAILANT#7
AHH!

The rocket detonates blowing ASSAILANTS #6 & #7 into pieces in multiple balls of fire and then leveling the ceiling as the second floor crashes down in concrete, steel beams and black smoke. *

JESSICA runs up the stairs. *

83 INT. TOP FLOOR - DAY 83 *

She steps in and opens fire with shooting ASSAILANTS#8 in the head; ASSAILANTS#9 in the nose; ASSAILANT#10 through both eyes as all drop to the floor. *

JESSICA runs up to the bomb duck taped against the floor beam ticking down to one minute. *

84 EXT. ROOF TOP - DAY 84 *

With his weapon drawn, ASSAILANT#11 drags the HOSTAGE (male 60's) up to the helicopter. The Pilot flips several switches; and the helicopter powers up. *

JESSICA steps out and fires a single round through the helicopter windshield shooting the pilot in the head. *

ASSAILANT#5 turns around and then shoves the hostage down to the ground. He aims his weapon at JESSICA. *

ASSAILANT#5
Qualche ultima parola prima che ti
mandi all'inferno?
(translation)
Any last words before I send you to
hell? *

JESSICA
Saluta il tuo amichetto!
(translation)
Say good bye to your little friend! *

At the last second the hostage pushes ASSAILANT#5 off balance firing a shot from his weapon. *

JESSICA throws her throwing knife from her belt that hits ASSAILANT#5's in the groin. *

ASSAILANT#5 (V.O) *

Ugh! *

ASSAILANT#5 staggers to the edge of the roof top. JESSICA runs up and round house kicks him off the roof top to the pavement below. A truck drives by slams on the brakes and runs over the body. *

JESSICA runs up to the hostage from behind and straps on a shoulder harness that connect to the front of her vest. *

HOSTAGE *

Cosa stai facendo? *

(translation) *

What are you doing? *

JESSICA *

Dobbiamo saltare! *

(translation) *

We gotta jump! *

HOSTAGE *

Che cosa!?

(translation) *

What!?

JESSICA *

Ora! *

(translation) *

Now! *

ROOF TOP EDGE *

JESSICA and the hostage jump off in a free fall. She pulls the rip cord on her vest that deploys a mini the hang glider type parachute flying away. *

The building explodes, a gigantic ball of fire reaching for the sky. Traffic in all directions stop. *

91 EXT. BUILDING - INTERPOL - DAY- 91 *

Pedestrians and traffic move through the congested downtown area. *

LORENZO (V.O)

Vedo che hai avuto una mattinata molto interessante ieri, Agente Pierce.

(translation)

I see you had a very interesting morning yesterday Agent Pierce.

92 INT. DIRECTOR'S OFFICE - DAY

92 *

LORENZO is seated behind the desk reading and paging the report. JESSICA sits across taking everything in.

LORENZO

Hai ignorato l'ordine diretto di non entrare nell'edificio. Hai ignorato l'ordine diretto di aspettare il supporto. E a causa della tua insubordinazione, la citta' deve pagare il conto di ripulire un edificio che non c'e' piu'.

(translation)

You ignored a direct order not to enter the building. You ignored a direct order to wait for back up. And because of your insubordination, the city has to pick up the bill to clean up a building that's no longer there.

LORENZO closes the case file.

LORENZO (CONT'D)

Oh scusami...Volevi aggiungere qualcosa?

(translation)

Oh, I'm sorry, Did you wanted to add something?

JESSICA

Se avessi seguito gli ordini, il fratello del primo ministro sarebbe morto. Dovresti ringraziarmi di averti salvato il culo, di nuovo!

(translation)

If I followed orders the Prime Minister's brother would be dead. You should be thanking me for saving your ass, again.

LORENZO pounds his fist on the desk.

Suddenly, the office door opens. Entering is Prime Minister

MORETTI (60'S) well dressed like a business man walks up to
JESSICA shaking her hand. *

Immediately LORENZO stands up. *

LORENZO
Primo ministro!
(translation)
Mr. Prime Minister! *

Prime Minter MORETTI doesn't acknowledge LORENZO. *

MORETTI
(to JESSICA)
Volevo esprimere la mia gratitudine
per aver rischiato la tua vita per
salvare quella di mio fratello.
(translation)
I wanted to personally express my
gratification for you risking your
life to save my brother from the
terrorist who kept him hostage. *

JESSICA
Grazie Primo Ministro.
(translation)
Thank you Prime Minister. *

MORETTI
E quando tornerai dagli Stati Uniti,
riceverai una grande promozione.
(translation)
And when you return from the United
States, a big promotion will be
waiting for you. *

JESSICA
(puzzled)
Mi scusi Primo Minisro, per quale
motivo andro' in America?
(translation)
I'm sorry Mr. Prime Minister but why
am I going back to America? *

MORETTI
Pan di zenzero
(translation)
GINGERBREAD. *

JESSICA looks extremely scared. *

95 INT. SWIMMING POOL - DAY - FLASHBACK 95 *

Through the large bay windows, the sun shines on the back side of YOUNG JESSICA diving off the high platform, executing a twisting dive into the deep end of the pool. *

A steel shutter closes over the bay windows blocking out the sun. *

Suddenly the ceiling lights are turned off. YOUNG JESSICA rises to the surface, looks around the pool area and at the announcer's booth waving her hands. *

YOUNG JESSICA
(calling out)
Hey, Someone is still in the pool!
Coach Petersen!

The pool-lights turn off, the pool area is completely dark. *

NANA (V.O.)
(echoing whisper)
JESSICA!

Suddenly, a loud splash crashes in the water from behind. *

A frantic YOUNG JESSICA swims to the edge of the pool pulling herself out. TYRONE grabs YOUNG JESSICA'S ankle pulling her underwater. Bubbles of air pops at the surface. *

96 INT. POOL SIDE - DAY 96 *

Tyrone drags a semi conscious YOUNG JESSICA into the women's locker room then into the showers. *

97 INT. LOCKER ROOM - DAY 97 *

YOUNG JESSICA is inside the outline of a GINGERBREAD figure, surrounded by burning aroma candles. TYRONE hovers over her and rolls loose fossils on her stomach. *

NANA (V.O.)
(to Young JESSICA)
Nana has something to show you. *

99 EXT. EXIT DOORS - DAY 99 *

Through the pane window, the corridor's lights are out except for the exit light above the doors. *

YOUNG JESSICA'S voice screeches as she runs towards the exit. *

She slams into the door, vigorously shaking the handle in a panic, the door flies opens. Rats cover her body like a fur coat with a tail from head to toe, squirming on top of each other, scratching, clawing, growling and biting.

YOUNG JESSICA
(screeching repeatedly)
Get them off of me!

100 EXT. DRIVERS ED COURSE - DAY 100 *

YOUNG JESSICA is screaming and runs out between the parked cars and into the course lane. Car brakes squeal hitting her causing her head to slam on the car hood knocking the rats off. She falls backwards slamming the back of her head into the pavement.

The rodents run into the wood-line. YOUNG JESSICA is bleeding from her eyes and mouth, her body covered in rat bites.

101 INT. OPERATING ROOM - NIGHT 101 *

YOUNG JESSICA is heavily sedated as SURGEONS (40's to 50's) perform brain surgery to relieve pressure.

102 INT. ICU - NIGHT 102 *

YOUNG JESSICA is in a coma with her head wrapped heavily in bandages, connected to a breathing tube and various lines running to various machines and IV's in her arm.

102A INT. NURSERY WARD - HOSPITAL DAY 102A *

The room is occupied with new born INFANTS (various races and gender) crying out loud, except for one baby that remain silent.

ANDREW (V.O) *

It was rumored that JESSICA was impregnated by GINGERBREAD. *

102B INT. ADOPTION AGENCY - OFFICE - DAY 102B *

A female SOCIAL WORKER (30's) gives a baby to a young WHITE COUPLE (30's) The couple are happy and excited.

102C INT. PIERCE RESIDENT - DAY 102C *

A removal truck is parked in front of the home as Movers#1, #2, #3 & #4 are loading various furniture items.

PAUL (V.O)

Since JESSICA's parents are in the Air Force, they thought it would be in JESSICA`s best interest to move as far away as possible. So they moved back to Italy.

The family drives away with JESSICA in the back seat looking back at her home with tears in her eyes.

END OF FLASHBACK

103 INT. TWIN JET - DAY

103 *

JESSICA snaps out of her nightmare as she blinks her eyes trying to focus. Her lap top is open and she clicks on the mouse to play back the video feed.

93 INT. STAIRWAY BASEMENT - NIGHT (VIDEO FEED)

93 *

POV CAMERA: The camera's light is on. Slowly GINGERBREAD walks down the long flight of steps.

The screeching sound of rats is heard.

GINGERBREAD

Nana always told me to keep my friends close.

He stops, placing a large rat on the steps running down into the darkness.

GINGERBREAD (CONT'D)

But to keep the devils closer.

GINGERBREAD walks down shining the camera light on the nude body of former classmate CHRISTOPHER THOMAS (30's) heavy set, his stapled face against the basement door with blood streaming from his deep penetrating wounds on his arms, legs. The jagged font "GINGERBREAD" is branded down his spine.

On the floor chewing on his bloody feet and toes are a pack of hungry rats.

94 EXT. TIDAL BASIN, WASHINGTON D.C. - DAY

94

A senior black ops agent code name OZ (50'S) well dressed in a business suit and trench coat, sits on the park bench overlooking the Potomac River.

Walking up from behind, an associate code name RAZOR-X

(40's), well dressed in a black suit and dark shades take a seat next to OZ. *

RAZOR-X

I understand an urgent matter has arisen. I thought it was made clear from our last meeting that you had everything under control. *

OZ feeds the pigeons around his feet. *

OZ

Until now. That's why I need you on this.

OZ pulls out a medium size envelope with the word "GINGERBREAD" scribbled in blood and gives it to Razor-X. *

RAZOR-X

When did you get this?

OZ

It was delivered to me this morning by mail courier to my home.

RAZOR-X tears open the envelope, pulls out the contents of several small medical vial capsules filled with various colored fluids. He stares at the capsules. *

OZ (CONT'D)

Yes, he has everything that can expose our entire operation in its final stage. It seems like my direct orders to shut down operations in Covington were ignored.

RAZOR-X puts the contents inside the breast pocket of his overcoat. *

OZ

There's also a local news reporter he's been in contact with. The same reporter that worked with his father twenty years ago. We can't afford the press leaking this out to the world. She must be dealt with and anyone else he's been in contact with! <BEAT> He cannot get his hands on the book! Are we clear!?

RAZOR-X

You made it personal by involving your brother and now its my business to put an end to this - You realize what's needs to be done. - I have no choice but to put your brother underground - but I'll make sure its an open casket.

RAZOR-X gets up and walks away.

In the palm of his hand, OZ holds up a small vial filled with a black serum that bubbles under pressure.

104 EXT. MUNICIPAL AIRPORT, COVINGTON, GA - DAY

104

CARD: 6 p.m.

A small twin engine jet wheels up on the damp runway. The passengers exit.

JESSICA exits last, carrying a black duffel bag on her shoulder. The Sheriff of Covington, DANIEL PATRICK, (50's) walks with Special Agent JASON STARKS (40's). They greet JESSICA with a handshake.

PATRICK

Welcome home Agent Pierce. I wish this reunion was under better circumstances.

JESSICA

We'll have time to catch up after Tyrone Henry is caught.

PATRICK

Alright then, let's make it happen. Now if you and Agent STARKS are ready...

JESSICA

I'm sorry Agent who?

JESSICA stares down STARKS from head to toe.

STARKS

I'm Agent Jason STARKS, I've been assigned to be your partner on this manhunt.

JESSICA walks up to STARKS playfully patting him on his shoulder.

JESSICA

I'm terribly sorry for the
misunderstanding but your services
won't be required at this time.
Thanks, but no thanks.

JESSICA walks by STARKS glancing back at PATRICK for an
explanation. PATRICK shrugs his shoulders. STARKS runs up to
JESSICA.

STARKS

Agent Pierce!

JESSICA stops and turns back with a smirk on her face.

STARKS (CONT'D)

Wait a second! Maybe you didn't hear
me right...

JESSICA

No, I heard you loud and clear. Look,
the last thing I need is for a rookie
to get in my way when shit hits the
fan. Trust me, it will. I don't want
to be responsible for you getting shot
in the process, so don't take it the
wrong way. I shoot first and then ask
questions when I'm in the mood to hear
the bullshit.

STARKS

I didn't request to be your fucking
baby sitter or chaperone. You have
your orders and I have mine. So like
it or not you're stuck with me until
Tyrone Henry is either locked up or
dead. Are we clear?

Shaking her head, JESSICA gives in.

JESSICA

Fine, its your funeral.

PATRICK, breathlessly, runs up to JESSICA and STARKS.

PATRICK

(excited)

I just got a call from HQ! There's
been another murder!

(to JESSICA)

Its Judy Wilkins!

105 EXT. WILKINS` RESIDENCE - EVENING

105 *

The large three story colonial home is sitting on the corner acre of land surrounded by large trees. The front lawn is cluttered with pallets of building materials, power tools, ladders, scaffolds, and various work tables.

*

The squad car, containing PATRICK, JESSICA, and STARKS, pulls up parking across the street behind another patrol car.

*

Curiously, the residents of this quiet community stand in their doorways and front lawns watching.

Immediately PATRICK, JESSICA, and STARKS run across the street.

*

Deputies TOM BRYANT (20's), VERONICA MILLER (30's), RODNEY MITCHELL (30's), approach anxiously from the properties front lawn.

*

DEPUTY BRYANT

*

Sheriff! What in the hell is going on?
The entire neighborhood is asking more questions than I got answers.

DEPUTY MILLER

*

Apparently everyone has received an anonymous phone call that Judy Wilkins is dead. Is it true?

Frustrated, PATRICK glances at his deputies hesitating to answer at first, but finally responds.

*

PATRICK

*

(sighing)

*

Yeah. Its true.

*

The deputies keeping their emotions in check, gasping under their breaths in terror.

DEPUTY MITCHELL

Did he murder Christopher Thomas?

JESSICA

*

Yes and there will be more if we don't stop him.

PATRICK

*

(to deputies)

Agents Pierce and STARKS are from the F.B.I, leading this manhunt to capture

*

Tyrone Henry. We don't have a lot of details to go on but --

A speeding news van with the logo of channel 5 news pulls up to a screeching halt in the middle of the street. *

The camera man COREY GREEN (20's), chubby, and news reporter TINA RUSH (40's), attractive, jump out running to the back of the van. *

COREY opens the cargo door, grabs his camera and places it on his shoulder. *

TINA picks up the microphone. *

PATRICK (CONT'D) *

(to agents)

Damn it! That's the last thing we need. We better get inside before the whole world knows what's going on.

(to deputies)

No one is to come on this property. This is an official crime scene, absolutely no one!

The Deputies move to the edge of the lawn, standing guard.

JESSICA, STARKS, and PATRICK rush up the hill towards the house. Suddenly, JESSICA stops, looking down at the soaked lawn covering her boots. *

JESSICA *

(pointing down)

Wait a second! Look!

STARKS and PATRICK look at where she is pointing. The flood waters run down hill past their feet. *

STARKS *

It's coming from the house.

PATRICK turns to his deputies. *

PATRICK *

(to deputies)

Get on the radio and get the fire department down here! And keep everyone back!

The all run up to the front doors and enter. *

106 EXT. STREET SIDE - NIGHT

106

The neighborhood residents move in closer. TINA and COREY run up to the deputies. *

TINA *

Deputy BRYANT! I received an anonymous tip that members of the Wilkins family were murdered. Can you verify that? *

Immediately the crowd mumbles in fear.

DEPUTY BRYANT *

This is neither the time nor place for this Mrs. Rush! I need you to stay back and let us do our job! *

TINA *

Is it true that Tyrone Henry faked his death and is now back after twenty years? *

The crowd look at each with fearful looks. *

DEPUTY MILLER *

(shouting)

Get back or you'll be arrested for trespassing! *

POV CAMERA: DEPUTY MILLER'S hand covers the camera lens shoving the camera down to the ground. *

The camera blacks out.

107 INT. WILKINS RESIDENCE, HALLWAY - NIGHT

107

PATRICK leads the way, shining his high beam flashlight through the cold mist filtering the hall. *

JESSICA and STARKS follow. *

PATRICK shines the light on the bone chilling word "WELCOME" spelled in blood on the floor. *

PATRICK *

He's been here.

JESSICA *

(to STARKS) *

I smell gasoline. *

STARKS

I smell it to. It could be a trap.

PATRICK shines the light down the steps, following a trail of blood down at the bottom of the landing.

A second word "HOME" is scribbled in blood. Inside the letter "O" is a GINGERBREAD cookie.

Terrified, PATRICK takes a deep breath.

JESSICA

(to STARKS)

I think we can take it from here.

(to PATRICK)

Why don't you wait outside?

PATRICK holds out his hand, regaining his composure.

PATRICK

No - I'm the Sheriff of this town. I have a job to do.

(to JESSICA)

I want to get that son of a bitch and end this nightmare!

Slowly, they walk down the stairs with their weapons drawn. They stop at the bottom of the steps.

JESSICA pulls out a small hand held flashlight from her coat pocket and turns it on.

108 INT. WILKINS RESIDENCE, LIVING ROOM - NIGHT

108

The flashlight shines on flipped over couches and chairs with multiple slashes in the fabric and cushions.

The broken remains of coffee tables, end-tables, book shelves, cabinets, picture frames, wall decorations and various antiques are scattered across the floor.

The walls are heavily damaged with large puncture holes.

The nude body of JUDY WILKINS appears from underneath the couch the rope tied to her neck. The flashlight shines on the large carving of the word "FEAR" across her thigh.

JESSICA shines her light on the victim's face.

JESSICA

Its Judy Wilkins!

The rope extends to another room. Slowly, the rope drags the body across the floor. *

PATRICK *

He's inside the house.

(mumbles)

I'm going to kill you - do you hear me?

(yelling out)

I'M GOING TO KILL YOU, MOTHERFUCKER!

PATRICK chases after the body like a madman. *

JESSICA *

Sheriff no!

109 INT. WILKINS RESIDENCE, BACK ROOM - NIGHT 109

The body is pulled hard and fast from the living room into the empty back room.

PATRICK runs through the room. JESSICA and STARKS follow. *

110 INT. WILKINS RESIDENCE, KITCHEN - NIGHT 110

The body is dragged across the floor.

111 INT. WILKINS RESIDENCE, BASEMENT - NIGHT 111

The body is pulled through the open door way.

PATRICK runs through, tripping on a rig cord on the steps, loses his balance and falls forward. JESSICA reaches out grabs PATRICK by the collar of his jacket and pulls him back inside the door way. *

STARKS shines his flashlight into the basement. *

A body floats face down in the flood waters filled with broken glass. The victim's hair floats away from the back of the neck. There is a voice recorder and digital timer strapped to her neck which reads 3 min 10 secs. *

A female voice cries out for help. *

FEMALE VOICE (O.S)

Somebody help me! I'm trapped underneath!

JESSICA, STARKS and PATRICK look at each other. *

JESSICA

We got less than three minutes to get her out.

JESSICA holsters her weapon and takes off her jacket. STARKS shines the light between the steps.

STARKS

I can't see where she is.
(calling out)
F.B.I. Agents, can you hear me? Are you hurt?

PATRICK radios through the static transmission on his receiver attached to his shoulder.

PATRICK

Come in BRYANT! I need you to move everyone back! Contact bomb squad and the paramedics! We have a live victim trapped in the basement!

JESSICA carefully steps down into the flood waters surrounded by sharp glass fragments.

FEMALE VOICE (O.S)

I'm tied to the support beam underneath the floor! Please hurry!

JESSICA braces her hand carefully against the basement wall, taking another step down. The water level is up to her breasts.

JESSICA

(calling out)
I need to know where you are! Can you make some noise?

FEMALE VOICE (O.S)

Will this work?

The staircase collapses, JESSICA falls underneath, disappearing.

STARKS

(yelling)
Pierce!

Pieces of the damaged stairs rises up to the surface. Immediately, STARKS jumps into the flood waters.

112 INT. WILKINS RESIDENCE, KITCHEN - NIGHT

112

PATRICK stands in the doorway shining the flashlight into the flooded waters. *

PATRICK
(calling out)
Agent Pierce! Agent STARKS! *

The two way receiver on PATRICK`S shoulder whistles out a loud frequency pitch. *

PATRICK (CONT'D)
Shit! *

DEPUTY BRYANT (O.S)
Sheriff Patrick come in! *

PATRICK
Come in BRYANT! *

GINGERBREAD, dressed in a black hooded Klansman robe, rises up from the doorway armed with a large bowie knife. Quietly, he walks up to PATRICK, reaching back with the tip of the blade pointed downwards ready to strike. *

PATRICK (CONT'D)
(calling out)
You're breaking up! Repeat that! *

A frustrated PATRICK turns back around. GINGERBREAD lunges forward with an over hand strike. *

PATRICK blocks the long blade with his flashlight but is forced back against the large kitchen table. *

He knees GINGERBREAD in his stomach and pulls out his firearm. GINGERBREAD slashes PATRICK through the sleeve of his jacket, cutting through his wrist and drawing blood. *

PATRICK drops his weapon and cries out in pain. *

GINGERBREAD connects with a sweeping right hook across PATRICK's jaw. He falls back on top of the table semi conscious, bleeding from his mouth. *

GINGERBREAD jumps on top of PATRICK, choking with one hand, reaching back with the knife in the opposite hand above his head. *

GINGERBREAD (O.S) *
 Your souls will drown in the lake of *
 tears! *

GINGERBREAD is shot in the back falls down to the floor and *
 disappears behind the table. PATRICK falls to his knees *
 coughing. *

STARKS staggers into the kitchen from the doorway with his *
 handgun out as he holds JESSICA by her waist and laying her *
 down to the floor. He holds up the voice recorder that *
 repeats. *

FEMALE VOICE (O.S) *
 Some body help me please! *

JESSICA crawls up to PATRICK picking up his firearm *
 whispering into his ear. *

JESSICA *
 Stay down. *

Cautiously, STARKS circles around the kitchen table with his *
 firearm searching for GINGERBREAD. *

GINGERBREAD jumps out from behind the refrigerator stabbing *
 STARKS in the shoulder. STARKS falls against the kitchen *
 chairs. JESSICA jumps up shooting five rounds into *
 GINGERBREAD's chest. He falls backwards through the back *
 kitchen window. *

An ignited lighter falls to the floor. *

The kitchen bursts into flames spreading across the kitchen *
 floor, appliances, walls and ceiling. *

113 INT. WILKINS RESIDENCE, BASEMENT - NIGHT 113

The body of JUDY WILKINS floats up to the surface. The timer *
 ticks down to thirty seconds. *

JESSICA *
 (shouting) *
 WE GOTTA GET THE HELL OUT! *

JESSICA lifts STARKS across her shoulder. PATRICK wraps his *
 arm around his waist exiting the burning kitchen. *

The walls buckle inward. The ceiling collapses behind them.

114 INT. WILKINS RESIDENCE, LIVING ROOM - NIGHT 114

Deputies BRYANT and MILLER run down the stairs with their flashlights. *

DEPUTY BRYANT *

(calling out) *

SHERIFF PATRICK! *

JESSICA, STARKS, and PATRICK run up to the deputies. *

PATRICK *

GET OUTTA HERE! THIS PLACE IS GOING TO BLOW! *

115 EXT. WILKINS RESIDENCE - NIGHT 115

STREET SIDE

Deputies and local firefighters push the large crowd of spectators back.

FRONT ENTRANCE

JESSICA, STARKS, PATRICK, and deputies BRYANT and MILLER exit the premises running down hill across the lawn. *

JESSICA *

(yelling)

GET DOWN!

The three story home detonates into a massive fireball explosion shooting burning debris in all directions throwing JESSICA, STARKS, PATRICK, and deputies across the lawn. *

Firefighters run uphill with fire hoses. *

117 INT. HOSPITAL, EXAMINATION ROOM - NIGHT 117

STARKS is sitting on the examine table. DR. BRENDA WILSON (40's) inserts staples into his shoulder. *

JESSICA enters the room holding a gift bag and stands by the doorway. *

Dr. WILSON applies several strips of medical tape over STARKS' wound. *

DR. WILSON

I think that should do it. Now, you're going to be in some pain and discomfort over the next week or two, so I'll write you a prescription for pain medication - that should help.

JESSICA walks around the examining table standing next to STARKS. *

JESSICA *

(joking)

So this means he's going to live after all? *

STARKS turns to JESSICA with a grin. *

STARKS *

Sorry to disappoint you.

DR. WILSON

(to JESSICA) *

Actually, it could have been a lot worse. The blade came pretty close to severing the nerves in his shoulder. It's a good thing your partner is in good shape.

Dr. WILSON gives a prescription to STARKS. *

DR. WILSON (CONT'D)

Try not to get yourself killed catching your man, Agent Starks. *

STARKS *

I'll keep that in mind.

Dr. WILSON exits the examining room. *

JESSICA *

Consider this a peace offering.

JESSICA gives STARKS the gift bag taking out a brand new dress shirt. *

STARKS *

I appreciate that. Look, I'm sorry if my presence here set you off the wrong way. I mean, I would have reacted the same way if I felt someone stepping on my toes.

JESSICA

No, I'm the one who came off like a
bitch earlier. You saved my life,
thank you.

PATRICK runs inside the examination room.

PATRICK

There's been another murder!

118 EXT. FISCHER RESIDENCE - NIGHT

118

The line of Muscle cars, pickup trucks and Harley Davidson
motorcycles fills the driveway and front yard.

"SANITARIUM" (METALLICA)

119 INT. FISCHER RESIDENCE, PARTY BASEMENT - NIGHT

119

The visibility is low due to haze of heavy smoke drowning out
the glow of florescent blue lights in the ceiling.

A confederate flag hangs on the center wall behind a custom
made oak bar.

TABITHA (30's) slams down a triple shot of Tequila.

She's drunk, having a good time with friends and her
boyfriend MITCH WARNER (30's) who stands close, his arm
wrapped around her waist. Together they all raise their
glasses of beer in a toasted celebration.

The party guests of MEN (20's to 30's) and WOMEN (20's to
30's) socializing by means of heavy drinking, marijuana, loud
metal music.

120 EXT. FISCHER RESIDENCE, BACK YARD - NIGHT

120

Standing on the patio is JOSIE (20'S), BRENDA (30's), and
FOSTER (30) sharing a blunt.

JOSIE takes the blunt from FOSTER, takes a big hit holding
her breath for a few seconds, then blowing it out. BRENDA,
very drunk, staggers into FOSTER`S arms dropping her cup of
beer.

FOSTER laughs holding BRENDA up and squeezes on her ass.

FOSTER

(to JOSIE)

I told you her a drunk ass can't run

with the big boys.

BRENDA
(disoriented)
Fuck you.

BRENDA takes another hit from the blunt facing the tree line.

121 EXT. WOODS - NIGHT

121

The dark outline of GINGERBREAD's body walks between several trees armed with a shoulder strap automatic assault weapon with a laser sighting.

JOSIE
(pointing)
Who - who the fuck is that?

CLEARING

Dressed in all black military fatigues and ski mask, GINGERBREAD walks towards the patio.

FOSTER
This asshole is taking this Halloween
shit too far? I'll handle this prick.

FOSTER walks up to GINGERBREAD, flexing his muscles.

FOSTER (CONT'D)
Hey motherfucker! You're a day early
on this Halloween bullshit?

GINGERBREAD clicks the fire selector from semi to automatic, aiming the infra red beam center mass at FOSTER'S chest, squeezing the trigger. A five round burst of ammunition spits out in silencer mode.

FOSTER'S body jerks wildly from the impact of hollow point rounds, spattering blood in all directions. He collapses face down on the grass.

JOSIE
(Screams)
OH MY GOD! OH MY GOD! BRENDA! WHAT THE
FUCK! FOSTER!

JOSIE and BRENDA run up to the back door. JOSIE shoves BRENDA down to the ground grabbing the doorknob.

The barrel of the weapon fires a three round burst.

122 INT. FISCHER RESIDENCE, BACK DOOR - NIGHT 122

JOSIE clinches her body tightly up against the glass door. *

Her eyes are locked wide open staring directly into the back hallway. Slowly, her eyes roll to the back of her head, smearing a trail of blood from her mouth down the glass door sliding to the ground.

123 EXT. FISCHER RESIDENCE, PATIO - NIGHT 123

GINGERBREAD stands in BRENDA's face with her back against the side of the house crying. *

BRENDA *

(sobering)

Please, just let me go! I won't say anything! I swear to God I won't!

GINGERBREAD presses his index finger against BRENDA's crying lips. *

GINGERBREAD (O.S) *

Shh - convince me whore devil.

With shaky hands, BRENDA takes off her jacket and tee shirt exposing her large breast with her hands down at her sides. *

With a smile, GINGERBREAD takes a step back admiring the view. *

BRENDA *

Do you like what you see? I'm - I'm a dancer at Dixie Chicks.

GINGERBREAD (O.S) *

So was Tonya Henry twenty years ago.

BRENDA *

I - I can make you feel real good. I know what men like you want. I'll do anything for you.

GINGERBREAD (O.S) *

You swear on your life?

BRENDA *

I swear on my life! Anything!

GINGERBREAD (O.S) *

(smiling)

I believe you.

GINGERBREAD fires a single bullet between BRENDA's eyes who falls backwards against the house splattering blood, brain matter and skull fragments. *

124 INT. FISCHER RESIDENCE, BACK STAIRWAY - NIGHT 124

The music is playing louder.

GINGERBREAD walks up the stairs. *

The back door to the kitchen opens slightly. *

Immediately, GINGERBREAD quietly swoops back down the steps ducking behind the wall leading down into the dark basement. *

REBECCA WALTON (30's), attractive, drunk, staggers into the hallway grabbing hold of the stair rail with both hands. She leans her body against the wall and walks down the stairs. *

REBECCA *

(Shouting)

JOSIE! Hey bitch, what the fuck are you doing out there? You guys better not be fucking without me! *

REBECCA takes the next step, loses her balance and falls to the bottom of the stairs. *

REBECCA (CONT'D) *

(laughing)

Shit! I've cracked my ass and I can't get up.

GINGERBREAD, armed with a large Bowie knife runs out from behind the wall. REBECCA backs up against the steps waving her arms in front of her face. *

REBECCA (CONT'D) (CONT'D) *

WHAT THE FUCK!

GINGERBREAD lunges on REBECCA piercing the large blade into her arm. REBECCA screams. *

He yanks out the knife and thrusts the blade deep into REBECCA's chest with repeated strikes. In a final gasp, REBECCA's body goes limp dying on the steps. *

GINGERBREAD grabs REBECCA by the hair dragging her body up the steps next to the back door. *

125 INT. FISCHER RESIDENCE, KITCHEN - NIGHT 125

Slowly, the back door opens. GINGERBREAD walks inside the dark kitchen. *

"WAIT AND BLEED" (SLIPKNOT)

126 INT. FISCHER RESIDENCE, LIVING ROOM - NIGHT 126

A party of ADULTS (20's to 40's) sit comfortably on the suede living room set. A black glass tray of cocaine is being passed around.

A scruffy REDNECK BIKER (30's), takes the tray of coke snorting lines through the rolled end of a one hundred dollar bill. The BIKER leans back looking up at the ceiling wiping his nostrils with his fingertips. *

BIKER

Oh yeah, I feel it. That's some good shit, straight from Columbia! *

The BIKER stretches his arms out feeling relaxed. *

BIKER (CONT'D)

Man, I feel so invincible I could stop a bullet like Superman. *

The BIKER is shot in the chest in a rapid five round burst. He falls face first into the coffee table. *

The party guests quickly jump up, screaming and panicking. *

GINGERBREAD steps up firing his silencer assault weapon. Blood splattering in mid air, bodies stumble awkwardly against the walls, bookcases, cabinets and furniture. *

A young FEMALE (20's) is shot in the back, loses her balance, and falls on the jagged edge of a broken glass table.

A wounded victim, MALE (30's), bleeding through the legs of his leather pants drags his body across the hardwood floor in a trail of blood to the top of the stairway leading to the party room.

GINGERBREAD walks over to the wounded man ejecting the clip from his weapon. The gloved fingers pull out a new magazine from his cargo side pocket. He fires a three round burst in the back of the wounded man's head shattering fragments of his skull covered in blood. *

GINGERBREAD slides on a custom made gas mask with a detachable night vision lens over his mask face. *

127 INT. FISCHER RESIDENCE, STAIRS - NIGHT 127

Two grenades bouncing down the hardwood steps side by side.

128 INT. FISCHER RESIDENCE, PARTY ROOM - NIGHT 128

The flash grenade detonates in a thunderous boom releasing an flash of light. The crowd scramble blindly in a state of chaos, screaming. The smoke grenades explode into a thick gaseous cloud swallowing the entire room. *

Standing at the bottom of the stairway, GINGERBREAD activates the infra-red beam, the assault weapon fires. *

129 EXT. HAMPTON RESIDENCE - NIGHT 129

DEPUTY PAUL MITCHELL (20's), nerd, exits the house in a hurry with his hand covering his mouth. He bends over the front banister vomiting into the bushes.

Deputies MILLER and BRYANT exit the house in silence. Deputy MILLER walks to the opposite side of the porch wiping tears from her eyes. Deputy BRYANT stands in place taking several deep breaths with his hands on his hips. *

PATRICK exits the house. Slowly, he walks down the steps with his head down in shame. He looks up, seeing the faces of the neighborhood residents staring back from their front windows and doors in silence. *

JESSICA and STARKS exit the house joining PATRICK. *

JESSICA
Sheriff, you need to call in every available off duty officer. *

PATRICK checks the time on his watch. *

PATRICK
I - I have seven more deputies coming on duty in a few hours.
(to JESSICA) *

I don't think I have enough man power to end this.

JESSICA takes out her cell phone. *

JESSICA
I'll contact the F.B.I. field office
to dispatch more agents.

STARKS
That won't be necessary Agent Pierce.

JESSICA and PATRICK turns to STARKS.

PATRICK
Have you lost your fucking mind!? We
need all the manpower to catch this
bastard running loose on my streets!

JESSICA
Too many people have died because he's
bent on getting revenge. I'm not going
to allow Tyrone Henry the satisfaction
in thinking he's going to win this.

STARKS
You need to understand we're fighting
against a man on his home turf. I
guarantee if you bring in more agents
the body count will increase. I don't
think you want that kind of blood shed
on your hands Agent Pierce.

JESSICA
Its what we get paid to do even if it
comes to that Agent Starks!

STARKS
This man isn't your average everyday
serial killer, he's motivated, highly
trained and skilled in tactical and
combat warfare. We must stay one step
ahead of him. We must remain focused.

130 EXT. STREET SIDE - NIGHT

130

A news van pulls up across the street.

STARKS
I think its time we use the media to
our advantage.

Immediately, TINA and COREY exit the van. TINA has her
microphone in hand, glancing back at COREY excitedly.

TINA
Roll the camera!

COREY places the camera on his shoulder turning on the camera light and adjusting the lens.

COREY
We're good baby! Go!

TINA starts her report looking at the camera.

TINA
(excited)
This is Tina Rush with Channel 5 Eye Witness News reporting live from a possible fourth crime scene that may be linked to the serial killer, Tyrone Henry.

JESSICA, STARKS, PATRICK and the Deputies run into the street to confront TINA and COREY.

An angry PATRICK points his finger in TINA's face.

PATRICK
You got three seconds to turn that damn camera off and get the hell out of here before I arrest both your narrow asses!

TINA shoves the microphone in PATRICK's face.

TINA
The people want to know sheriff! Why did Tyrone Henry target the Hampton family? Why did he skin their bodies hanging them upside down from ceiling fans, spinning and bleeding out to their deaths? Why did he cut out their eyes, tongue, and ears?

PATRICK's angry eyes are locked on TINA.

PATRICK
YOU DON'T KNOW A FUCKING THING BITCH!
YOU'RE A SECOND RATE REPORTER WITH A NASTY HABIT OF STICKING YOUR FUCKING NOSE IN BUSINESS...

Sarcastically, TINA smiles.

TINA

(interrupting)

It's called doing your fucking job sheriff, something you know nothing about! Or do you care to share with the world the real reason why Tyrone Henry is back in town.

TINA (CONT'D)

Come on Sheriff, I want you to air the towns dirty laundry about the cover up involving Mayor Jordan's secret operation, Project Devil's Breath.

PATRICK loses his temper and lunges at TINA, choking her with both hands. JESSICA and the deputies jump in and pull PATRICK off of TINA. COREY records the commotion.

TINA (CONT'D) (CONT'D)

GET THE FUCK OFF OF ME!

PATRICK

(yelling)

YOU DON'T KNOW WHAT THE FUCK YOUR TALKING ABOUT YOU STUPID WHORE! ALL YOU'RE DOING IS MAKING THE SITUATION WORSE FOR EVERYONE, SPREADING LIES ON TOP OF LIES - ARREST HER ASS! ARREST BOTH OF THEM!

131 EXT. STREET SIDE - NIGHT

131

From the opposite end of the street three black Chevy pickup trucks race up the block. The vehicles stop with the car doors flying open.

Men exit the trucks armed with shotguns. The deputies quickly draw their weapons and aim at the armed men.

RANDOLPH TUCKER (60'S) chubby, steps out in front of the truck walking towards the house. PATRICK cuts him off.

RANDOLPH

Don't try to stop me Sheriff! Where's my Amy?

(calling out)

Amy! I'm here baby!

PATRICK holsters his weapon. He grabs hold of RANDOLPH'S shotgun, holding him back.

PATRICK
I can't let you go in there!

RANDOLPH
Amy! Can you hear me!
(to PATRICK)
Get the hell outta my way Dan!

PATRICK
Randolph! Listen to me!

RANDOLPH tries to break free.

PATRICK (CONT'D)
No Randolph, you don't want to go in
there. She's gone.

RANDOLPH stops fighting, he stares away with pain in his eyes
shaking his head and breathing heavily.

RANDOLPH
I don't believe you! I want to see for
myself!

TINA and COREY walk up to Randolph.

TINA
Your daughter was murdered by Tyrone
Henry.

RANDOLPH
(to PATRICK)
Is it true? Answer me damn it!

PATRICK
Listen to me Randolph! I swear to God
we will catch him! He will pay for
everything he's done.

RANDOLPH pushes PATRICK aside.

RANDOLPH
And then what!? Watch him get away
with murder like 20 years ago? Not
this time Dan! Not this fucking time!

RANDOLPH snatches the shotgun out of PATRICK's grip.

RANDOLPH (CONT'D)
Stay the hell outta my way! We'll
handle this!

PATRICK stands helpless. Quickly, RANDOLPH'S men re-enter the pick-up trucks. *

RANDOLPH walks up to the driver side door. *

132 EXT. SIDE WALK - NIGHT 132

Across the street, a BLACK MUSTANG slowly creeps between the parked SUV's and pick up trucks along the curb.

RANDOLPH squints his eyes at the muscle car stopping directly across from him. *

133 I/E. MUSCLE CAR / STREET - NIGHT 133

The tinted window on the driver's side rolls down; GINGERBREAD leans out armed with an AK-47 aiming between the parked vehicles. *

RANDOLPH

Who the hell is that?

A single round is fired from the assault weapon. *

JESSICA, STARKS, PATRICK and the deputies duck for cover behind the pickup trucks. RANDOLPH is shot in the head blasting off a large portion of his forehead splattering blood and skull fragment in all directions. His body falls back against the car. JESSICA, STARKS, PATRICK and the Deputies fire back at the Mustang. *

The large back tires burn rubber in a cloud of smoke, accelerating down the sidewalk at top speed.

JESSICA and STARKS run down the street shooting at the Mustang. *

From behind, a 4X4 PICKUP TRUCK shifts into reverse, peeling backwards to JESSICA and STARKS facing the rear end. *

FRANK ELLIOT (50's), jumps out the driver side.

FRANK

Here! Take my truck!

JESSICA jumps in behind the wheel. STARKS gets in the passenger side. The pickup truck takes off in reverse down the street high speed. *

- 134 EXT. JUNCTION, STOP SIGN - NIGHT 134
 At the end of the next block, the mustang stops at the corner.
- 135 EXT. INTERSECTION - NIGHT 135
 A block behind, the pick-up truck spins into forward drive accelerating down the next block.
- 136 INT. MUSTANG - NIGHT 136
 GINGERBREAD adjusts the rear view mirror seeing the pickup truck closing in from behind. *
- 137 I/E. PICK-UP TRUCK - NIGHT 137
 JESSICA and STARKS fire their weapons outside the driver and passenger windows. *
- 138 EXT. MUSTANG REAR END - NIGHT 138
 Piercing rounds completely shatter the back window with bullet holes. The Mustang speeds away.
- 139 EXT. NEXT BLOCK - NIGHT 139
 The Mustang veers onto the sidewalk. The pickup truck jumps on the curb closing in on the chase.
- 140 EXT. NEXT BLOCK 2 - NIGHT 140
 The Mustang makes a sharp turn jumping back on the street side, fishtails around the corner and accelerates down the street. *
 The pick-up truck ramps the uphill lawn of the corner house, bouncing against the parked SUV's on the opposite side of the curb.
- 141 EXT. ALLEY - NIGHT 141
 The muscle car slides to a stop. GINGERBREAD exits to the rear of the car aiming the AK-47 assault rifle. *
 The pick-up truck stops several feet back.

142 INT. PICK UP TRUCK - NIGHT 142

JESSICA
(yelling)
Get down!

JESSICA and STARKS crouch down behind the dashboard. *

GINGERBREAD unloads a full clip of ammo into the truck's front end. The body suffers heavy damage covered with bullet holes shattering the front windshield. The front tires are blown out. The hood flies open as the engine explodes into a cloud of black smoke. *

JESSICA and STARKS exit the truck using the doors as shields firing back. *

GINGERBREAD takes off running through a back yard, followed by JESSICA on foot. *

MONTAGE

The chase leads through the various backyards of residential homes.

143 EXT. FISCHER RESIDENCE, BACK YARD - NIGHT 143

GINGERBREAD climbs over a chain-link fence running between the trees through the backyard. JESSICA runs up to the fence and sees GINGERBREAD entering the house through the back door. *

JESSICA climbs over, takes out her weapon maneuvering around the trees and across the clearing of grass. *

144 EXT. FISCHER RESIDENCE, PATIO - NIGHT 144

JESSICA cautiously runs up to the three bodies lying on the ground in a massive pool of blood. She stares at the words on the concrete written in blood, "IN THE NAME OF GOTH." She moves along the side of the house up to the back-door. She shines the flashlight inside seeing the heavy bloodstains on the stairs and walls. *

The upstairs back door is wide open. *

145 INT. FISCHER RESIDENCE, KITCHEN - NIGHT 145

JESSICA walks through the opened doorway holding her weapon and flashlight sweeping through the dark kitchen. *

The back door closes in silence. *

JESSICA stops, hearing a dripping noise. She spins aiming her weapon and flashlight at the door gasping in horror. *

REBECCA's body hangs above a pool of blood. The handle from the large Bowie knife extends from between her crossed eyes covered in blood. Above her head are her severed fingers stapled to the door forming the word "GINGERBREAD." *

JESSICA backs away and moves towards the party room. *

147 INT. FISCHER RESIDENCE, PARTY ROOM - NIGHT

147

JESSICA stares at the massacre of dead bodies scattered across the floor. *

JESSICA
(whispering)
Oh Jesus. *

Blood drips down on the side of JESSICA's face. She wipes her cheek, shining the light up on the ceiling. *

The body of SARAH WILLIS (30's) bleeding from a deep laceration wound on the side of her skull. Her eyes are extracted from her eye sockets. Her extremities have puncture wounds on her wrists and ankles, nailed to the ceiling crucified.

Above Sarah's body in blood reads: "The twisted rule the wicked."

148 INT. SHERIFF'S STATION, OFFICE FLOOR - NIGHT

148

JESSICA is sitting on the desk with her head hung low rubbing her temples with her fingertips. Her eyes are closed tight showing the signs of stress on her face. *

STARKS walks up and gives JESSICA a cup of coffee. *

STARKS
Here... *

Smiling gingerly, JESSICA takes the cup. *

JESSICA
Any whiskey? *

STARKS smiles back and sits on the desk across from JESSICA. *

STARKS

Sorry, just cream and sugar.

The Sheriff's office door flies open. Deputies depart from the office.

PATRICK exits the office walking up to the agents.

PATRICK

We got a serious problem. The Mustang Tyrone Henry was driving belongs to Monica.

All the phones on the office floor ring at same time.

JESSICA, STARKS and PATRICK stare at the phones. After a few seconds, the phones stop ringing except for the one in front of PATRICK.

DESK

PATRICK hesitates, then picks up the receiver.

NANA (V.O.)

I want you to know that I'm going to fuck you up with extreme prejudice pig.

PATRICK's eyes flare open turning to the agents. He motions his finger at the receiver pressing the speaker button on the phone, setting the receiver down on the desk.

NANA (V.O.) (CONT'D)

But before you die, I want the Agents to know that I'm gonna kill more people in the most brutal way imaginable.

JESSICA

And then what? Disappear for another twenty years? I'm sorry to disappoint you Tyrone but that's not going to happen. It ends tonight, dead or alive, it's your choice.

GINGERBREAD breathes heavily through the speaker phone.

NANA (V.O.)

No princess, it's just the beginning for you. You see a lot has change over the span of two decades. I've changed

for the better, something you'll learn to appreciate. Back then you white devils treated me like a sexually transmitted disease, an outcast. Now who's laughing Jessica? Your turn will come in a painful lesson about the meaning of true love.

*

JESSICA

*

You will lose Tyrone. I guarantee it.

NANA (V.O.)

(laughs)

Can you guarantee the life of a woman who's flesh is going to melt from her bones like hot butter?

A hysterical young woman's voice screams in the background.

NANA (V.O.) (CONT'D)

Remember princess, every beginning has a tragic ending, that much I can guarantee!

The phone call is disconnected.

149 EXT. MAYOR'S MANSION - NIGHT

149

GINGERBREAD carries a body inside a body bag over his shoulders walking along the front entrance of the estate, passing the ground flood lights. He enters the security code on the mounted key pad unlocking the doors, enters and closes the doors behind him.

*

*

*

150 EXT. MAYOR'S MANSION, DRIVE WAY - NIGHT

150

A Black Cadillac Expedition drives through the security gates, parks in front of the main entrance.

*

JORDAN now in his (60's), exits the driver's side of the vehicle with his wife EMILY JORDAN (40's). JORDAN walks to the passenger side of the SUV next to EMILY wrapping his arms around her waist.

*

*

*

JORDAN

*

(to EMILY)

*

You see, there's nothing to worry about. Everything is taken care of, trust me.

JORDAN kisses EMILY on the lips. She leans against his chest

*

wrapping her arms around his waist walking up to the front doors. JORDAN enters the security code on the key pad unlocking the doors. The couple enter closing the doors behind them. *

151 INT. MAYOR'S MANSION, LIVING ROOM - NIGHT 151

The lights are on. After a few moments, EMILY screams hysterically. *

153 INT. PATROL CAR - NIGHT 153

PATRICK is driving. JESSICA is in the front passenger seat. STARKS is in the back seat between them. He leans into PATRICK's ear. *

STARKS *

I think it`s time for you to tell me what I need to know sheriff. Tyrone Henry didn't come back just to kill a few more people. These murders were nothing but a diversion. You know what he's after. Take me to it before he finds it and disappears again. *

PATRICK glances at STARKS through the rear view mirror. *

PATRICK *

I don't know what the hell your taking about!

STARKS shoves the barrel of his weapon in the back of PATRICK's neck. *

STARKS *

Let's try this one more time sheriff.

JESSICA *

(to STARKS) *

What the hell you're doing?

STARKS *

(to JESSICA) *

You have your orders Agent Pierce, I have mine.

(to PATRICK) *

I'm not going to ask again.

PATRICK looks at JESSICA. *

PATRICK

I'm sorry JESSICA. I didn't turn out
to be the man you once knew.

154 INT. STOCKROOM - DAY - FLASHBACK

Taking inventory in the cooler, ROLLINS HENRY (30's), good
looking, clean cut and wearing glasses is doing a beer count.

PATRICK (V.O.)

Twenty year ago, Rollins Clark worked
for Jordan as club manager at Dixie
Chicks. After earning his trust,
Jarvis promoted Rollins to handle some
of his more confidential affairs.

Mayor JARVIS, greets ROLLINS with a firm hand shake and a
smile, giving ROLLINS a government file marked "CLASSIFIED."

JORDAN

Now, I'm trusting you'll keep this on
the down low between us right? It's
best we keep town business to
ourselves.

From the breast pocket of his blazer, he gives ROLLINS a
smaller envelope. ROLLINS examines the currency of ten
thousand dollars in one hundred dollar bills. At first,
ROLLINS appears reluctant in accepting the money.

ROLLINS

I - I don't know about this Mayor.
What you're asking me to do sounds
illegal. I mean, I don't want any
problem with the feds.

JORDAN

You have nothing to worry about. I
just need you to be at the lab making
sure those chemical containers are
disposed of properly.

ROLLINS shakes JORDAN'S hand again.

155 EXT. MATRIX LABORATORIES - DAY

Close up on JORDAN given a certified check in the amount of
fifty million dollars by a BUSINESS MAN (50's) carrying a
black briefcase.

- PATRICK (V.O.) *
 Matrix laboratories, a contracted
 pharmaceutical company receives
 federal funding to develop a series of
 test drugs that would be used to fight
 against terrorism.
- 156 INT. LABORATORY - DAY 156
 A group of SCIENTISTS (40's to 50's) are running tests,
 ejecting drugs into rodents.
- 157 INT. SECURITY WINDOW - DAY 157
 ROLLINS in the uniform of an security guard scans the ID
 badges of scientists and lab personnel entering the facility. *
 He signs for the delivery of various equipment and supplies.
- PATRICK (V.O.) *
 ROLLINS was in charge of security and *
 certain daily operations.
- 158 INT. STRIP CLUB - DAY 158
 JORDAN gives C.J. a small box of experimental serum with a *
 cash envelope.
- JORDAN *
 Make sure you get this to the
 pharmacist, just in time to be
 administered as the flu vaccination
 that starts tomorrow morning.
- C.J. opens the box examining the bottled drug labeled "DEVILS
 BREATHE." *
- PATRICK (V.O.) *
 It was a perfect operation until *
 JORDAN started using the drug for his *
 personal gain.
- 159 EXT. FREEWAY - DAY 159
 A mindless RESIDENT (40's) walks in the middle lane of
 oncoming traffic, nearly being hit by swerving vehicles
 blowing their horns causing multiple accidents.
- 160 EXT. STREET, DEAD END - DAY 160
 A speeding vehicle drives through the guard rail and jumps

the cliff, crashing at the bottom of the rocks, bursting in flames.

- 161 INT. LIVING ROOM - DAY 161
- With a blank expression, an ELDERLY MAN (70's) sits in his recliner chair staring at the wall. *
- PATRICK (V.O.) *
- The early stages of the drug wasn't safe to be used on people. The side effects gave people permanent memory loss. JARVIS was using the drug to control the people of Covington. *
- That's how he remained mayor for years.
- 162 INT. LIVING ROOM - DAY 162
- News reporter TINA RUSH interviews several VICTIMS (30's to 40's) who claim to have been injected with the drug showing their needle tracks in their arms. *
- PATRICK (V.O.) *
- Tina rush got involved when she received phone calls of people suffering from memory loss she knew were injected with the drug. *
- 163 INT. NEWS VAN - DAY 163
- TINA tapes a wired microphone to ROLLIN`S chest and gives him a hand held camera. *
- PATRICK (V.O.) *
- She convinced Rollins to go undercover to get dirt on Jarvis. *
- 164 INT. LABORATORY - NIGHT 164
- Dressed in all black, ROLLINS steals various vials, takes pictures of top secret files, steals floppy disks from computer terminals and confiscates surveillance tapes. *
- 165 INT. CLOSET - CONFERENCE ROOM 165 *
- ROLLINS secretly records a top secret meeting of SCIENTISTS (40's to 50's) and GOVERNMENT OFFICIALS (40's to 50's) *

166 INT. BROTHEL HOUSE, BEDROOM - NIGHT 166

TONYA is tied down to the bed. C.J. injects her with the drug. She struggles. A group of CUSTOMERS (30's) enter the room. *

PATRICK (V.O.) *

That's when ROLLINS made the worst mistake of his life. *

167 INT. MAYOR'S MANSION, OFFICE - NIGHT 167

With a smirk on his face, JARVIS tosses the incriminating photos back at ROLLINS. Immediately, ROLLINS leaves. JORDAN makes a phone call. *

PATRICK (V.O.) *

ROLLINS threatened to black mail JARVIS after he found out what happened to Tonya. He threatened to go public if JORDAN didn't pay him five million dollars. *

168 EXT. MOTEL - NIGHT 168

ROLLINS carries a suitcase and leads TONYA and GINGERBREAD to a room. In an unmarked vehicle, PATRICK, dressed in plain clothes, spies on the family with a pair of binoculars. *

PATRICK (V.O.) *

I was paid extra to keep tabs on the family. They were planning on leaving town. *

169 EXT. BARN HOUSE - NIGHT 169

A sedan pulls up parking next to JORDAN'S sports car. ROLLINS gets out and enters the barn. *

170 EXT. BARN HOUSE - DAY 170

Multiple squad cars are parked out front with the barn doors open.

171 INT. BARN HOUSE - DAY 171

ROLLINS' nude burned body hangs from a noose wrapped around his neck. *

172 INT. MOTEL ROOM - NIGHT 172

DEPUTIES search the hotel room with JORDAN standing in the doorway looking on. *

JORDAN *

I don't give a damn if you tear this room apart! I want that evidence found!

173 INT. MAYOR'S MANSION, OFFICE - DAY 173

JORDAN looks through his mail when he sees a disturbing envelope marked "GINGERBREAD'S REVENGE" in blood with an empty drug vial tapped to it. *

PATRICK (V.O.) *

That was the first of many death threats aimed at JARVIS that could expose his involvement but more importantly, Project Devil's Breath. *

174 EXT. MATRIX LABORATORIES - DAY 174

A crew of hired MOVERS (20's) are loading various sized equipment on flat bed trucks with equipment

175 EXT. RIVER FRONT - NIGHT 175

WORK CREWS (30's) are dumping barrels of hazardous chemicals in the river. *

176 EXT. MATRIX TECHNOLOGIES - NIGHT 176

The ranch compound is set on fire.

177 EXT. FREEWAY - DAY 177

A fleet of semi-trucks drive out of town.

PATRICK (V.O.) *

The project was shut down and moved to a undisclosed location.

END OF FLASHBACK

178 EXT. THE MAYOR'S MANSION, DRIVE WAY - NIGHT 178

A patrol car parks behind an SUV. Immediately, Deputies MARCUS YOUNG (30's) and MONA CARLSON (30's) exit the squad car running up to the front entrance of the estate. *

The front doors fly open. A scared JORDAN and EMILY exit.
EMILY is a crying mess.

EMILY
(to JORDAN)

Oh my God, Louise! What kind of
monster would do this to her!? There's
blood everywhere, Jarvis! What the
hell is going on?

JORDAN turns to his wife grabbing her arms with both hands.

JORDAN (CONT'D)
Just get in the fucking car and shut
up!
(to Deputy Young)
Take her!

Deputy YOUNG escorts EMILY away. An angry JORDAN steps into
Deputy CARLSON'S face, grabbing his shirt.

JORDAN (CONT'D) (CONT'D)
Where in the hell is Sheriff Patrick!?
He left me a fucking message that
Tyrone Henry is dead. <BEAT> I come
home to find my house-keeper dead in
my living room!

DEPUTY CARLSON
Sheriff Patrick instructed me to take
you and your wife to a safe house
until your daughter is found.

JORDAN
Monica? He's got my baby girl!?

JORDAN's cell phone rings. He answers.

THUNDER ECHOES.

JORDAN (CONT'D)
Oh God, he's inside! That sick mother
fucker is inside my house!

DRIVE WAY

From behind, a dark blue muscle car with tinted windows turns
into the driveway parking next to the patrol car. The doors
open, two male HENCHMEN (30's) wearing all black exit the
vehicle and runs over JORDAN.

HENCHMAN #1

We got your message.

JORDAN

That bastard is inside and he's
kidnapped Monica. Make the
motherfucker talk, what ever it takes
until she's found. Then burn his black
ass to ashes!

HENCHMAN #2

We'll take care of it.

JORDAN

(to CARLSON)

We gotta find my daughter now!

JORDAN and Deputy CARLSON run to the patrol car and get in.

Henchman #1 and #2 pull out their firearms, run up to the
front entrance of the estate and enter.

The patrol car backs out of the driveway and drives away.

The Sheriff's patrol car pulls into the driveway parking
behind the SUV.

179 INT. PATROL CRUISER - NIGHT

179

PATRICK

Oh Jesus no! JORDAN! What the hell are
you doing here!?

JESSICA, STARKS, and PATRICK exit the squad car with their
weapons drawn, running up to the opened doors of the estate.

JESSICA

Talk to me, sheriff!

PATRICK

Something went wrong, damn it! Jarvis
wasn't supposed to come out of hiding
until I made contact with him.

STARKS

Tyrone wanted us to come here.

180 INT. MAYOR'S MANSION, FOYER - NIGHT

180

The flashlights shine on the gruesome nude body of the
HOUSEKEEPER (50's). Her dissolved body is liquefied from the

face, torso, and upper extremities saturated in a pool of sulfuric acid and blood across the floor.

181 INT. MAYOR'S MANSION, CORRIDOR - NIGHT 181

The bodies of the Henchman #1 and #2 are face down in a massive pool of blood.

JESSICA shines the light down on a blood trail leading down the corridor. *

182 INT. MAYOR'S MANSION, LIBRARY - NIGHT 182

The blood trail stops at the closed double doors. JESSICA, STARKS and PATRICK stand a few feet back. Smoke is filtering from underneath the doors. *

JESSICA *

There's something burning inside!

STARKS and PATRICK run up to each side of the doors, grabbing the doorknobs. JESSICA takes position, aiming her weapon at the door. She signals go. *

PATRICK and STARKS kick the doors open. *

183 INT. MAYOR'S MANSION, LIBRARY - NIGHT 183

The nude body of the Mayor's Daughter, MONICA JORDAN, unrecognizable, engulfed in flames, hanging helplessly from a long chain wrapped around her neck like a chandelier. The flesh burns off into flakes of fire falling to the floor forming the word "SHERIFF."

A younger picture of PATRICK burns on the floor in the center of the flames. PATRICK stumbles backward, falls down to the ground and stares at his burning picture. *

JESSICA and STARKS enter the library with a long curtain. They wrap it around Monica's scorched body, smothering the flames. *

JESSICA looks at Monica's badly burned face, noticing an eyebrow ring piercing above the right eye. She reaches inside her coat pocket, pulling out a pair of tweezers and removing the jewelry from her face. *

Shining the flashlight to examine the jewelry, JESSICA recognizes the end piece of the piercing shaped like the head of a penis. *

JESSICA

Oh my God!

JESSICA looks at the burned face for a few seconds, turning to PATRICK.

JESSICA (CONT'D)

It's the Mayor's daughter, Monica Jordan.

STARKS

Shit. He's got JORDAN and his wife.

184 INT. MAYOR'S MANSION, LIBRARY FOYER - NIGHT

184

PATRICK strides through the foyer. STARKS runs up to PATRICK.

STARKS

Where in the hell do you think your going?

STARKS grabs PATRICK's arm, turning him around. PATRICK points his weapon in STARKS'S face.

JESSICA runs up to STARKS and reaches for her sidearm.

PATRICK

Do it JESSICA and I'll put a hole in your partner's face!

PATRICK steps back, aiming his weapon at both agents. JESSICA moves her hand away from the side holster.

PATRICK (CONT'D)

Now get the fuck back!

JESSICA (CALMLY)

Dan, this isn't helping us. We still have a killer running loose.

PATRICK points his weapon back at JESSICA.

PATRICK

No shit Sherlock! Did you happen to see the name that was burning in flames? IT WAS MINE!

Slowly, JESSICA approaches PATRICK.

JESSICA

It's only a matter of time before we

catch him, Dan. We need to stick together on this.

PATRICK breaks down crying. *

PATRICK *

I'm through with all of this!
Everything! I can't do this shit anymore!

STARKS *

Everything like what?

PATRICK aims his weapon back at STARKS. *

PATRICK *

Jordan knew Tyrone was coming back! He knew Tyrone was coming to kill us and expose the project! Twenty years ago, after the murder charges against Tyrone were dropped, the government ordered Jordan to destroy everything relating to Devil's Breath. But Jordan continued making the drug and selling it on the black market. He was going to make billions of dollars selling it to our foreign enemies. *

STARKS *

Where does he keep the drug?

PATRICK *

Inside a safe in the library. Everything regarding the project is in there, including the book.

STARKS *

Just give me the combination and we can end this.

PATRICK *

I suggest you find Jordan before Tyrone does, because I don't have it!
(to JESSICA) *

Like I said, I'm not the man you thought I was. *

Thunderous rain showers pound the dark abandoned road.

A lone patrol car is speeding along the road. *

186 INT. PATROL CAR - NIGHT 186

JORDAN and EMILY are in the back seat. Deputy YOUNG is driving. DEPUTY CARLSON is in the front passenger seat. *

JORDAN is on his cell phone rocking back and forth. EMILY is crying. *

JORDAN *

Come on Monica, pick up the damn phone! Please Jesus, don't let anything happen to my princess. I swear, that motherfucker is going to pay if he touches her.

EMILY turns to JORDAN. *

EMILY *

If anything has happened to my baby, I'm holding you responsible, you son of a bitch! This is all your fault trying to play God with peoples lives! You're going to get our daughter killed you bastard!

JORDAN slaps EMILY across the face. *

JORDAN (CONT'D) *

SHUT THE FUCK UP!

EMILY moves away from JORDAN, covering her face with her hands, crying out loud. *

Deputy YOUNG glares at JORDAN through the rear view mirror. *

DEPUTY YOUNG

I guess that makes you feel like a real man, huh?

Deputy CARLSON points her finger in Deputy YOUNG`S face. *

DEPUTY CARLSON *

You secure your mouth, deputy!

With a smirk on his face, JORDAN raises his eyebrows and leans his face up to the safety grill. *

Deputy CARLSON turns back to JORDAN. *

DEPUTY CARLSON (CONT'D) *
 Mayor, I apologize...

JORDAN motions his hand at Deputy CARLSON to remain quiet. *

JORDAN (CONT'D) *
 You're damn lucky I don't make you
 pull over so I can slap the black off
 your ass, boy! So do yourself a favor
 and shut the fuck up before I take off
 my belt, pull down your britches, and
 have a flash back of the good o' days
 with a nigger cop!

JORDAN gives off a cocky smile. *

Deputy YOUNG grips the steering wheel and turns off the
 police siren and emergency lights. *

DEPUTY CARLSON *
 What the hell do you think you're
 doing?
 (to JORDAN) *
 Your honor, I will personally see to
 it that Deputy Young faces
 disciplinary actions for his behavior.

Deputy YOUNG pulls out his firearm from his side holster and
 shoots Deputy CARLSON in the head through the temple. The
 bullet exits out of the passenger window, shattering it on
 impact. The blood, brain matter and skull fragments splatter
 across the front seat, windshield and dashboard. *

EMILY screams hysterically and grabs JORDAN's arm. He braces
 his body against the backseat, trembling in horror. *

The body of Deputy CARLSON's body hangs, leaning against the
 cross strap of the seat belt motionless. The flow of blood
 exits from the bullet wound with her eyes open. *

JORDAN is in shock. *

JORDAN *
 Oh my God! You're working with Tyrone
 Henry! STOP THE CAR! STOP THE FUCKING
 CAR!

In desperation JORDAN tries opening the locked window and
 door. *

EMILY
 (to JORDAN)
 OPEN THE FUCKING DOOR!

JORDAN pounds his fists on the window. EMILY stops crying, staring away in a catatonic state, her body trembling in shock.

Deputy YOUNG accelerates the squad car (Close up of over 100 mph on the speedometer.)

DEPUTY YOUNG
 (shouting)
 You pimped Tonya Henry out to every swing dick in Covington! You made her your personal whore you murderous bastard! I was in love with her before Rollins came into the picture! I was suppose to marry her and you took that away from me! Now its your turn to pay you racist piece of shit!

187 EXT. INTERSECTION - NIGHT

The patrol car runs a stop sign. A black armored truck with tinted windows slams into the driver`s side of the squad car, flipping it over multiple times across the road until it slides to a full stop upside down.

188 INT. PATROL CAR - NIGHT

JORDAN and EMILY are unconscious with various cuts and bruises on their faces.

A bullet is fired through the driver side window shooting Deputy YOUNG in the head. The armored truck pulls up alongside the wrecked patrol car.

GINGERBREAD exits. He walks up to the back passenger door, kicking out the window.

190 INT. PATRICK RESIDENCE, LIVING ROOM - NIGHT

BECKY (40's), sits on a recliner drinking Jack and Coke from a glass. She's intoxicated, watching TV with her legs crossed, shaking impatiently, flipping through the channels with the remote in hand.

191 EXT. PATRICK RESIDENCE, DRIVEWAY - NIGHT

PATRICK's patrol car skids into the driveway stopping

abruptly. He exits the squad car and runs up to the side door of the house. *
*

192 INT. PATRICK RESIDENCE, LIVING ROOM - NIGHT 192

PATRICK walks through the living room up to the front closet, opens the door and grabs a military duffel bag from the floor. BECKY jumps up from the recliner walks up to PATRICK from behind with her drink in her hand. *
*
*

BECKY *

Where the fuck you've been? It's two o'clock in the fucking morning and you're now just waltzing your sorry ass in here like you own the fucking place! Who the fuck do you think you are?

PATRICK turns, pointing his finger in her face. *

PATRICK *

Back the fuck off BITCH!

PATRICK exits the room. *

193 INT. PATRICK RESIDENCE, BEDROOM - NIGHT 193

PATRICK enters the bedroom. BECKY charges after him. *

BECKY *

Who is she, Dan? Who's the bitch that's got all your attention?

PATRICK pulls open the dresser drawers, takes out his clothes and shoves them inside the duffel bag. *
*

BECKY (CONT'D) *

Answer me when I'm talking to you, you sorry ass! What's the name of the bitch you're fucking?

PATRICK moves past BECKY ignoring her. *

194 INT. PATRICK RESIDENCE, BATHROOM - NIGHT 194

PATRICK enters the bathroom, carrying his duffel bag over his shoulder. BECKY stands in the doorway and takes a sip from her glass. *
*

BECKY *

Is it somebody I know? Yeah, it is.

You're a worthless piece of shit
motherfucker! Go run to your whore! I
don't need you!

PATRICK loads his bag with person hygiene items. *

BECKY (CONT'D) *

Yeah that's right! Pack your shit and
get the fuck out! I don't need a sorry
ass man with no fucking backbone in my
life! GET THE FUCK OUT!

BECKY takes a sip from her drink. *

PATRICK exits the bathroom. *

195 INT. PATRICK RESIDENCE, BEDROOM - NIGHT

195

BECKY spits in PATRICK's face. She laughs out loud. PATRICK
turns around, aiming his firearm in BECKY's face. She stops
laughing. *

BECKY *

You ain't got the balls, motherfucker.

PATRICK pulls the trigger of his revolver. The bullet splits
a large hole through BECKY's chin. She falls on the bed,
bouncing off, down to the floor on her back bleeding to
death. *

PATRICK stands over BECKY's body, shooting her in the head
for good measure. BECKY dies staring directly into his eyes. *

PATRICK grabs the duffel bag, exiting the bedroom. Suddenly, *

BLACK

A loud THUD, a body falls to the floor.

The telephone is ringing, the answering machine picks up.

BECKY (V.O.) (CONT'D) *

Hi, Becky and Dan aren't home at the
moment, so you know what to do. *

The answering machine beeps. GINGERBREAD is breathing through
the speaker phone laughing. *

NANA (V.O.) *

You're a lucky woman BECKY. I was
going to make you taste your own blood *

rising up through your throat.

GINGERBREAD's yelling out. *

NANA (V.O.) (CONT'D)
 I WANTED YOU TO SCREAM LIKE THE LOST
 SOULS IN HELL! SQUEAL LIKE A FILTHY
 PIG BEGGING TO BE SPARED! THEN
 SLAUGHTER YOU LIKE MINDLESS CATTLE
 WITH NO FUCKING CLUE!

GINGERBREAD is silent for a second speaking in a calmer tone. *

NANA (V.O.) (CONT'D)
 But that's fine, Becky. Consider
 yourself lucky. As for Dan, the
 suffering will be ten fold! *

GINGERBREAD disconnects the call. In the background, the
 front door opens then slams shut. *

197 INT. SUV - NIGHT

197

The Cadillac SUV bounces the narrow dirt trail in high
 pursuit. JESSICA is driving. STARKS sits beside her. *

JESSICA
 There's an old barn house down the
 road close to where Sheriff PATRICK
 lives. Tyrone said something about the
 beginning will lead to the end. *

STARKS
 So it begins where Tyrone's father was
 murdered twenty years ago. *

JESSICA
 It would also be the one place I would
 hide out to avoid being seen by
 anyone. *

The high beams of an oncoming black Hummer blinds JESSICA.
 She shields her eyes. *

JESSICA (CONT'D)
 Hold on! *

The Hummer zooms by splashing mud on the SUV's windshield.
 JESSICA struggles, swerving off road and down into a murky
 ditch. *

198 EXT. BACK WOODS - NIGHT 198

JESSICA jumps out, runs up the muddy embankment and aims her weapon at the back of the moving Hummer disappearing in the dark. *

STARKS stands next JESSICA. *

JESSICA *

Son of a bitch! It was him!

STARKS shines his flashlight in the opposite direction seeing the outline of an old barn house behind some trees at the end of the road. *

199 I/E. SUV - NIGHT 199

JESSICA shifts gears between reverse and forward. The tires spin in the muddy waters of the ditch. *

201 EXT. BARN HOUSE - NIGHT 201

STARKS walks up to the barn house, shines his flashlight around and draws his weapon. He squeezes his body between the opening gap of the large wooden doors. *

202 INT. BARN - NIGHT 202

STARKS moves along, shining the light around. He covers his nose with his sleeve. He stops next to a closed door with a light glaring out from the bottom. He turns the doorknob slowly. The door is whipped open slamming back against the wall. *

203 INT. BARN ROOM - NIGHT 203 *

STARKS walks past a portable floor lamp over to a wooden table consisting of high tech surveillance equipment: digital camera, night vision binocular and goggles, GPS vehicle tracker, phone scanners, voice changer and a portable battery generator. He picks up a discarded cell phone, paging through the call log. The name of TINA RUSH shows as the last call entry. He pockets the cell phone. JESSICA enters the room with her weapon drawn. *

STARKS *

Like I said, calculating and very organized.

JESSICA examines the equipment. *

JESSICA

This explains how Tyrone has been one
step ahead of us.

STARKS picks up a group of photos from a second table.

STARKS

Make that two steps, look.

STARKS hands the photos to JESSICA who stares at a photo of
herself running with the football in a game.

STARKS (CONT'D)

When was this taken?

JESSICA looks at STARKS.

JESSICA

The other day at a charity football
game.

JESSICA thumbs through the various game photos of herself.

JESSICA (CONT'D)

He's been watching me the entire time.

STARKS unzips GINGERBREAD's military duffel bag, dumping out
the contents of canned foods, water and medical supplies on
the camouflage cot. He picks up a folded piece of
construction paper.

He turns to JESSICA holding out the piece of paper.

STARKS

Does this mean anything?

JESSICA takes the paper.

The title page is `The GINGERBREAD Massacre`. Under the title
is a well drawn theater stage surrounded by flames. The high
school head shot of NICHOLS GRANT is attached to a stick
figure body tied to a chair in the center of the flames. At
the bottom of the page are two stick figures of a boy and
girl surrounded by black hearts.

JESSICA realizes what the message means.

JESSICA

Shit! He's going to kill my ex
boyfriend Nicholas Grant.

(to Agent STARKS)

He's going to set him on fire!

206 INT WASHINGTON HIGH SCHOOL MAINTENANCE SHOP - NIGHT

206 *

PATRICK moves his head slowly as he comes to. His eyes blink, staring directly into the blinding light of the high-power floor lamp positioned in front of him. *

He is stripped down to his underwear and struggling to breathe from his bloodied nose. His wrists, stomach and ankles are heavily taped to the chair. His lips are glued together. *

GINGERBREAD walks into view and stands behind the floor lamp. He grabs a mallet from the work table and bends down on his knees in front of PATRICK's feet. *

PATRICK mumbles with his eyes closed. *

NANA (V.O.)

Let me know if this hurts.

GINGERBREAD repeatedly pounds PATRICK's toes with the iron mallet. PATRICK screams and dig his fingers deep into the hand rest of the chair. *

GINGERBREAD stops, stands over PATRICK who weeps. He throws the mallet back on the table grabs a hand held torch, turns it on and adjusts the neon blue flame. Covered in sweat, PATRICK stares helplessly at the torch, mumbling at GINGERBREAD. GINGERBREAD holds the torch against PATRICK's nipple, burning his skin like melting butter. *

PATRICK screams as his flesh sizzles under the extreme heat. *

GINGERBREAD applies the flame to the opposite nipple making PATRICK screams again. *

GINGERBREAD turns the torch off, grabs the back of PATRICK's hair and shoves the hot nozzle against his glued lips. GINGERBREAD throws the torch down to the floor. Armed with a box cutter, he cuts an opening slit between PATRICK'S lips. *

PATRICK cries out. *

PATRICK *

FUCK YOU, MOTHERFUCKER! YOU SON OF A BITCH! I SWEAR TO GOD YOU BETTER MAKE SURE I'M DEAD CAUSE I'M GONNA CUT YOUR BLACK ASS INTO PIECES!

PATRICK is spun around in the chair facing the brick wall. *

GINGERBREAD stands over PATRICK holding a cordless power drill. He squeezes the trigger. PATRICK cries out for the last time. *

PATRICK (CONT'D) *

Listen to me, Tyrone! You need me! I can take you to Jordan! He murdered your mother and father! I had nothing to do with it! I swear to you, I never wanted any part of this! You got to believe me! Please Tyrone don't kill me! *

The shadow of GINGERBREAD points the long drill bit down on top of PATRICK's head, grabbing him by the back of hair with his opposite hand. *

PATRICK (CONT'D) *

GOD...! HELP ... ARGH...!

The shadow of GINGERBREAD leans against the drill, spinning the long drill bit through PATRICK's skull all the way down to the drill's chuck. *

The shadow pattern of blood shoots out from the wound onto the wall and shadows. *

207 EXT. WASHINGTON HIGH SCHOOL - NIGHT 207

4 a.m. The Black SUV jumps the side walk slamming its brakes in front of the school's main entrance.

JESSICA and STARKS exit the vehicle running up the stairs and enter the school. *

208 INT. HIGH SCHOOL, AUDITORIUM - NIGHT 208

The agents run up the open entrance with their weapons drawn. Blood on the floor reads "The Prince of Death." *

Cautiously, the agents walk along the far opposite sides of the walkway, shining their flashlights on the empty seats and aisles.

GINGERBREAD's voice speaks through the PA speakers. *

GINGERBREAD (O.S) *

That's far enough.

The agents stop. The flashlights shine up on the stage.

GINGERBREAD (O.S) (CONT'D) *
 Agent Pierce, please step up to the *
 microphone standing in the center *
 aisle.

JESSICA glances at STARKS. He shrugs, then nods in agreement. *

JESSICA walks across the aisle up to the microphone. *

JESSICA *
 Where is Nicholas? *

NANA (V.O.) *
 He's getting ready for his grand *
 finale. But don't worry JESSICA, I *
 plan on giving you a curtain call that *
 will last forever, until death do you *
 part. But the time has expired for *
 your knight in shining armor.

JESSICA *
 Take me as your hostage and let *
 Nicholas go.

NANA (V.O.) *
 In due time darling but first...

In the background, an organ plays an opera type theme.

NANA (V.O.) (CONT'D) *
 Welcome to my theater of pain. The *
 Mayor and his wife are getting ready *
 for the their final scene. It's the *
 calm before the storm. Take a seat, *
 sit back, and enjoy the show.

Suddenly, the curtain rises. The spotlight shines on the body of NICHOLAS GRANT (30's) tied to a chair, unconscious. His face is badly beaten, bloody and swollen, stripped down to his underwear with a twenty dollar bill taped to his chest. At his feet is a pile of one dollar bills.

JESSICA *
 Jesus... *
 (yelling) *
 NICHOLAS!

From backstage the floor is set on fire, burning a trail *
 across the floor to the stage.

JESSICA jumps up, pulling herself up on the ledge. STARKS runs up from behind tackling her down to the ground. *

The trail of fire spreads out into wide flames, shooting up into an inferno. The entire stage is engulfed in fire. *
Nicholas is swallowed by the blaze. *

The flames shoot out spreading to the curtains burning out of control upwards on the walls and ceiling. Black smoke fills the auditorium.

209 INT. HIGH SCHOOL, HALLWAY - NIGHT 209

JESSICA and STARKS stagger against the wall coughing repeatedly from the smoke. JESSICA pulls the fire alarm. *

210 EXT. WASHINGTON HIGH SCHOOL - NIGHT 210

JESSICA and STARKS race down the stairs up to the SUV. *

JESSICA *

I know where he's got JARVIS and his wife! *

STARKS *

Where?

JESSICA *

The strip club. Dixie Chicks!

211 INT. RESTAURANT, DINING ROOM - EARLY MORNING 211 *

TINA and COREY sit at a booth next to a window. TINA's face cringes at COREY eating a plate of fish and grits like a pig using his fingers to scoop up the fish and grits into his mouth. *

TINA *

Seriously, do you have to eat like that in public?

COREY looks up confused. *

COREY *

Like what?

TINA's cell phone rings, she picks up. *

TINA *

Tina Rush. *

TINA's expression changes. She stares at COREY who stops eating. *

TINA (CONT'D) *

Yes. Yes. I know where it is, but...

The call is disconnected. TINA ends the call. . *

TINA (CONT'D) (CONT'D) *

Holy shit, that was him again!

COREY drops his fish on the plate. *

COREY *

Who? *

TINA stands and reaches inside her purse. *

TINA *

Who do you think? Tyrone Henry, we gotta go!

COREY hesitates for a moment and wipes his hands on a napkin. *

COREY *

Look, I got a bad feeling about this.
I mean, how do we know he's not
setting us up to be killed next? *

TINA rolls her eyes and takes out some money from her purse. *

TINA *

Look, this is your one and only chance
to ride the express elevator to the
top. Are you in or out? *

COREY thinks for a moment. TINA leans in his face. *

TINA (CONT'D) *

If it makes it any easier, the last
time I checked you have a wife, four
kids and a fifth one on the way.

TINA (CONT'D) (CONT'D) *

If that's not enough motivation to
convince you, tell me how many black
camera men do you see in Georgia?

TINA slaps money down on the table and walks out of the
restaurant. COREY looks over at the news camera sitting next
to him. He picks up the camera and walks out of the *

restaurant.

212 EXT. STRIP CLUB, PARKING LOT - NIGHT

212

Dixie Tricks Strip Club

The Black SUV pulls up in the lot parking in the back of the strip club. JESSICA and STARKS exit the vehicle with their weapons out. The NEWS VAN pulls up behind them.

*
*

TINA and COREY exit the van. COREY turns the camera on. JESSICA shoves the camera back.

*
*

JESSICA

Get the fuck out of here!

*

TINA

(to STARKS)

Look, if you let us stay out here, I swear we won't try to interfere in any way. I promise. Please!

*
*

JESSICA

Have you lost your fucking mind?
You're going to get yourself killed!

*

STARKS

No, let them stay. This works out better this way.

*

JESSICA

(to STARKS)

What?

*
*

STARKS runs around to the front entrance of the building. JESSICA follows.

*
*

213 EXT. STRIP CLUB, FRONT ENTRANCE - NIGHT

213

The front door is wide open.

STARKS

(to JESSICA)

Ready?

*
*

JESSICA

Yep...

*

JESSICA and STARKS enter inside.

*

214 INT. STRIP CLUB, THE GOLD MINE AREA - NIGHT 214

The main floor lighting is dimmed. Cautiously, JESSICA and STARKS walk past several individual dancing stages. *

They split up. JESSICA walks up the stairs. *

215 INT. V.I.P LOUNGE - NIGHT 215

JESSICA walks beside the bar looking in all directions. *

JORDAN and EMILY are chained to the strip poles with muffled screams at JESSICA through tied mouth gags. JESSICA aims her weapon at the stage. *

JESSICA *

F.B.I.!

JESSICA runs up to the stage, pointing her weapon. She unties the gag around JORDAN's mouth. *

JORDAN *

There's a bomb strapped to the pole behind my wife! You gotta hurry up and get us out!

A trap door opens. GINGERBREAD climbs out unnoticed. *

JESSICA grabs the padlock behind JORDAN's back. *

JESSICA *

I'll get you and your wife out! I have to shoot the lock off first! Hold still!

JESSICA stands, ready to shoot. From behind, GINGERBREAD wraps his arm around JESSICA's neck, injecting the loaded syringe of a black serum behind her ear. *

JESSICA screams and fires a single round into the ceiling. GINGERBREAD grabs hold of her wrist. *

The drug takes effect. JESSICA drops her weapon on the platform stage. Disoriented, she collapses to the floor in front of JARVIS rolling on her back. *

A speechless JORDAN stares in shock. *

JESSICA's speech is impaired calling out. *

JESSICA (CONT'D)
STARKS! Agent... dow...

GINGERBREAD bends down and leans over JESSICA's body. He strikes JESSICA several times across the face wearing a pair of brass knuckles. The entire side of JESSICA's face is slashed, bruised and swollen.

GINGERBREAD picks up JESSICA's gun.

NANA (V.O.)
Remember when I said I'll love you
till death do us part?

GINGERBREAD fires a shot into JESSICA's thigh bone. She screams in pain. GINGERBREAD circles around JESSICA's body.

NANA (V.O.) (CONT'D)
I wasn't lying about that, but
sometimes love hurts, and I need to
show you how much pain I felt over the
years, princess.

GINGERBREAD viciously kicks a helpless JESSICA several times across the face. He kicks her in the ribs.

JESSICA gasps for air as blood pours out of her mouth.

NANA (V.O.) (CONT'D)
Love comes with a painful price.

GINGERBREAD fires a second round into JESSICA's shoulder. She passes out.

JORDAN
(crying)
Tyrone please! You made your point!
She's suffered enough. Just let her
be!

GINGERBREAD aims the gun at JORDAN.

NANA (V.O.)
(to JORDAN)
That's part of the game white devil!
You should know this better than
anyone. Don't tell me you didn't feel
the same way when you beat and raped
Tonya Henry to her death.

JORDAN is overwhelmed with guilt, crying.

NANA (V.O.) (CONT'D)

(to JESSICA)

If it is meant to be, princess, I'll
be there to comfort you through the
nightmares that will torment your
dreams for years to come.

GINGERBREAD exits the V.I.P lounge through the back emergency
door.

216 INT. STRIP CLUB, STAIRWAY - NIGHT

216

An injured STARKS stumbles up the stairs in a daze, bleeding
from a nasty wound on the side of his head. He calls out.

STARKS

Agent Pierce!

JORDAN shouts.

JARVIS

GET YOUR ASS OVER HERE! WE DON'T HAVE
MUCH TIME!

STARKS sees JESSICA's body on the dance stage. He runs over
to her checking for a pulse.

JORDAN (CONT'D)

FUCK HER SHE'S DEAD! GET US OUT BEFORE
THE BOMB DETONATES! AGENT STARKS!

STARKS

I'm sorry, JESSICA.

STARKS stands behind JORDAN, shooting the lock off and
freeing him.

JORDAN moves next to EMILY, turning back to STARKS.

JORDAN

WHAT ARE YOU WAITING FOR!? HELP ME
FREE MY WIFE!

STARKS strikes JORDAN across his forehead with the butt of
his firearm, knocking him out cold.

STARKS

You and I have unfinished business to
conclude.

217 EXT. STRIP CLUB, REAR ENTRANCE - NIGHT 217

The back door swings open. In handcuffs, JORDAN is pushed outside, bleeding from a nasty head wound. *

STARKS follows from behind with his weapon aimed at him. *
Sitting on a crate, TINA jumps up and turns to COREY who *
places the camera on his shoulder. *

TINA *

Let's go!

COREY follows TINA's lead running up to STARKS with microphone in hand. *

TINA (CONT'D) *

Agent STARKS, can you tell us what *
happened inside?

STARKS walks up to COREY, shooting him in the head. His body and camera fall to the ground. TINA drops her microphone in shock, COREY's blood on her face. JORDAN is motionless, visibly shaken. STARKS fires a second round into COREY's heart. *

TINA (CONT'D) (CONT'D) *

Oh Jesus, COREY! COREY! *

TINA runs away. STARKS steps up and shoots TINA in the back of her head. She falls face first into a large puddle of mud. *

STARKS grabs JORDAN by the back of his neck and drags him over to the SUV shoving him inside the back seat and slamming the door shut. He picks up the camera, gets back inside the SUV, drives off and running over TINA's body down the dirt road. *

218 INT. STRIP CLUB, VIP LOUNGE - NIGHT 218

With tears in her eyes, EMILY JORDAN leans back against the dance pole with a blank expression. *

Close up on on timer that ticks down to two seconds. *

219 EXT. STRIP CLUB, SECOND STORY WINDOW - NIGHT 219

JESSICA leaps through the office window. The building detonates in a powerful explosion throwing JESSICA across the parking lot landing on the ground surrounded by burning debris. *

220 INT. MAYOR'S MANSION, LIBRARY - MORNING

220

SUNRISE

STARKS shoves JORDAN behind his desk, pointing his weapon with a silencer attachment at him. *

STARKS *

Open it! *

JORDAN kneels down by the safe, enters a digital three number combination. He turns the steel handle and pulls the door open. Close up of the safe. *

Inside is a large amount of money, stocks and bonds. A large tan envelope with several rolls of film, CD disks, and a container consisting of 24 serum vials on top of a large old ancient book. *

JORDAN *

(sobing) *

Please let me explain! I was planning to destroy everything. Let me talk to my brother! *

STARKS shoots JORDAN in a three round burst to the heart, bleeding out. His body collapses to the floor. STARKS moves to the safe, pulls out a folded black bag from his coat pocket. He kneels down and empties the safe. His cell phone rings as he takes out a large but old book made out of human skin with voodoo designs on the cover and placing the contents inside the bag. *

STARKS stands, zips up the bag and pulls out his cell phone from his coat pocket answering the call. *

STARKS *

Yes sir. <BEAT> I have everything.
<BEAT> That problem has been removed.
Agent Pierce is dead. <BEAT> Yes I
have the book. <BEAT> No sir, Tyrone
Henry is still at large. Do you want
me to intercept? <BEAT> Understood,
I'll be at the airport within the next
hour. *

STARKS checks the time on his watch. *

STARKS (CONT'D) *

Will do. *

221 EXT. COVINGTON GENERAL HOSPITAL - DAY 221

TITLE CARD: OCTOBER 31ST

222 INT. ICU - DAY 222

Slowly, JESSICA opens her good eye, blinks a few times
adjusting to the room lights. Her head is heavily bandaged
with gauze taped over her damaged eye. Her jaw is wired shut
and her face is badly swollen. Her shoulder sits in a sling,
her leg is heavily bandaged, elevated on top of pillows. *

Assistant Director KRUSE (50's) stands by her bedside. *

JESSICA looks at him mumbling through her wired jaw. *

JESSICA *

(mumbling) *

Where am I?

KRUSE

You're at Covington General Hospital.

JESSICA *

How did I get here? What happened?

KRUSE takes a seat next to JESSICA. *

KRUSE

What's the last thing you remember?

JESSICA *

I - I don't know. I mean - everything
seems blank or missing - I don't...

KRUSE

Do you remember anything about the
case you were on?

JESSICA *

I - can't think - don't - know...

JESSICA falls under from the medication. *

223 INT. HOSPITAL, LOBBY - DAY 223

KRUSE exits the room. Two uniformed POST GUARD officers stand
outside the room. *

Deputy Director LEBRE (50's) walks up to KRUSE. *

LEBRE

Well?

KRUSE shakes his head.

KRUSE

She doesn't remember anything.

LEBRE

And she probably never will. Lab test shows that she's been injected with a heavy drug called Scopolamine.

KRUSE

Scopolamine?

LEBRE and KRUSE walk away from the room.

LEBRE

Project Devil's Breath is an experimental drug designed to permanently erase memories. Agent Pierce was injected with a heavy dose that should have killed her. She's lucky to be alive.

KRUSE

What the hell happened in Georgia? Mayor Jarvis was found dead in his mansion. His wife was killed in a bomb explosion at a strip club where Agent Pierce was left for dead.

LEBRE

And Tyrone Henry is still at large. I know, we have nothing. The investigation is officially closed.

KRUSE is upset.

KRUSE

You can't be serious! After what JESSICA has been through, you're willing to dismiss it as if nothing happen! Hell no!...

LEBRE

Deal with it Kruse because that's exactly what we're going to do!

KRUSE sighs.

LEBRE (CONT'D)

Look at it this way, when Agent Pierce recovers, She'll go back to Italy and pretend this never happened. <BEAT> It's not my decision but I have my orders to follow, so do you.

*

KRUSE

And you're okay with that?

LEBRE

Go home Kruse there's nothing more you can do.

*

LEBRE walks away with KRUSE looking back.

*

RAZOR-X disguised as a doctor walks up to police officers showing his I.D badge. He clears protocol and enters the room.

*

224 INT. ICU ROOM - DAY

224

JESSICA is sleeping.

*

RAZOR-X walks up to the bed and lays a medical chart down next to JESSICA. He takes out a syringe from her pocket and puts it next to the chart. He disconnects the I.V line connected to JESSICA's arm.

*

*

*

*

RAZOR-X injects the drug into the line. Seconds pass.

*

He pulls out the syringe placing the plastic end piece in his mouth, reconnecting the I.V line, placing the syringe back into her pocket.

RAZOR-X

I'll see you soon.

Razor-X walks up to the door turning off the lights, exits the room.

Suddenly, JESSICA's eye snaps open.

*

225 EXT. HENRY COUNTY ROAD, MORGAN, GEORGIA - DAY

225

SUBTITLE: OCTOBER 31st, 5 p.m.

Torrential rain showers fall late afternoon. A yellow cab sits on the side of the road.

226 INT. CAB - DAY

226

GINGERBREAD is sitting behind the steering wheel, wearing the previous gear and ski mask from earlier, covered in blood. *

NANA (V.O.)

You've done well GINGERBREAD! I can hear the devils screaming in the lake of fire. Their spirits are being tortured by the children of the lost souls. You know what needs to be done to embrace closure. Kill the devil of all devils! Kill him, GINGERBREAD, and his soul becomes mine! This will connect the life line of my essence through your mind, body, and soul. *

Suddenly, GINGERBREAD grips the steering wheel grunting in excruciating pain. *

227 EXT. CAB - DAY

227

The driver door opens. GINGERBREAD staggers out falling down to his knees crawling away from the cab, stopping in the middle of the road. *

The heavy rain storm soaks his entire body.

SUDDENLY, he vomits out a pool of black ooze coming out of his nose and mouth, gagging.

The ski mask is pulled off. Long black silky hair hangs down covering her face.

From behind, Nana stands up. Her long wet hair whipped back looking up towards the sky.

Nana, tall, curvaceous young body, takes in a deep breath

Slowly, she walks back to the cab, taking off the top layers of clothing down to her white tee shirt soaked by the rain water exposing her large breasts.

Nana re-enters the cab driving away.

228 EXT. GAS STATION - NIGHT

228

HENRY COUNTY ROAD - 10 PM

Heavy rain showers continues to pour.

229 INT. PHONE BOOTH - NIGHT 229

O'BRIEN, now (60's) with grayish black shoulder length hair, a bit overweight, shivers from the cold and wet. He rubs his hands together for warmth.

230 EXT. ROADWAY - NIGHT 230

A vehicle approaches. *

O'BRIEN
Thank God!

STEVE exits the phone booth, running across the street waving his arms frantically. The vehicle drives past, splashing a large puddle of rain water in his face. O'BRIEN throws up the middle finger. *

O'BRIEN
Fuck you, motherfucker!

From behind, the high beams of a second cab stops. O'BRIEN turns around shielding his eyes from the glare. The car horn blows. *

The driver side window rolls down slightly, a sexy female voice yells out.

NANA (O.S.)
Are you going to stand there all night?

O'BRIEN runs to the back door getting in. The cab drives off. *

231 INT. CAB - NIGHT 231

O'BRIEN wipes rain water from his face and hair with his fingers, sneezing on his arm from a bad cold. *

O'BRIEN
I don't know who you are honey, but thank you! Thank you! Thank you! I'm giving you a fat tip for this!

Nana, wearing a black hooded sweat shirt with a baseball cap covering her head is armed with a .380 revolver with a silencer attachment in her lap. She speaks in a sexy voice.

NANA
Consider yourself lucky. I don't think anyone else would be crazy enough to

be out in this mess.

O'BRIEN laughs. *

O'BRIEN

Well, guess what sweetheart? I am!

O'BRIEN takes out a cigarette and lighter. Nana adjusts the rear view mirror. *

NANA

I'm sorry, but this is a smoke free cab.

O'BRIEN sniffs through his stuffy nose. *

O'BRIEN

(chuckling)

No problem, baby girl, I can wait until you drop me off.

NANA

So where to on a Halloween night?

O'BRIEN

Well, since I'm a free man with twenty million dollars to spend, take me to the first bar you see. I want to get drunk and fucked by the first woman I see tonight. And if it's not too much to ask, some fucking breakfast in the morning before I leave her ass.

O'BRIEN laughs out loud. *

NANA

What about your wife?

SUDDENLY, O'BRIEN stops laughing, his facial expression quickly changes to a puzzled look of confusion. *

O'BRIEN

My wife? Oh you mean my ex! Fuck that bitch! I'll buy a new one! She was supposed to pick me up from prison today but never showed.

NANA stares into the rear view mirror with a look of cruel intentions in mind. *

NANA

That's because Veronica is dead.
Someone chopped her fat fucking head
off.

O'BRIEN leans back, speechless, staring at Nana. *

END CREDITS.

END CREDITS MONTAGE.

232 INT. CAB - NIGHT 232

NANA drives faster. *

O'BRIEN

Motherfucker!

233 EXT. ROAD SIDE - NIGHT 233

DOLLY OUT

NANA walks back to the open car door, raises the back window
shut and smashing a Molotov Cocktail against the dashboard. *

Flames quickly spread from the front to the end of the cab.
Frantically, Steve screams with his body is on fire. *

234 EXT. ROAD SIDE - NIGHT 234

DOLLY OUT: PHOTO

A burning family picture of ROLLINS and TONYA HENRY with
Tyrone at birth. *

235 EXT. HUMMER - NIGHT 235

DOLLY OUT

The hummer drives off into the night.

236 EXT. ROAD SIDE - NIGHT 236

DOLLY OUT

In a flash, the cab explodes into a large ball of fire. A
partially eaten GINGERBREAD cookie with a smile on its face
lands on the ground smoking from the explosion. *

- 237 EXT. HOSPITAL - DAY 237
 DOLLY OUT
 Kruse leaves hospital.
- 238 EXT. TIDAL BASIN, WASHINGTON D.C. - DAY 238
 DOLLY OUT
 Oz & Razor-X sit on a bench, Oz feeding the pigeons around his feet. They are joined by STARKS. *
- 239 EXT. MATRIX LABORATORIES - NIGHT 239
 DOLLY OUT
 A crew of hired Movers load various sized equipment on flat bed trucks with equipment
- 240 EXT. RIVER FRONT - NIGHT 240
 DOLLY OUT
 Work Crews dump barrels of chemicals.
- 241 EXT. WILKINS RESIDENCE - STREET SIDE - NIGHT 241
 DOLLY OUT
 Police surround the residence, flashing police lights glimmer on the yellow police line surrounding the property.
- 242 EXT. FISCHER RESIDENCE - NIGHT 242
 DOLLY OUT
 Police surround the residence, flashing police lights glimmer on the yellow police line surrounding the property.
- 243 INT. MATRIX LABORATORIES - DAY 243
 Kruse looks on while a small FBI team investigates the empty lab.
- 244 INT. ICU - DAY 244
 DOLLY OUT
 From an empty hospital bed to an open window leading out to the parking lot.

112.

END