

"THE ANGEL FROGMEN"

FADE IN:

EXT. SMOKEY JOE'S NIGHT CLUB - NIGHT

The nightclub sits in a wealthy Philadelphia suburb.

SUPER: "BASED ON ACTUAL EVENTS"

INT. SMOKEY JOE'S NIGHT CLUB-SAME

The dimly lit interior has a light, smoky haze in the air. The place is crowded with twenty-one to twenty-five year old patrons, most holding beverages.

Most have a "preppie" or "ivy league" dress look; kackie pants, polo shirts, sundresses. The sound of contemporary music is heard in the background. People are typically huddled in small groups.

Two attractive young women are conversing with a male of the same age.

JODIE WHALEN is athletic looking with bright sharp eyes and a glowing smile.

JODIE

Do you guys want to hook up for breakfast or just meet at the shore house?

GIRL

What time is the realtor dropping off the keys?

JODIE

We're supposed to pick them up at Avalon Realty around noon.

MALE

I haven't even packed.

GIRL

I'm not sure what time I'll get on the road --I wanted to hit the mall early.

JODIE

Ok -- ok, I'll see you guys at the house around One P.M...With the keys -- and then the Windrift around Two or Three P.M.

Jodie anxiously looks around the crowd and then at her watch.

JODIE

All right guy's -- bedtime for Bonzo -- I'm out of here -- You guys hangin?

GIRL

Little bit -- maybe another thirty minutes.

MALE

Jodie, you want me to walk you out?

Jodie looks at him smiling.

JODIE

Nah -- I'm cool see you tomorrow.

Jodie then subtly exits through the thick crowd.

INT. JODIE WHALENS CAR - NIGHT

The contemporary Honda Accord goes from the on ramp of suburban route Thirty in Wayne, PA to the two-lane highway. There is a light rain falling and the highway surface is wet. The sign for Four-Seventy-Six South and numerous other signs are seen.

Jodie is switching the radio and several interior gauges are illuminated. The radio announcer is heard.

RADIO ANNOUNCER (VO)

-- KYW -- News Radio -- 1060/AM,
 News, weather -- should be a
 beautiful Memorial Day weekend,
 Philadelphia. High tomorrow,
 eighty-five, low in the sixties.
 This temperature pattern should
 hold through Monday. I'm
 meteorologist Joe Breeze -- KYW
 News time, at the beep -- 1:15.

Passing traffic and headlights reflect off of the wet pavement
 and onto Jodie's happy face.

JODIE

Excellent -- excellent weather --
 excellent weekend.

Jodie presses the radio dial and FM station number three
 appears. Classic rock n' roll music is playing. Exit number
 seven appears and Jodie puts on her turn signal. Her car
 proceeds on the off ramp. There is a car directly behind Jodie's
 following her down the off ramp.

The car bumps Jodie's car from behind. Jodie's face and a
 reflection of the trailing cars headlights are seen in her rear
 view mirror. The trailing car speeds up again. Jodie looks
 shocked.

JODIE

What the --

The car speeds up and hits Jodie's car again. Material from
 Jodie's car is heard breaking. Jodie looks into the rear view
 mirror and pulls her car over onto the shoulder of the off ramp.

JODIE

Jesus Fucking Christ!

Jodie puts her hazard lights on, engages her emergency break and
 remains angry. She opens the door and is blinded by the high
 beams of the trailing car. The other car is now parked directly
 behind Jodie's on the off ramp shoulder.

Jodie walks around the back of her car. It is smashed and the
 taillights are broken.

JODIE

No -- No -- No--

Jodie crouches down and inspects the damage to the back of her car.

The sound of the other car door opening is heard. Rain is falling across the car headlights and a figure crosses one of the headlights.

Jodie, blinded by the brightness as she looks up, begins to yell at the driver of the trailing car.

JODIE

Do you mind turning off your bright
lights?

Jodie motions as if to stand.

Both car engines are running and the radio from Jodie's car is still on.

Unexpectedly, Jodie is struck with a crow bar and knocked down onto the wet pavement. She tries to get her balance. Her hands are shaking as she clutches at the asphalt surface.

Blood steams down Jodie's' forehead and face. She is struck again as she looks up at her attacker with the expression of sheer horror. Blood is now covering her face and dripping onto the road beneath her.

Jodie opens her blood filled mouth.

JODIE

(Lips quivering)

Oh God!

The two cars with lights on are seen in the distance across a cornfield.

The leaves of the young, two-foot corn stalks sway as the crackle of lightly falling drizzle is heard on their leaves.

Jodie screams.

EXT. JOHN SULLIVAN'S HOUSE - DAY

The perimeter of Rittenhouse Square Park is lined with brick row homes. The architecture of the homes dates back to the late eighteenth century and is in spectacular condition.

INT. JOHN SULLIVAN'S HOUSE - DAY

A couple is asleep in bed. There is a digital clock next to the bed on an end table.

The clock reads Four-Thirty AM. As the radio turns on. The sound fills the room.

RADIO (VO)

-- KYW -- News radio -- 1060.

The man in bed reaches over and turns the radio off. He stands up and stretches.

JOHN SULLIVAN is in his mid forties, tall and in shape.

John puts his sweatpants, shirt and running shoes on. He walks down the narrow steps from the second floor to the first floor, and begins to stretch in the living room.

There are various pictures of John and his wife and three daughters throughout the room. One daughter is considerably older than the other two. There is a picture of John in a graduation cap and gown when he was much younger and a law school degree hanging on the wall for "John L. Sullivan".

John opens the door, walks down the steps and looks both ways. He fidgets with a Sony Walkman, pulls the earphones down and hits the play button.

EXT. RITTENHOUSE PARK - PHILADELPHIA - DAY

The sun is beginning to rise. A light hazy fog fills the air as bird's chirp in the background.

John Sullivan begins his daily run through center city Philadelphia. His run begins through Rittenhouse Square Park.

There is a vehicle following John Sullivan in the background. The late model American made sedan is a good distance away. There are no distinctive markings on the vehicle.

MONTAGE - JOHN SULLIVAN JOGGING THROUGH CENTER CITY - PHILADELPHIA

-- John Sullivan runs south from Rittenhouse Square through Old City Philadelphia.

-- He jogs past Independence Hall, Benjamin Franklin's grave and past Betsy Ross's House.

-- John Running down the Benjamin Franklin Parkway.

-- He passes the Philadelphia Cathedral, the Art Museum steps, around Ekins Oval, back through Rittenhouse Park.

-- John runs toward his center city row home and enters it.

EXT. JOHN SULLIVAN'S HOUSE, RITTENHOUSE SQUARE, PHILA - DAY

The front door to John's house opens and he walks down the steps. There are businessmen in suits going to work and children dressed in school uniforms walking past his home on the sidewalk.

An un-marked police car pulls in front of John. It is the same car that had been following him during his jog through the city.

INT. GERRY BENNETT'S UNMARKED POLICE CAR - DAY

John opens the door and sits down inside the car. GERRY BENNETT is a black man, in his early thirties, he has confident eyes and his dress is polished. He is seated behind the wheel. Both men are dressed in suits. John smiles at the driver.

JOHN

Good Morning, Detective

Bennett smiles back.

BENNETT

Good Morning, Sir.

The car moves through the streets of Philadelphia towards the headquarters of the Philadelphia police department. John has a Philadelphia inquirer newspaper with him. He pulls the paper out and begins to read it. He is focused on the paper.

JOHN

You're getting better detective --

BENNETT

Where did you nail me today, sir?

JOHN

Guess?

The younger detective has an inquisitive look on his face.

BENNETT

Independence Hall?

John shakes his head "no" and he is still reading the newspaper.

BENNETT

Cathedral?

Again John shakes his head "no". John smiles.

JOHN

The other side of Ekins oval, but you're getting much better.

A cellular phone rings. John reaches into his suit coat pocket and answers the phone.

JOHN

Sullivan.

John listens and nods his head up and down. He jesters to Bennett and then he points to the floor of the vehicle.

JOHN

Twenty-third and the river. I'm on it. E.T.A. five minutes.

Bennett acknowledges the gestures, reaches down and grabs a red emergency light to attach to the roof of his vehicle. The light is activated and Bennett increases his acceleration.

EXT. JODIE WHALEN MURDER SCENE - DAY

John and Bennett pull into a parking lot near the Schuylkill River. There are already several marked police units on the scene.

John and Bennett exit their vehicle and a uniformed officer approaches them. John shows his badge and the officer motions John to follow him.

OFFICER

This way sir.

The three men walk down a dirt path to a field opening. There are several uniformed officers congregated near some bushes. They approach the bushes.

A naked woman's body is partially hidden in the bushes. John steps forward and looks at the victim

JOHN

I want this area secured for a one hundred yard radius.

John looks over at a young man and woman in their early twenties. They are standing near mountain bicycles dressed in bicycle riding attire.

John looks back at one of the uniformed officers.

JOHN

Are they the ones that found her?

OFFICER

Yes sir.

JOHN

Take them down town and get formal statements.

John walks back to the unmarked patrol car with Gerry and a small entourage of officers. He motions to Gerry to open the trunk.

Bennett opens the trunk and takes out a box of equipment. He hands John a pair of latex gloves and then dons a pair himself. John looks at Bennett.

JOHN

Ok kid -- let's get to work

The two walk back toward the body.

EXT. PHILADELPHIA POLICE HEADQUARTERS - DAY

The unmarked police car pulls into the Philadelphia Police Headquarters outside parking lot. John and detective Bennett pull into a reserved space for "Police detectives/homicide".

They walk towards the entrance of the building. It is a large, white, circular building commonly called the "round house." Architecture is from the 1970's.

INT. PHILADELPHIA POLICE HEADQUARTERS - DAY

Officers are moving back and forth inside the Philadelphia police department building. The sound of leather shoe soles against the linoleum flooring is apparent.

Many police officers greet John with respect. Bennett is right behind John. The two men walk towards the police commissioner's office.

The office exterior is relatively spacious and built of glass partitions. There is a receptionist outside the office door. John approaches the receptionist smiling.

JOHN

Hello Margaret.

MARGARET is in her late forties and dressed conservatively.

MARGARET

Good morning John -- detective Bennett.

Both take off their coats and hang them on a coat rack near the door.

Margaret reaches toward the speakerphone located at the side of her desk. She presses the button on the speakerphone.

MARGARET

Commissioner?

A voice is heard returning through the speakerphone.

COMMISSIONER (VO)

Yeah --

MARGARET

Lieutenant Sullivan and detective
Bennett here to see you sir.

COMMISSIONER (VO)

Send them in.

INT. POLICE COMMISSIONERS OFFICE - DAY

The POLICE COMMISSIONER is a black man in his mid-fifties, of moderate height and build. He looks more like a politician than the anchor of the police force.

The commissioner looks at the clock on the wall it reads seven A.M. The door to the inside of his office opens. John and Bennett enter and close the door behind them.

JOHN

Good Morning --

The commissioner looks at John and Detective Gerry Bennett.

COMMISSIONER

-- Detectives

John and Bennett acknowledge the police commissioner. All three sit down.

COMMISSIONER

What do you have?

John hands a file over the desk to the commissioner. The commissioner accepts and then opens the File.

Inside are several eight inch by eleven-inch photographs. The commissioner picks up the first picture and gazes at it.

The picture is of a young naked woman. Her body position is face down with her upper torso extending into some shrubbery.

John begins to speak in a very professional manner.

JOHN

Yesterday's body was confirmed from dental records and markings to be Jodie Whalen...

There are additional photos and close-ups of Jodie's body at various angles. The commissioner is still studying the pictures as he begins to speak.

COMMISSIONER

The family?

SULLIVAN

Identified her last night -- she had herniation of the front and left cerebellum and her throat was slit. State Police found her vehicle on an I-four-seventy-six, South off ramp, in Delaware County at one-forty A.M. -- She was raped and sodomized.

The police commissioner puts the photographs down on his desk and looks up at Sullivan.

COMMISSIONER

Specimens?

JOHN

We're running blood and DNA. Her fingernails were positive for traces of the killers skin. She obviously fought.

COMMISSIONER

Any weapons Recovered?

JOHN

No -- We've swept the immediate area with S.O.P and dogs. The body was found thirty yards from the Schuylkill River.

COMMISSIONER

Who found the body?

JOHN

A couple of bikers out on a Memorial Day ride.

BENNETT

One stopped to piss in the bushes and found her.

COMMISSIONER

Are they suspects?

JOHN

Doubtful -- their background checks out. He's a stock trader -- she's a nurse at the University of Pennsylvania Hospital. They rent a house in Fairmont. Mid-twenties. Yuppies.

COMMISSIONER

Any probable?

JOHN

The M.O. looks real similar to the bump and rapist we had last year along the Schuylkill expressway. Only now the game has been moved to a new level by killing. -- Whalen's car is at the state police barracks on City line Avenue...same pattern, she's bumped from behind. She pulls over...bam! I'm sure Greta Hart wound up the same way.

COMMISSIONER

What do you think about the river?

JOHN

I plan to sweep it -- Thoroughly.

The commissioner looks at Sullivan with a curious look.

COMMISSIONER

Fine -- sweep the river.

JOHN

Should I call Philadelphia Marine Police, Kevin Landis -- or both?

The police commissioner is looking at an overhead picture of the crime scene.

The picture shows a parking lot where the Jodie Whalen's body was found. There is a dirt road running between the area where the body was discovered and the river.

The commissioner looks back up at John.

COMMISSIONER

Give Philadelphia Marine first shot. We're already paying for them. Besides, I don't want to hear from the Mayor, that we went outside first.

JOHN

Will do --

COMMISSIONER

If the Marine Unit is not having success -- have THEM call Kevin.

John and Bennett stand up as if to walk out of the commissioner's office. There are many pictures of the commissioner with important people and memorabilia throughout the office.

The commissioner picks up the file and begins thumbing through the pictures. He then hands the file to Bennett.

COMMISSIONER

This case is going to get a ton of media pressure -- Did you hear her father was a Delaware County cop?

BENNETT

Yes sir -- I did.

JOHN

This morning, I want Bennett to hook up with Philadelphia marine down by the river and stay there until they secure.

Detective Bennett looks at John with a serious face.

BENNETT

How about our morning cat and mouse?

John looks back smiling.

JOHN

OH, that hasn't changed.

John and Bennett both head towards the door. Bennett puts the Jodie Whalen file into his attaché'.

The police Commissioner reaches toward the speakerphone.

COMMISSIONER

Margaret?

A crackling voice is heard through the speakerphone.

MARGARET (VO)

Yes Sir.

COMMISSIONER

Send in Detective Harrison.

EXT. JODIE WHALEN CRIME SCENE - DAY

Gerry Bennett's unmarked unit pulls off of an asphalt road onto a dirt service road. The CRIME scene is near the river and under a highway underpass. Gravel crackles underneath the vehicles tires.

His car approaches the crime scene and a uniformed officer waves him in. There are several Philadelphia police personnel already on scene. Bennett parks next to Detective John Sullivan who he was following in.

There are two black trucks already on scene. Both trucks are late model fords. One is a large pickup the other one an ambulance.

The large pickup has a twenty-foot box trailer attached to it. Next to the ambulance is a sixteen-foot aluminum boat. "Pennsylvania Underwater Search and Rescue decals are bold on all vehicles.

KEVIN LANDIS is a small man dressed in black, battle dress uniform, black hat and sunglasses. He is white and late forties in age. He is in excellent physical shape. His hair is cut short and military tight.

Kevin is barking orders and giving directions. Fifteen personnel from P.U.S.R. (Pennsylvania Underwater Search and Rescue) are also dressed in B.D.U. (Battle dress uniform) uniform.

One of the personnel is harnessing up a bloodhound to a leash.

KEVIN

J.C., were going with the Super Lite.

A burly bear of a man approaches Kevin Landis. He dwarfs him by eight inches and one hundred pounds.

J.C.

Who do you want dressed?

Kevin Landis is still shouting.

KEVIN

Jason and Matt.

J.C.

How about air hoses?

KEVIN

Run three hundred feet on each diver. I want you and Jim Tending. I want Don and Greg on the "comm. box" (communication box). It's 08:12. I want them dressed in dry suits A.S.A.P. (as soon as possible).

KEVIN

(Mumbling)

God knows what's in this water.

J.C turns and looks for Jason and Matt. He begins to shout.

J.C.

Matt, Jason, suit up -- dry suits.

J.C. turns away and walks towards the truck and the rest of the P.U.S.R personnel. John and Gerry approach Kevin Landis. His back is towards them.

JOHN

Landis!

Half of the P.U.S.R personnel stop and turn to look at the person who shouted "Landis."

Kevin turns around to greet both of them. He smiles and extends his hand to John.

The P.U.S.R personnel realize the shout was directed at Kevin as they turn and go back to work.

KEVIN

Sully -- long time. Couldn't bury you behind a desk, huh?

JOHN

Never -- no way. Kevin Landis, this is Detective Gerry Bennett.

Kevin Landis face turns to seriousness.

KEVIN

Good Morning, young detective.

Kevin extends his hand. They shake.

JOHN

Let me show you what we have.

John hands pictures to Kevin who proceeds to review them.

The three men begin to walk towards an area taped off. The tape extends into the waist high bushes.

JOHN`

Passing bikers found the victim face down here. Her Throat was slit, crushed skull. We searched the area Monday -- Philadelphia Marine searched yesterday and came up empty. We're probably looking for a serrated kitchen or steak knife according to forensics. Also a blunt instrument -- possibly a tire iron. Tire tracks fit a vehicle that has been M.I.A. and involved in another investigation.

KEVIN

What did Philly Marine have to say during their search yesterday?

BENNETT

Water Depth is twenty to twenty five feet, some current. No visibility. Chest deep mud on the bottom. They'll be back down here later today.

KEVIN

What about the media?

JOHN

This area is secure. Absolutely no press to bother you. If you need anything, have your officer's contact Detective Bennett or myself.

KEVIN

Well, Let's get to it.

Kevin begins to walk towards the concrete barrier/retaining wall, next to the river. He goes to the edge of the wall and looks down.

It is a ten-foot distance to the surface of the water. The river is roughly one hundred yards wide. Cars WHIZ as they cross several overhead bridges both north and south of the crime scene area.

Kevin turns and shouts.

KEVIN

J.C., Matt, Jason, Jim get your asses over here.

J.C. and Jim are in B.D.U. Matt and Jason are dressed in black rubber dry suits. They walk over to the retaining wall where Kevin is standing.

KEVIN

What we have is a homicide -- involving a knife and possibly a tire iron sort instrument of death.

Kevin holds out his left hand.

KEVIN

Divers, give me your knives.

Both divers take the large knives out of the knife sheaths strapped to their inner calves and hand them to Kevin.

Kevin hands one to J.C. and the other to Jim.

KEVIN

Tenders, throw your knives -- One straight out and one down river.

J.C. winds and throws the one knife one hundred feet straight out. Jim throws his knife sixty feet out but south of J.C.'s knife. We see the two knives splash as they hit the water. Both Jim and J.C. smile.

KEVIN

All right gentlemen, this is our search area -- go get them! Tenders -- get your divers fresh knives.

The two divers begin dressing into rubber suits and the support team attaches the SL-twenty-seven-b dive helmets on them.

The SL-twenty-seven-b helmet is bright yellow in color. It has a clear glass faceplate to provide a view port for the diver wearing it. The helmet resembles an expensive helmet similar to one a motorcycle or racecar driver would wear.

One of the fully suited and equipped divers steps off of the retaining wall and splashes into the water.

INT. RIVER UNDERWATER - DAY

The view is completely black simulating the divers point of view.

TOPSIDE (VO)

Topside to Red Diver, How do you hear me?

RED DIVER

I hear you fine.

BACK TO SCENE

J.C. is holding the hoses attached to the diver who is already under water. The divers bubbles break the surface.

Sitting on the brick wall is another diver with his helmet in his lap, waiting.

Two men are working on a yellow air control box with control knobs. The function of the control box is to regulate the amount of life supporting air that is going to each diver. One man is wearing a microphone headset. J.C. looks at this man.

RED DIVER (VO)

Red diver is on the bottom.

TOPSIDE

How is the bottom red?

RED DIVER (VO)

I am waist deep in muck -- repeat -
 - I am waist deep in muck -- Wow! -
 - Something big just moved down
 here.

J.C.

Tell red diver to go straight back.

TOPSIDE

Red Diver, move straight back and
 begin your search pattern.

Black simulating Red diver Point of View. The sound of echoed breathing within the helmet and bubbles rushing to the surface is heard.

RED DIVER (VO)

Red diver moving straight back to
 begin my search pattern.

EXT. PHILADELPHIA CITY HALL - DAY

Philadelphia City hall is a magnificent work of late nineteenth century French architecture.

There is a one hundred foot bronze statue of William Penn mounted on top of the building.

INT. CITY HALL/MAYORS OFFICE - DAY

The office is spacious with a big walnut desk. There are various pictures and a beautiful view overlooking center city Philadelphia. On the mayor's desk is a picture of the Mayor and the President of the United States.

The MAYOR is large boned, in his early sixties in age and partially balding.

The Mayor looks at his speakerphone.

ROSE (VO)

Mr. Mayor?

The mayor looks at his speakerphone.

MAYOR

Yes, Rose

ROSE (VO)

Commissioner Rhodes and Lt. Sullivan are here to see you.

MAYOR

Very well Rose, send them in.

The doors open and the Police Commissioner and John Sullivan enter the office. They exchange handshakes and all three sit down.

MAYOR

I appreciate the two of you meeting with me on such short notice.

COMMISSIONER

How can we help you?

The mayor begins to walk around the spacious office. John and the commissioner remain seated in chairs placed directly in front of the Large Walnut desk of the Mayor. The mayor is still standing.

MAYOR

I've got a problem.

COMMISSIONER

How do you mean?

The mayor sits down and takes a sip of his crystal glass. He looks at each man and then at his folded hands on the desk.

MAYOR

Two days ago one of my secretaries -- my scheduling secretary, Mary Alice Crossen, did not make it to work -- nor did she make it yesterday or this morning.

The mayor looks up at both men.

MAYOR

She has not been seen since last Friday evening -- five days ago. Her Family has not heard from her. She has never missed work without calling in.

The Mayor stands up and begins to nervously pace behind his desk again.

MAYOR

A press release will go out this morning regarding her disappearance. -- John, I want you to personally handle this one for me -- I'll handle the press. But be prepared for a media blitzkrieg if she doesn't surface soon.

He hands John a piece of paper.

MAYOR

John, this is the number for Mary Alice's family. Give Rose a call if you need anything else from this office -- or you need time to go through her desk.

JOHN

Yeah -- sure thing.

The Mayor now looks at the Police Commissioner

MAYOR

Steve, keep me posted daily on all activity.

COMMISSIONER

We'll talk tomorrow morning --

The three exchange handshakes and John and the Commissioner exit.

INT. JOHN SULLIVANS OFFICE - DAY

John is on the phone writing information into a note pad.

EXT./INT. MARY ALICE CROSSAN'S APARTMENT - DAY

The apartment is in a typical brick row house common in Manayunk, Phila.

A young woman assumed to be Mary Alice's older sister accompanies John and Bennett into the apartment.

The inside is meticulously clean. The two detectives don latex gloves and begin to move around the interior. Bennett looks at the answering machine in the living room.

The machine shows twelve messages and Bennett presses play. The sound of the messages fills the apartment.

ANSWERING MACHINE (VO)

Thursday -- two-twenty-seven-P.M. -
- "hey M.A. it's your sister --
call me when you get in."

The detectives begin to open drawers in dressers and closets.

ANSWERING MACHINE (VO)

Thursday-three-ten- P.M --"Mary
Alice -- Mike -- it's around one o-
clock here in Dallas -- I just
wanted to hear your voice and say
HI -- see ya Sunday."

John is carefully skimming a series of hand written letters with a law firm's heading.

ANSWERING MACHINE (VO)

Thursday -- four-fifty-four-P.M. --
"Hey you it's me -- I got
reservations tonight for seven-
thirty -- see you around seven --
CIAO"

John and Bennett stop dead in their tracks after hearing the last message and look at each other.

INT. ANTHONY SALERNO'S OFFICE - DAY

The office is large and spacious. There is a beautiful skyline of Philadelphia in the background.

ANTHONY SALERNO is a man in his late forties. He has olive skin and he is built like a runner. Handsome, his professional glasses accentuated his sharp eyes as his custom tailored suit glows of his wealth and power.

Anthony Salerno is making conversation with his pocket recorder.

SECRETARY (VO)

Mr. Salerno --

Salerno reaches for the speakerphone.

SALERNO

Yes --

SECRETARY (VO)

Detective Sullivan to see you.

SALERNO

Send him in.

The door opens and John enters the room. Salerno stands and motions toward the empty seat in front of his desk. The two men exchange hand shakes.

SALERNO

Please Detective -- sit down.

John takes the seat facing Salerno

SALERNO

How can I help you?

John takes a moment to scan the office then looks at Salerno and opens a note pad.

JOHN

Do you know why I am here?

SALERNO

Yes I am -- I've spoken to one of Mary Alice's friends and I understand that you are looking for her.

JOHN

Do you know where she is?

Salerno shakes his head no as he reaches for a cigarette.

SALERNO

I don't -- I haven't seen her -- ah -- either Wednesday or Thursday night. We had dinner.

JOHN

That was?

Salerno lights the cigarette.

FLASHBACK - BOOKBINDERS RESTURANT

Salerno and Mary Alice approach a table. She is a beautiful tall brunette in her late twenties. Salerno pulls the chair out for her and she sits down. She does not appear to be ecstatic about being here.

SALERNO (VO)

Bookbinders -- I picked her up around seven -- we left there and went back to my house in Society Hill.

BACK TO PRESENT DAY

JOHN

Society Hill?

SALERNO

Yes -- It's been in my family for years. My wife and I are separated -- I've been staying there most nights -- I have a younger brother who also shares the house time to time.

JOHN

How long did you stay at the house?

SALERNO

Not long -- I went inside to get some things for her -- food like -- rice, bananas and some soup -- she's had an eating disorder -- and I had a gift for her -- I then took Mary Alice to her apartment in Manayunk.

JOHN

How long did you and Mary Alice stay there?

SALERNO

I carried her food upstairs -- put it on the kitchen counter -- Oh -- She asked me to check her air conditioner -- I did.

JOHN

Anything else?

SALERNO

I think I used her bathroom -- I only stayed a few minutes.

John looks up from writing and waits until he has eye contact with Salerno.

JOHN

Are you sexually involved?

SALERNO

We had been sexually involved -- but that was months ago -- now we have a very close friendship -- we have not done anything sexual in months.

JOHN

Do you have any idea where she might be?

SALERNO

Mary Alice is very air headed, unpredictable -- I think she just ran off and she'll be back --

JOHN

If she had run off -- where do you think she would have gone?

SALERNO

The shore probably -- she mentioned taking off Friday -- she also had a big fight with her sister earlier in the week.

JOHN

Did you speak with her on Friday?

SALERNO

No -- I went fishing with my brother -- we have another house in Stone Harbor.

JOHN

Did she ever mention suicide?

SALERNO

Suicide? Just jokingly -- but she has had some rough years -- have you talked to her therapist regarding her medications?

JOHN

I will soon enough -- if you knew where she was -- would you tell me even if she told you not to tell anyone?

SALERNO

No -- I would respect her confidence -- but I don't know where she is -- so I can't tell you.

John looks down at his notebook then gives Salerno an untrusting expression.

JOHN

Thank you for your time -- will you be available if I have any questions later today or tomorrow?

SALERNO

Ah -- yes -- yes I will.

Both men stand and John turns toward the door.

SALERNO

John -- I know we didn't interact when I was city chief of staff -- I just wanted you to know that I am sorry about your daughter -- I hope some day you have closure.

Johns gives a curious facial expression as he turns and exits.

INT. CORRIDOR - PHILADELPHIA POLICE DEPARTMENT - NIGHT

John and detective Bennett are walking down a dimly lit corridor with black and white linoleum checkered flooring in the basement of the Philadelphia police department.

Their footsteps echo throughout the hallway. They continue to walk as the conversation begins.

BENNETT

What's so impressive?

JOHN

The Philly marine search -- came up empty.

BENNETT

-- and the P.U.S.R.?

John holds his water as the two walk into the evidence room.

BENNETT

Well?

A uniformed officer stands behind a counter. John steps up.

JOHN

Detectives Sullivan and Bennett -- the Whalen evidence.

John winks at Bennett.

BENNETT

So they did find something!

The officer studies them like a firing squad sergeant.

EVIDENCE ROOM OFFICER

Room two-o-seven. Forensics is waiting for most of the stuff to dry.

Bennett smiles wide as the officer tosses him the key.

INT. EVIDENCE ROOM - PHILADELPHIA POLICE DEPARTMENT - DAY

The two walk down another corridor and John opens the door to room two-O-seven. The sound of fans is apparent in the background. There are a series of six-foot tables set up. All of the tables are filled with various items. One table is covered with four plastic trays, the size of shoeboxes. They are clear. There is a knife in each tray.

JOHN

They worked non-stop under water for almost thirty hours -- back and forth, up and down. When one diver got tired, another replaced him.

Bennett has a surprised look of disbelief.

BENNETT

Wow!

They move to another table. This table has larger trays. Each clear tray filled with water. Each of the trays contains a crowbar. There are three trays. John and Bennett continue to walk around the tables.

JOHN

When it became dark, Kevin and his unit set up lights on the surface and kept going.

They walk around one more table filled with trays. A handgun is sitting in the bottom of each tray. There are 3 trays. There are other tables with more junk, metal pipes, and tires.

John is smiling. They walk back to the tables with the trays of knives.

JOHN

Apparently there were two more knives but Kevin claimed that he purposely threw them in. They had six witnesses to verify his story and the two knives.

INT. F.B.I BUILDING - PHILADELPHIA -PA -DAY

John and Bennett walk into the building. It is of modern architecture. They approach the guard station area. The station is equipped with a metal detector similar to ones found in airports.

There is a uniformed guard operating the metal detector.

JOHN

Good morning, I'm detective Sullivan and this is detective Bennett -- Philadelphia homicide.

The guard looks at his clipboard.

GUARD

We're expecting you -- I need you to sign in and check your weapons -
- Is this evidence?

The guard points to a yellow suitcase that John is carrying. John acknowledges and hands the evidence to the guard. The guard carefully places the evidence to the side.

John and Bennett proceed to take off watches, rings, belts and their weapons. They walk through the metal detectors.

Two federal agents approach John and Bennett.

AGENT SMITH

Good morning John.

John extends his hand and introduces Bennett to agent Smith and Jones.

JOHN

Detective Bennett -- this is agent Smith -- violent crime fugitive task force and agent Jones -- behavioral sciences unit.

The agents motion them down a hallway. Agent Smith hands the evidence to agent Jones.

AGENT SMITH

Take this to the lab and we'll meet you at N.C.I.C in an hour or so. I'll take the detectives down for coffee.

They acknowledge and the two groups separate.

INT. F.B.I. - CRIME LAB - DAY

Agent Smith, John and Gerry enter the lab.

AGENT SMITH

Gentlemen, this is N.C.I.C.

There are many technicians walking around in lab coats and there are many desks with computers on them.

Agent Jones looks at Bennett with a superior attitude.

AGENT JONES

Would you like me to explain N.C.I.C. to you?

BENNETT

Whenever a person is fingerprinted by a law enforcement agency in the United States, a set of prints is sent to N.C.I.C. comprised of millions of sets of fingerprints -- the central computer is in Quantico, Virginia.

Agent Jones shows a computer disk to John and Gerry and then places the disk into a computer.

BENNETT

Let me guess -- you compressed all of the evidence onto that disk. The computer will match the fingerprints with the millions of fingerprints and profiles that are on file.

Agent Jones gives Bennett a small grin acknowledging that he has been put into place.

AGENT JONES

-- this shouldn't take long if we have a match.

Several technicians gather around the computer. One sets the timer on his watch. Agent Smith sits behind the computer and hits the enter key

AGENT SMITH

Gentlemen, its show time!

All eyes are on the computer. One technician is jokingly doing a simulated play-by-play hockey announcement as the seconds tick off.

TECHNICIAN

Face off at center ice -- Penguins have the puck -- Flyers try to steal but the pass is off to Lameaux -- he crosses the blue line -- SCORE!!!

John and Bennett watch the computer screen as the files click away. The computer screen stops flickering and a BINGING sound emits from the monitor.

Both detectives smile at the screen.

JOHN/BENNETT

Bingo!

EXT. BUCKS COUNTY, PA - TRAILER PARK -NIGHT

A Pennsylvania Electric Company van pulls into a trailer park and stops.

MONTAGE - CAPTURE OF DURRELL WEEKS

-- Several F.B.I personnel are inside the P.E.C.O. van with technicians looking at a green computer screen.

-- There is an infrared image of a man sitting in front of a television set on the computer monitor.

-- A man snoring is heard as bars of light fluctuate on another monitor.

-- Another P.E.C.O. van pulls up and men dressed in work cloths step out and climb two near-by utility poles.

-- They pull out sniper rifles.

-- F.B.I. team members file out of the vans and surround the house.

-- They are wearing night vision goggles.

-- Silently the team enters the trailer.

-- A man in front of a static television is asleep.

-- The team surrounds the chair pointing guns at the man.

INT. PHILADELPHIA POLICE DEPARTMENT, INTERROGATION ROOM - DAY

It is a typical interrogation room. There is one table in the middle of the room with two chairs. There is a two-way mirror on one of the walls.

DURRELL WEEKS is in his late thirties, sleepy eyed, black with muscular arms from prison life and custodial work.

Bennett is speaking to Durrell Weeks about his rap sheet.

BENNETT

Petty thefts age eleven..

FLASHBACK - DURRELL WEEKS PAST

A young black child stands in front of a judge.

BENNETT (VO)

Grand theft auto -- Age fifteen --

A police car chases a teenager driving an older Cadillac.

BENNETT (VO)

Two years -- Nevada penal system
for juveniles.

A teenage Durrell is sweeping the floors in prison.

BENNETT (VO)

Age twenty-two -- Murder--

Two cars are in a parking lot jockeying over an empty parking space. The operator of the losing car gets out of his vehicle, walks over to the parked car and fires six shots into the driver side window of the other car.

BENNETT (VO)

-- Over a parking space --
Fifteen years Nevada state
correctional penitentiary --
Paroled reestablished into the work
rehabilitation system -- Bucks
County Pennsylvania.

An adult Durrell is mopping floors in a hospital. He stops to look at a young white girl as she walks by.

BACK TO PRESENT DAY

Durrell looks at the papers on the table then looks up at Bennett. He is silent.

DURRELL

I ainn't talkin' to no punk ass
rookie.

Bennett looks at Durrell, stands up with his papers and walks out of the room.

INT. ROOM ADJACENT TO INTERROGATION ROOM

Bennett approaches John who was standing in front of the two-way mirror listening in to the conversation.

Bennett looks at John.

BENNETT

OK Old Man -- Your up!

INT. INTERROGATION ROOM

John walks into the room holding an envelope. He sits down in front of Durrell.

John throws a comb and a toothbrush on the table in front of Durrell.

JOHN

They found enough evidence in your trailer to convict you of first-degree murder for Jodie Whalen -- they have enough DNA to do a match with you -- and you know it will match -- that means death in Pennsylvania.

Durrell is listening to the older detective.

JOHN

Here is the deal --

John opens the envelope and places the pictures of four young women in front of Durrell.

JOHN

Cooperate with us to find these women or bring closure for their families -- and you'll get life instead.

John stands up.

Durrell looks dumbfounded. John walks towards the door.

John closes the door behind him leaving the pictures and Durrell alone in the room.

EXT. ANTHONY SALERNOS SOCIETY HILL HOME - NIGHT

Gerry Bennett is secretly investigating Anthony Salerno. Bennett is sitting in an unmarked police car outside of Salernos house.

The area is called "Society Hill". This is one of the most affluent areas in center city Philadelphia comprised of brick row homes. The architecture is from the early eighteenth century.

The streets in Society Hill are immaculate and made of old cobblestone. Antique gas street lamps flicker in the background.

Anthony Salerno walks out of his front door and down the steps. He is wearing gray slacks, Italian shoes and a dark blazer. His hair and appearance is very polished. The electronic door to his garage opens. He enters the dark garage.

The sound of the car engine is heard. The headlights of his Acura NSX emerge from the garage as it exits. Bennett begins to follow him on his night out on the city.

The journey begins at "Delilah's Den". Delilah's is an up scale strip club in Philadelphia. Salerno valet parks his car and tips the parking attendant.

There is a small line of men waiting to enter the establishment but Salerno bi-passes this line as the bouncer's escort him in. He is obviously a regular with V.I.P. (very, important, person) status.

Bennett is still following him on foot as he is seen in the background. He flashes his badge to the bouncer to avoid standing in line.

INT. DELILAH'S DEN STRIP CLUB - NIGHT

Inside of Delilah's, Salerno shakes hands with many other regulars. An employee escorts Anthony Salerno to one of the tables directly in front of the stage where he sits with two other well-dressed gentlemen.

A series of beautiful woman are performing strip acts in front of Salerno's table and the rest of the crowd. The inside of Delilah's is modern and very upscale. Waitresses in lingerie are attending to the customers for drinks and appetizers.

Several men in the background are being escorted into private rooms for lap dances.

Bennett orders a soft drink and remains quietly in the background. He is studying Salerno and his company.

A young woman approaches Salerno's table and sits down with the group.

She spends some time with the group before she and Salerno leave the establishment together.

The valets bring out Salerno's Acura. Two attendants open the doors for Salerno and his guest. He tips them again and the car moves down the illuminated streets of Philadelphia.

Bennett follows behind them in his car.

EXT./INT. MONTE CARLO ROOM - NIGHT

Salerno and his guest stop at the upscale Italian Night club on South Street called " The Monte Carlo Room". He pulls the Acura around back and we see he and his guest walk to the front and enter the club.

Bennett walks into the Monte Carlo room. It is an up scale nightclub filled predominantly with white Italian Americans. He sees Anthony Salerno shaking hands with several men that he is familiar with.

The young girl is by his side. It is noticeable that Salerno is not respectfully introducing his female companion to his associates. It has the appearance of a master walking his dog.

Bennett walks up to the bar and attempts to order. The bartenders seem to be ignoring him. This doesn't seem to bother Bennett since he is focused on studying Salerno and his activities. A Bartender approaches Bennett.

BARTENDER

Can I help you?

Bennett turns around to look at the bartender.

BENNETT

Sure, I'll take a sprite.

The bartender reaches down, picks up a glass, puts ice in the glass and begins to fill the glass with a soda hose. Bennett is still watching Salerno.

BARTENDER

Sorry it took so long, some of the others don't serve moulians'

Bennett looks at the bartender in complete disbelief. The bartender passes the soft drink to Bennett.

BARTENDER

Moulian -- You know, Niggers. The other bartenders don't like to see Niggers in here.

BENNETT

No, I heard you -- I know what a Moulian is!

BARTENDER

Personally, you guys don't really bother me as long as you behave.

Bennett is about to say something when he turns and looks around. He is finally realizing that he is the only black man in the establishment. Salerno is still working his way around the crowd.

BARTENDER

Although, I'd watch my back leaving here. You know what I mean?

Bennett turns and looks back at the bartender half hearing what he just heard.

BENNETT

No -- Ah -- I'm cool.

Bennett reaches into his pocket and puts a five-dollar bill on the bar.

BENNETT

Keep it, Thanks for the advice.

Bennett takes a sip of his drink and works his way through the crowd toward the exit. He is unaware that he has caught the eye of Anthony Salerno's younger brother Nick.

EXT. SALERNO'S SOCIETY HILL HOME - NIGHT

Bennett is again looking out of his car towards Anthony Salerno's townhouse. Salerno is seen walking his female companion from the car garage and into the house.

She staggers as if she either tripped on something or she is intoxicated.

INT. PHILADELPHIA TAVERN - NIGHT

John sits at the bar alone with a drink in front of him.

He is reviewing notes on a scratch pad. The television is on but he is focused on writing his notes.

His cell phone rings.

JOHN

Sullivan here -- uh huh -- uh huh -
-

We see a news reporter on the television with a picture of Durrell Weeks in the background.

NEWS REPORTER

Yes Jim -- It has been confirmed that Durrell Weeks -- suspected killer of Jodie Whalen -- was taken to Crozer Chester Hospital in serious condition -- reports are that Weeks was found in his cell unconscious late this afternoon -- the victim of an apparent beating by inmates at Delaware County prison. Weeks is the prime suspect in the murder of college FIELD HOCKEY star Jodie Whalen and a probable suspect in a series of unsolved disappearances surrounding the Philadelphia area. Including Mary Alice Crossan -- scheduling secretary of the MAYOR of Philadelphia.

INT. CROZER CHESTER HOSPITAL CAFETERIA - DAY

John, Bennett and the public defender assigned to Durrell weeks are sitting at a table with coffee. They are mid conversation.

BENNETT

Jodie Whalen's father was a local cop -- Durrell owed people money for drugs -- The list goes on and on who wanted him dead.

PUBLIC DEFENDER

Durrell worked as an orderly at Doylestown hospital since he was relocated to our area. He told me that he used to fish at the abandoned quarries in Souderton. He missed fishing -- he wasn't ready to die --

The public defender pulls out five pictures of young girls and lays them out on the table in front of John and Gerry. He begins to point to each one.

PUBLIC DEFENDER

John -- These three pictures he was familiar with - Possibly -- So he said.

He pulls one of the pictures aside and puts it in front of John.

PUBLIC DEFENDER

This one - No -- He didn't recognize her. The others are probably at the bottom of that quarry.

The public defender places the unidentified picture in front of John and Bennett

PUBLIC DEFENDER

Who is she?

John looks at the picture, takes a breath -- then looks at Bennett and the Public defender.

JOHN

She was my daughter -- her name was Kirstin -- She was murdered at college fifteen years ago -- When I found out that I had a daughter, she was sixteen years old -- I only knew her for three years.

INT. JOHN SULLIVAN'S OFFICE - NIGHT

John and Bennett enter the office and sit at the desk. Bennett puts a file onto the desk.

BENNETT

Now what? -- Do we call Kevin?

JOHN

I'd like to -- first we follow procedure to keep the bureaucrats happy -- We fill out the proper reports -- call Philadelphia marine -- they call Kevin for assistance -- he quickly takes control of the dive operation.

Bennett grins.

JOHN

It's going to be a long night -- Gerry, I think it's about time that you and I have a little talk.

BENNETT

Sure John -- what about?

JOHN

What do you know about my daughter Kirstin?

BENNETT

You know -- the people in the department talk.

JOHN

Oh bullshit detective -- what do you really know?

BENNETT

Sullivan, Kirstin -- murdered age nineteen -- height -- five foot seven inches -- auburn hair -- Yeah -- I read the file.

JOHN

I knew you would -- it was the summer between college and law school -- a bunch of us rented a house down at the shore -- I dated her mother a few times and then the summer ended -- she was from Vancouver -- British Columbia -- gorgeous. Fifteen years later -- I get a phone call from Kirstin's aunt -- cancer -- cancer took her mother.

BENNETT

And your wife?

JOHN

Sarah was shocked -- we both were. Shit, I wouldn't have blamed her for splitting -- but she was incredibly understanding. We grew to love Kirsten very, very much. Sarah and I agreed to take her in and raise her as best as we could. It took some time -- understandably for a teenager -- new parent figures -- new city -- she adjusted well.

BENNETT

What really happened?

JOHN

Spring break had just begun at college -- most of the other kids left that Friday -- Kirstin had a waitressing job and had planned to come home on Saturday -- and we waited --

Tears begin to fill up John's eyes.

JOHN

She never came home.

BENNETT

Who found her?

JOHN

We contacted the building manager -
- he and the local police went in -
- and found her -- her appendages
were tied each to a corner of the
bed -- she was raped - throat slit
-- butchered.

BENNETT

And no arrest was ever made -- Any
suspects?

JOHN

No -- homicide is rare in that town
-- by the time the state police
team arrived -- the local police
investigators contaminated the
apartment and most of the evidence.

BENNETT

Fuck -- what did you do?

JOHN

After two years of being devastated
-- drinking - being devastated -- I
quit practicing law and here I am -
- waiting -- there's still an
unmatched set of fingerprints from
Kirstin's apartment -- hopefully
the match will come through
Quantico some day -- they usually
do.

The two detectives exchange eye contact and nods.

JOHN

So now you know my true motivation
- CLOSURE -- Why don't you round up
some coffee -- I'll call
Philadelphia marine -- it's going
to be a long night.

EXT./ INT. KEVIN LANDIS' FARM HOUSE - HARLEYSVILLE, PA - NIGHT

A cornfield at night. The corn is knee high. A farmhouse and a barn are outlined by the natural moonlight. Inside of the house two people are fast asleep in one of the bedrooms. There is an alarm clock next to the bed. The clock reads 2:47am. The sound of the phone ringing is heard throughout the house. Kevin rolls over reaches out to pick up the phone.

KEVIN

Landis, here.

There is silence as Kevin rolls over to gain his composure. He begins to rub his eyes.

KEVIN

Uh - Huh - Uh - Huh --

He is now sitting on the edge of the bed.

KEVIN

Two forty eight -- ok that. I'll see you at the site by o-five hundred. Let me give you my cell number -- five-five-five, one-two-one-two. Confirm with me in one hour.

Kevin hangs up, his wife who is also in the bed looks at him.

TERRI LANDIS is a wholesome, beautiful German woman.

Kevin looks at the clock next to the bed. He turns to his wife who was also awakened by the phone. Terri is squinting because of the light.

TERRI

Dive job?

KEVIN

Yes. That was Philadelphia homicide. Sounds like a hardhat job.

Kevin stands up. He is wearing boxer shorts and a t-shirt. Kevin bends over and kisses her on the forehead.

KEVIN

I'll call you on site -- I'll be safe -- love you.

Kevin smiles and walks out of the bedroom, down the hallway and into his office in the house. He has a pager in his hand.

He sits down behind a computer and puts the pager down on the table. He jiggles the computer mouse and begins to type onto the computer keyboard. He finishes what he is typing and sits back to read his message.

He looks at the pager and smiles. He presses the "enter" key. The sound of pager is heard.

MONTAGE - P.U.S.R PERSONELL RECEIVING PAGE

-- The sound of the pager is still heard. An arm extends out from under covers to grab a pager.

-- A man is driving a truck, reaches down to his waistband and retrieves his pager.

-- A young man is sitting in a diner, eating breakfast with a young woman. He pulls his pager out of his pocket.

INT./ EXT. P.U.S.R.STATION BUILDING - HARLEYSVILLE, PA - DAY

It is a large building with three bay doors illuminated by spotlights. The doors begin to open. The inside of the truck bay is also illuminated.

One of the trucks moves forward from out of the building onto the driveway. It is a large pickup truck. There are personal vehicles pulling into the parking lot in the background.

Another vehicle moves out of the building. This truck is trailering a small boat. Several members approach the vehicles putting equipment and duffel bags in the back of the pick up.

The trucks pulling trailers behind them are rolling through the rural Pennsylvania countryside at dawn. The sun is rising over the barns, cows, and fields.

EXT. SOUDERTON QUARRY - DAY

The trucks roll into the grass parking lot of the quarry. There is a police car and an unmarked police cruiser. The occupants of the cruiser and police car exit. John Sullivan exits one of the vehicles. The P.U.S.R. trucks halt.

Kevin Landis jumps out of the truck and approaches the small group of men.

POLICE OFFICER

Kevin Landis?

KEVIN

Yes Sir.

The two exchange handshakes. Kevin shakes the hand of the fire chief who has also stepped forward.

POLICE OFFICER

Kevin, this is Dennis Frankenfield,
our local fire chief.

KEVIN

Kevin Landis -- Pennsylvania
Underwater Search and Rescue.

JOHN

John Sullivan -- Philadelphia
Police Department.

The four men walk over to the pick up truck. Dennis Frankenfield opens up a map he is holding on the hood of the car. He begins to point at the area on the map. Dennis is pointing.

DENNIS

The best place where he might have
dumped a vehicle would be here --
with access to the road here --

KEVIN

How deep is bottom?

DENNIS

Three hundred and twenty feet if
they went all the way to the bottom
-- but that is in the center.

KEVIN

Are there any more quarries, like this one, around?

POLICE OFFICER

Yes, on the other side of that ridge, there's another but it's empty.

Kevin turns to J.C. who has joined the group of men. Kevin points to the map.

KEVIN

J.C., cover this area with the boat sonar -- then have Chip dress two divers in Scuba and get them ready to go underwater down the wall -- stop them at two hundred feet. I want the area clear for the air hoses. I want Jason and Matt prepping up for a S.S.D.S. (surface supplied diving system) to three hundred feet. Call University of Penn, I want the hyperbaric chamber prepped -- we're going deep this morning.

Kevin turns and looks at Dennis Frankenfield.

KEVIN

Chief, I need a car wrecker (tow truck) with five hundred feet of cable. I want another one as standby. Also, call North Penn Goodwill -- I need a honey wagon to feed the troops. I also want two E.M.T. (emergency medical technician) trucks with personnel. Tell them to back up with plenty of O2 (oxygen).

Kevin turns and looks at the police officer and J.C.

KEVIN

In ten minutes, I want the three of us to take a look at that other empty quarry -- any questions?

EXT. EMPTY QUARRY - DAY

The three men exit one of the pickup trucks and begin to walk up the ridge. The full scale of the empty quarry comes into view.

It is a massive hole in the ground. The perimeter has the same size as the other quarry, but it is empty of water. The quarry is one thousand yards square. It is three hundred feet deep.

There are cut ridges in the interior of the walls. The color is a pale lime green.

POLICE OFFICER

Glasgow quarries used these to build U.S. two-O-two. The first one filled in with water about five years ago.

Kevin and J.C. are not paying attention. They are studying the interior of the massive hole. J.C. pulls out a Polaroid and begins to take pictures.

KEVIN

Look at the ledges, do you figure twenty feet?

J.C. begins to point at interior features of the quarry.

J.C.

They probably blasted starting there...I would guess that the ledges are ten yards.

The interiors of the quarry ledges are systematically spaced at depths of ten yards deep. This gives the interior of the quarry a conical appearance. There is only minor debris on the bottom.

KEVIN

Well, It looks pretty clear.

He turns and looks at J.C. and smiles.

KEVIN

Ready to go to deep brother?

J.C.

You bet.

The three men turn and walk back to the truck.

EXT. SOUDERTON QUARRY - DAY

There is a substantial crowd around the perimeter of the filled quarry. This crowd consists of P.U.S.R. personnel and volunteer fire fighters.

There are several more police cars, two commercial tow trucks, two ambulances and a converted school bus acting as a portable cafeteria. The majority of the policemen and fireman are standing around the bus talking, drinking coffee, eating donuts and smoking cigarettes.

The crew of P.U.S.R. is busy preparing two divers in commercial "Hard Hat" equipment. There are two five hundred-foot hoses being assembled.

Two divers on S.C.U.B.A. (self contained, underwater, breathing, apparatus) are exiting the water. Personnel are assisting them. Kevin Landis and J.C. approach them. The divers sit down on stools to remove their equipment.

KEVIN

How are we looking down there?

JASON

Good visibility to about twenty-five feet.

MATT

Once we hit the thermo cline around twenty-feet, it goes dark but crystal clear.

JASON

The ledges seem to be about twenty feet in depth separation.

MATT

The path seems clear -- at least down to two hundred feet.

J.C.

Good job guys!

J.C. pats both of them on the head.

KEVIN

After you check in with the parameds, I want you two to stay dressed in your wet suits and standby as back up safety divers.

Kevin and J.C. walk over to the other personnel assisting the two hardhat divers. Kevin shouts.

KEVIN

All right men, Listen up.

Most of the personnel stop what they are doing and begin to surround Kevin and listen to what he is about to say.

Kevin pulls a piece of paper out of his pocket to read.

KEVIN

We have multiple M.I.A.'s and a vehicle, possibly a blue Toyota corolla past two hundred feet. License plate reads: ECHO-CHARLIE-TANGO-seven-two-four-six. I want a tri mix set for two hundred to two hundred and fifty feet.

INT. SOUDERTON QUARRY - DAY

From underwater, two divers enter the water and begin their descent down the walls of the quarry. The two stop twenty feet below the water surface.

J.C. (VO)

Topside to Red Diver, How do you hear me?

RED DIVER

Red Diver to Topside, I hear you fine.

J.C. (VO)

Topside to Blue Diver, How do you hear me?

BLUE DIVER

Blue Diver to Topside, I hear you fine.

EXT./INT. SOUDERTON QUARRY - DAY

There is much activity on the surface. Kevin Landis is slowly pacing back and forth. J.C. is standing with a clipboard. He is wearing a headset with a microphone.

Two dive tenders are at the water's edge, each holding a large hose with both hands. There is a control box with a member of the personnel working knobs and gauges.

KEVIN

Tell them to stop and begin their
in water check out.

J.C. acknowledges him with a nod.

J.C.

Red Diver, Blue Diver, begin your
in water check out.

RED DIVER (VO)

Red Diver beginning in water check
out.

BLUE DIVER (VO)

Blue Diver beginning in water check
out.

There is an increase of air bubbles coming to the surface for a few seconds. The bubbles make the surface of the water appear to boil in a ten-foot diameter over the underwater position of each diver.

KEVIN

Tell them to secure check out and
begin descent straight back.

J.C.

Red Diver, Blue Diver, secure in
water check out and move straight
back to begin descent.

RED DIVER (VO)

Topside this is Red Diver. I am
securing in water check out and
moving straight back to begin
descent.

BLUE DIVER (VO)

Topside this Blue Diver. I am securing in water check out and moving straight back to begin descent.

Kevin is still slowly pacing back and forth on the surface.

KEVIN

Send them.

J.C.

Red Diver, Blue Diver, this is topside. Begin your descent.

RED DIVER (VO)

Red Diver descending.

BLUE DIVER (VO)

Blue Diver descending

The two divers switch on underwater lights and begin their decent down the wall of the quarry underwater.

KEVIN

Depth?

J.C.

Thirty Feet -- sixty Feet - ninety
-- Feet

KEVIN

Stop them at one hundred and twenty.

J.C.

Red Diver, Blue Diver, stop decent at one hundred and twenty Feet.

RED DIVER (VO)

Red Diver will stop decent at one hundred and twenty Feet

BLUE DIVER (VO)

Blue Diver will stop decent at one hundred and twenty Feet.

J.C. looks at the depth gauge on the air control box. The needle glides to one hundred and twenty then stops.

J.C.

They're stopped at one hundred and twenty.

RED DIVER (VO)

Red Diver stopped at one hundred and twenty Feet.

BLUE DIVER (VO)

Blue Diver stopped at one hundred and twenty Feet.

KEVIN

Switch to Tri Mix.

The personnel on the control box turn two knobs. There is a brief two to three second breaks in the pattern of the air bubbles boiling on the surface.

CONTROL BOX PERSONNEL

Divers switched to Tri-mix.

KEVIN

Check them out.

J.C.

Red Diver, Blue Diver, we have switched to Tri-mix. How do you feel?

Both Divers begin to talk in a high-pitched duck voice caused by a breathing mixture of helium, oxygen and nitrogen.

RED DIVER (VO)

Red Diver -- OK.

BLUE DIVER (VO)

Blue Diver -- OK.

All of the personnel on the surface laugh.

KEVIN

Send them again.

J.C.

Red Diver, Blue Diver, begin descent again.

RED DIVER (VO)

Red Diver descending.

BLUE DIVER (VO)

Blue Diver descending.

J.C.

One hundred and fifty feet -- one
hundred and eighty feet --

The police officer standing next to John taps him on the
shoulder.

POLICE OFFICER

What's TRI-MIX?

JOHN

HELIUM -- when you breathe it at
extreme depths -- it keeps your
mind sharp.

J.C.

Two hundred and ten feet -- two
hundred and thirty feet --

From the divers point of view, a blue Toyota Corolla comes into
view. It is on its side. The axle and four wheels are in view.

RED DIVER

Topside this is Red Diver

J.C. (VO)

Topside here.

RED DIVER

We have contact with blue Toyota.
Repeat, we have contact with blue
Toyota.

We see Red and Blue divers turn on a cascade of lights. The car
is fully illuminated like daylight.

J.C. (VO)

Roger. Audio the license plate when
you have contact.

The two divers work around the car. The under water terrain is
pitch black if not for the incandescent lighting. There is a
thin film of sediment covering the rocky bottom of the quarry.

BLUE DIVER

Topside this is Blue Diver.

J.C. (VO)

Come in Blue.

BLUE DIVER

I have visual with license plate --
blue diver will give audio of
license plate numbers.

Blue diver moves closer to the submerged vehicle and shines his light around the area of the rear bumper. He then illuminates the space underneath the bumper.

A porcelain white face and set of teeth emerge sending blue diver into a frightened panic. He jumps back startled by the revelation.

BLUE DIVER

Ahhhhh --

J.C. (VO)

What -- what's going on blue?

Red diver sees the commotion and moves to assist blue diver.

RED DIVER

Something freaked blue diver --

Blue diver gains his composure and motions back towards the car bumper. He gives red diver the O.K. hand signal.

BLUE DIVER

Blue diver o.k. -- Repeat -- blue
diver o.k. -- Sorry - I -- I'm just
a little jumpy.

Blue diver again illuminates the underside of the bumper and the head end of a child's hobbyhorse appears.

BLUE DIVER

Jesus -- A horse -- fuckin' toy
horse.

Red diver has moved into a position to view the object.

RED DIVER

It's just a horse blue -- a toy
hobbyhorse.

BLUE DIVER

That's not funny --

J.C. (VO)

Blue diver -- red diver -- are you o.k.? -- Repeat -- are you o.k.?

BLUE DIVER

Blue diver O.K. --

RED DIVER

Red diver O.K. -- we'll explain what happened topside.

Blue diver shines his light on the back bumper of the submerged vehicle. The license plate is fully illuminated.

BLUE DIVER

License reads: ECHO-CHARLIE-TANGO-seven-two-four-six Repeat; ECHO-CHARLIE-TANGO-seven-two-four-six.

Back on the surface, Kevin stops pacing and looks at the tow trucks and motions to the driver to come over.

The trucks move to the waters edge of the quarry.

Under-water, the two divers are attaching a cable from the tow truck on the surface to the axle of the car underwater.

MONTAGE - THE SURFACE OF SOUDERTON QUARRY

-- The tow cable is seen becoming taught as car begins to move from the quarry bottom to the surface.

-- The two divers are surfacing the water. One of the divers is holding a child's hobbyhorse.

-- Personnel scramble to help them.

-- They remove the divers from the water and begin to undress them.

-- Several of the P.U.S.R. personnel are inspecting the hobbyhorse laughing.

-- The two tow trucks begin pulling the car out of the water.

-- The car is on the gravel parking lot dripping water.

-- The search bloodhounds are barking uncontrollably.

-- John approaches the car carrying a bag while putting on latex gloves.

EXT. INDEPENDENCE PARK, PHILADELPHIA - DAY

John Sullivan and his wife Sarah are walking through Independence Park. Within Independence Park are Independence Hall, Carpenters Hall and the Liberty Bell.

It is a Sunday afternoon, in mid summer. There are people on bicycles, rollerblades and walking dogs in the background. The conversation continues as they walk.

JOHN

I'm sorry that this investigation has eaten up a lot of the summer. I was really hoping to spend time together as a family before Kathy started college.

SARAH

How is it going?

JOHN

Right now, the ball is in the dive teams court -- we're all waiting to see what that quarry produces.

SARAH

Do you think Durrell Weeks is responsible for all of the disappearances?

JOHN

Possibly -- but with the disappearance of the MAYORS scheduling secretary, I'm not so sure -- the basic pattern is somehow different.

SARAH

How so?

JOHN

With Whalen and Hart, it's the same pattern -- they were last seen driving their cars. I don't see the same pattern with Mary Alice Crossan. I just don't see it -- her car never left her house.

SARAH

Do you have any suspects with Crossan?

JOHN

She was last seen with a prominent, criminal defense attorney from Saul, Ewing and Saul -- Anthony Salerno.

SARAH

The former chief of staff of the city of Philadelphia -- Anthony Salerno?

JOHN

Yes -- the police commissioner's ex-boss Anthony Salerno.

SARAH

Jesus -- Do you have any evidence on him?

JOHN

Not much -- only he was the last person who saw her alive -- I have to suspect him -- I have Bennett working on him as we speak.

SARAH

Bennett, Is he ready for something this big?

JOHN

He should be. We'll see.

SARAH

He reminds me of a young detective that I once knew.

Sarah smiles.

JOHN

He's quite impressive actually. His parents are from Chad, Africa. He's first generation. He went to Penn State on a full track scholarship and graduated criminal justice with honors. He is extremely hard working and disciplined. He's an Aikido Master apparently.

FLASHBACK - BENNETT TEACHING CHILDREN

Bennett is in a classroom with a dozen children around age ten. He is teaching them martial arts wearing the traditional AKIDO GI (clothing)

SARAH (VO)

Martial arts?

JOHN (VO)

Yes. He runs a clinic in North Philadelphia teaching Aikido to under privileged children although he has had some problems with the parents.

SARAH (VO)

They don't approve of his teaching?

JOHN (VO)

Bennett doesn't respect the parents. He doesn't understand why inter city blacks carry a chip on their shoulders for white people. He's also not afraid to speak his thoughts to the other black officers in our department.

BACK TO - PRESENT DAY

SARAH

Any rumors regarding the commissioner?

JOHN

Plenty, Los Angeles mostly -- apparently L.A. is searching for a new police commissioner.

SARAH

And you? Do you want the police commissioners job here if they ask you?

JOHN

I don't know -- I'm not a politician -- Let's see what happens.

John and Sarah continue to walk through the park. They walk through the point of view of a telescopic camera lens. The camera is heard with the sounds of the automatic camera shutter clicking. John turns directly towards the camera and makes a face.

Gerry Bennett is taking pictures of John and Sarah. He realizes that John is aware of his presence. Bennett lowers the camera from his face

BENNETT

(Mumbling)

Son of a bitch.

EXT. SOUDERTON QUARRY - DAY

The quarry is now drained considerably from days of massive pumping and drainage. There are several fire department pumper trucks on the surface with their feeder hoses extending deep into the quarry.

The crew of P.U.S.R continues to operate. One of the personnel is searching the perimeter with the assistance of the bloodhound dog.

We see a diver surface with a filled body bag and they lift the body bag into a boat.

INT. THE MAYORS OFFICE - DAY

John, The Police Commissioner, and the Mayor are in a discussion in the Mayor's office. John begins to hand documentation and pictures across the desk for the mayor to view.

JOHN

Durrell Weeks, age thirty-eight, career criminal. F.B.I operatives raided his trailer after his fingerprints matched those found on evidence from the Jodie Whalen murder.

COMMISSIONER

The search of Week's trailer produced stolen property including a gold cross and chain. Also discovered was a silver ring inscribed with the word "Intet". A ring given to Greta Hart by her brother.

JOHN

The gold cross and chain matches a description given by the family of Jodie Whalen.

MAYOR

What kind of priors did this asshole have?

John and the Commissioner look at each other.

COMMISSIONER

Fucked up -- pretty extensive -- Durrell Weeks was convicted of second-degree murder in Clark County Nevada in nineteen-seventy-nine.

JOHN

Apparently he shot the victim over an argument that ensued regarding a parking space.

MAYOR

And his sentence?

COMMISSIONER

Five years to life in the Nevada Prison System -- he served eleven years.

JOHN

Nevada Parole Commission approved Week's request to move to Bucks County, Pennsylvania, under the condition that he reports regularly to parole officials here.

COMMISSIONER

Here's the part that will make your stomach turn. The reintroduction program set him up with an orderly position at Doylestown hospital.

JOHN

While here, Weeks has been arrested four times, including two incarcerations for violent offenses.

MAYOR

Wow, wow wow --What two violent offenses?

COMMISSIONER

Stalking and attempted rape.

MAYOR

The media is going to go nuts -- why wasn't his parole revoked?

COMMISSIONER

We have not heard back from the Nevada correctional authorities to answer that.

JOHN

We were working a deal with Durrell -- for his cooperation with the Hart, Crossan and Jones disappearances -- he would be granted life instead of likely death sentence. Before his beating, he told his public defender about a quarry outside of Souderton. Based on this information P.U.S.R and the Philadelphia marine unit jointly worked together.

John hands over another set of pictures.

JOHN

A Blue Toyota Corolla was pulled from the bottom of the quarry in Souderton, two hundred and forty feet down.

COMMISSIONER

The trunk yielded a corpse. Records confirm that the body is Greta Hart, age twenty-five. Autopsy confirmed that the cause of death was blunt trauma to the head.

MAYOR

The same as Jodie Whalen?

COMMISSIONER

Yeah.

JOHN

Evidence retrieved from the Schuylkill River related to the Whalen investigation included a tire iron. This iron matched the marks found on Jodie Whalen's body.

COMMISSIONER

Prints on the iron match Durrell Weeks.

MAYOR

What about Mary Alice Crossan?

JOHN

Mary Alice doesn't seem to fit into Durrell Weeks pattern. We aren't finding any related evidence in his stories or in his trailer.

MAYOR

How do you mean?

JOHN

First, Mary Alice is reported missing by her sister and boyfriend. We've check out the boyfriend and he's clean with a solid alibi.

MAYOR

Do you have a suspect?

JOHN

Yes, yes I think we do. Mary Alice Crossan was last seen with Anthony Salerno. Apparently they had a clandestine relationship for two years or so.

MAYOR

Ex-city manager Anthony Salerno?

JOHN

Yes -- Mary Alice and Anthony Salerno had dinner on Friday May twenty seventh at Bookbinders in Philadelphia. Salerno is still married, separated -- his family owns another house in Society Hill, but still married with four daughters.

MAYOR

I know his wife.

JOHN

I had Bennett talk to the help at Bookbinders. There wasn't much gong on that night between them. A few drinks, barely touched their dinners and they left around nine-fifteen. Apparently Mary Alice was trying to break off the affair.

COMMISSIONER

Philadelphia police marine unit divers are still searching the Souderton quarry for her body.

MAYOR

Are you sure this is the right ball to play?

John nods his head up and down. The commissioner shakes his head NO.

JOHN

Absolutely.

COMMISSIONER

I'm not convinced.

The Mayor gets up and begins to walk around his office.

JOHN

Mary Alice's car is not missing. We know she left the restaurant with Anthony Salerno and then she vanished.

COMMISSIONER

Durrel Weeks already admitted to his involvement with her -- and suggested that her body was dumped in the Souderton quarry with Greta Hart and Mary Jones.

JOHN

Not true -- We only have a second source story that he was "familiar with her face". Shit, her missing persons picture is plastered all over the tri-state area -- of course he was familiar with her face.

COMMISSIONER

I am not about to authorize a witch-hunt against the former city manager -- Mr. Mayor; YOU can't afford to authorize a witch-hunt against Anthony Salerno.

The mayor takes a moment to digest all of the new information.

MAYOR

Jesus Christ -- elections are only fourteen months away -- John, do you have enough evidence on Salerno for warrants?

JOHN

I don't know -- maybe -- no, probably not.

COMMISSIONER

Anthony Salerno is still very prominent in Philadelphia -- think about it -- I'd bet half of the people here at city hall worked under Salerno at some point -- can you really afford to rock that boat with re-election around the corner?

The Mayor takes another moment to decipher all of the information.

MAYOR

John -- right now, I'm in agreement with the Steve on this -- I want you to keep a lid on Salerno -- and I mean tight! -- No word of this to the press -- If you think you can build a case -- do it discreetly -- do it quietly --

John has an expression of disbelief on his face.

MAYOR

John -- do we understand each other?

INT. BOOKBINDERS RESTURANT - NIGHT

John, Kevin and Bennett are inside Bookbinders restaurant/tavern sitting at a table, talking. The tavern is crowded and upscale patrons are mixed between age thirty and fifty years old. A waitress approaches the table. Bennett is the only one reading a menu.

WAITRESS

What will it be gentlemen.

JOHN

Chowder and another beer.

KEVIN

I'm in -- chowder and another beer.

The waitress looks at Bennett who is still reading the menu.

BENNETT

I'll try the cheese steak and I'll have another sprite.

Bennet hands his menu to the waitress. The waitress turns and walks away. John and Kevin look at Bennett then turn to each other and smile.

BENNETT

What's wrong?

KEVIN

You'll learn.

BENNETT

What?

KEVIN

You're in Bookbinders -- Next time,
order the chowder.

Kevin looks at Bennett with a big smile. John's smile turns to
seriousness.

JOHN

The investigation is getting red
taped cluster fucked -- the P.C.
wants us to back off Salerno -- the
Mayor sided with him -- fuck them
both.

BENNETT

What's the word on the
Commissioner?

JOHN

How do you mean?

BENNETT

Rumor is he's taking the
commissioner spot in Los Angeles -
so this may be a non-issue pretty
soon.

JOHN

There's no confirmation, but I
wouldn't be surprised.

BENNETT

So what do you think?

JOHN

About?

BENNETT

About you taking over as P.C.?

JOHN

I'm thinking about it...

John smiles at both Kevin and Bennett. He raises his glass and
the three toasts. John looks at Bennett.

JOHN

So Bennett, what are your impressions on underwater forensics?

BENNETT

Well, let's just say that I am a little impressed by Kevin's crew.

JOHN

The best kept secret in the Five County area, maybe the East Coast - - remember that.

BENNETT

So, how did you two meet?

Kevin and John smile and shake their heads.

JOHN

Years ago, I met Kevin on a job when I just becoming a detective like you. Kevin had just left the Navy and was even more full of piss than now -- I made the mistake of trying to tell Kevin how to run a dive investigation --

KEVIN

John -- how did that jaw heal?

Kevin rubs his fist against his own jaw smiling.

BENNETT

It's amazing what you can do -- And you're all volunteers?

KEVIN

All volunteers. However, most of our members have had some form of involvement with the military at one time or another. We have a lot of military training and we found a way to give it back two fold to the taxpayers -- On top of it the work is a rush.

JOHN

And then there's Hozgood.

BENNETT

Who?

KEVIN

Jim Hozgood -- bloodhound trainer -
- our secret weapon.

BENNETT

How so -- don't most agencies have
dogs?

KEVIN

Hozgood is the best there is -- Bar
none. Sometimes I think that he is
part bloodhound and the dogs are
just for show -- and he has stories
about searches and rescues -- boy
does he have stories about finding
bodies. Everglades -- been there --
Amazon jungle -- done that.

JOHN

Ask Hozgood about his searches some
time -- he loves to tell stories.

KEVIN

He can't tell a story quickly --
but he loves to tell his stories.

The sound of a beeper is heard as Kevin retrieves it from his
waistband.

KEVIN

It's the Mrs.'s

Kevin stands up from the table as John offers Kevin his cell
phone.

JOHN

Want my phone?

KEVIN

Nah -- good excuse to use the head.

Kevin turns and walks towards the men's room.

JOHN

What do you have on Salerno lately?

BENNETT

I've been keeping tabs on him like you asked. He 's definitely a scumbag. He likes strip clubs and bimbo's mostly. He hangs around a lot of goomba (slang for Italian American)/ wise guy, wannabe's from south Philly.

JOHN

His way of keeping a low profile?

BENNETT

Did you know that he was investigated a few years back for hiring some thugs to beat up an ex-girlfriend in Delaware.

The waitress arrives to the table with the food. She places a bowl of chowder in front of John and a cheese steak sandwich in front of Gerry. The waitress walks away.

BENNETT

Wouldn't he be disbarred for that?

JOHN

He's too well connected -- I'm sure it was just swept under a rug -- Salerno brings the word arrogance to a new plateau. He's an arrogant prick now, was a condescending prick when he was city manager.

BENNETT

Apparently, the girl friend tried to end the affair. So Salerno hired these guys to break her arms. They couldn't actually tie him to the thugs but it was obvious that he hired them.

JOHN

Anything else?

FLASHBACK - SALERNO AND MARY ALICE AT NIGHT CLUB

Salerno and Mary Alice are walking through the crowd at a nightclub. A flickering strobe light gives the illusion that everything is in slow motion.

BENNETT (VO)

Sex clubs, he frequents them pretty often. You've heard of the type, you and a companion go to these parties together then you swap and fuck or get fucked by someone different.

Salerno is sitting at a table in the same club watching people dance as the back of the head of an unknown blonde female moves up and down in a feletio act on him.

JOHN (VO)

Now you have my attention. What else.

Mary Alice is on the dance floor as the strobe light still flickers. She is dancing erotically with another beautiful young woman.

BENNETT (VO)

Regardless of what the Mayor thinks, Crossan was no choirgirl. I have many sources placing her in these clubs with Salerno swinging both ways.

JOHN(VO)

Swinging how?

BENNETT (VO)

She liked it from men, she liked it from women. She liked multiple men and women. A real sex freak apparently.

BACK TO JOHN AND BENNETT

JOHN

Gerry, I want you to tighten your surveillance on Salerno and keep me posted over the next couple of weeks.

Kevin walks back to the table and sits down.

KEVIN

The MRS. Says HI -- Oh yeah -- she's out of milk -- did I miss anything?

Gerry takes a break to eat his sandwich. He takes two bites then puts the sandwich down with a bad face. John looks at Bennett then smiles as he eats his soup.

KEVIN

How's the cheese steak?

Bennett begins to look around for the waitress. He sees her and waves her over to the table.

WAITRESS

Can I help you?

KEVIN

Yes, can I have a bowl of the chowder?

John and Kevin laugh. The waitress smiles and walks away.

KEVIN

Tell you what kid -- I'll give you some advice. Next time you're near South Philly, stop at Jims at third and South Street. Now that's a cheese steak.

Kevin reaches into his bag on the floor and pulls out two orange plastic devices.

KEVIN

Here -- before I forget -- I have a present for each of you.

Kevin hands one of the devices to Bennett and displays the other one.

KEVIN

It's our personal, extractor tool.
This end is a seat belt cutter --

Kevin demonstrates the device as he shreds his napkin before John and Gerry.

KEVIN

This end is a windshield punch --

Kevin pushes the one end of the device to the table and a loud "WACK" is heard as the spring-loaded pin releases into the table leaving a deep impression on the wood.

KEVIN

It'll save your life if you are
ever in a submerged car and
remember how to use it -- it also
makes a great key chain and
conversation piece.

Kevin hands the other one to John.

KEVIN

We'll sell them at our next
fundraiser --

The three continue to eat, drink and talk.

EXT. SOUDERTON QUARRY - DAY

The quarry is relatively empty as the search and rescue divers continue their search for the missing body of Mary Alice Crossan.

Jim Hozgood and his trained bloodhound work a search pattern around the inside perimeter of the significantly emptied quarry.

INT. POLICE COMMISSIONERS OFFICE - DAY

The police commissioner is sitting at his desk reviewing reports.

ROSE (VO)

Lieutenant Sullivan to see you sir

COMMISSIONER

Send him in.

John enters the office and sits down in front of the commissioner.

JOHN

Crozer Chester Hospital just called -- Durrell Weeks is dead -- the press release will go out in twenty minutes.

COMMISSIONER

I guess to a lot of people that's good news -- how are you doing?

The commissioner gives John a genuine look of concern.

John slides a few pieces of paper across the commissioner's desk.

JOHN

With your permission -- I'd like the F.B.I. to pin register Anthony Salerno's phones and I'd like to have access to his phone records on these dates. I would also like access to his bank account transactions and credit card accounts.

The commissioner is taken off guard by the statement and gives a curious look.

COMMISSIONER

Slow down -- do you have any idea what you're going up against?

JOHN

A murderer?

The commissioner takes a moment to collect his thoughts.

COMMISSIONER

No -- Let's start with one of the wealthiest families in the city of Philadelphia. Hell -- Salerno's father and uncles practically built all of south Philly by themselves -
- Brick by brick. Do you realize what kind of flesh eating defense team this family can afford? -- The best -- no gloves -- bare knuckled -- and they'll crush us.

John becomes combative.

JOHN

With enough evidence...

COMMISSIONER

Evidence? -- OK..Let's talk about evidence -- What do you have?

JOHN

Her diary documents numerous stalkings...

COMMISSIONER

Diary? -- The diary of a promiscuous, manic-depressive on Prozac -- And before we go any further -- Where is the body John? -- Where the fuck is the body?

JOHN

We may never find it if we don't act now...

COMMISSIONER

John, do you hear yourself -- This is a career suicide for you -- You are the best detective that I have -- Someday, you belong in this office behind my desk -- Don't do this to yourself -- don't do this to your family -- Until you have a body -- Let it go -- Let it go.

JOHN

Are you protecting him?

COMMISSIONER

Salerno? -- were he and I friends -
- yes -- but hey asshole -- I still
live by an oath -- Was he
instrumental for me becoming police
commissioner? - Yes -- Will I risk
my family or my career for him? --
No way!

JOHN

And my request?

COMMISSIONER

Are they still searching that
quarry in Souderton?

JOHN

Yes -- It could take weeks or
months.

COMMISSIONER

Patience John - Patience --

EXT. UNKNOWN CORN FIELD - NIGHT

The corn in a field is now six feet tall. Three months has
passed.

EXT. ANTHONY SALERNO'S SOCIETY HILL ROW HOUSE - NIGHT

Gerry Bennett is sitting in his unmarked police unit down the
street from Anthony Salerno's Society Hill town house. Gerry
looks at the clock radio and it reads twelve-twenty four A.M. He
looks around, opens his car door and steps out onto the
sidewalk.

He locks the car and begins to walk around the corner through
the beautifully restored historic neighborhood. He walks through
a vacant park and approaches south street.

South Street is still very much alive with bustling nightlife.
People in their early twenties to mid thirties move up and down
the sidewalks and in and out of the novelty stores that line
South Street for fifteen blocks.

People on motorcycles and nostalgic cars cruise slowly south on the road. Bennett sees the large neon sign above Jim's steaks and crosses the street.

INT./EXT. JIMS STEAKS - NIGHT

There is a line twenty people long to place an order for a legendary sandwich. Jim's is a two-story fast food restaurant at the corner of Third and South streets.

The place resembles an assembly line as employees are scrambling non-stop to accommodate the thousands of visitors that arrive each day. Two large, flat, grills positioned behind glass are the centers of attention.

The grills are the size of pool tables. There is a fifteen-pound pile of thinly sliced meat being cooked and placed into another pile at the other end of the grill. The meat sizzles as it hits the grill.

A metallic chopping sound from a spatula working the grill fills the background of people talking. There is a large menu board above the grill that visitors are staring at.

Bennett is in the fast moving line and approaches the order counter.

EMPLOYEE

What you want buddy?

BENNETT

Cheese steak, fried onions.

EMPLOYEE

Cheese wiz or provolone?

Bennett looks at an opened half-gallon can of a yellow cheese substance that resembles the texture of peanut butter.

BENNETT

Provolone, hot peppers on the side
-- To go please.

The employee grabs a twelve-inch long sandwich roll. With precision and practiced skill, he grabs a spatula and goes to work on Bennett's sandwich.

First, he moves a thick amount of meat the length of a roll to the side of the grill. He strategically places three slices of provolone cheese on top of the pile of meat and onions. He then carefully places a length cut roll on top of the pile.

Finally, he slides his spatula under the layers and rolls the meat, onions and cheese into the roll. The sandwich is then rolled up into a large piece of paper. The final product resembles a meat packed cigar.

Bennett hands the employee a soda and a bag of chips. All items are placed into a small paper bag.

EMPLOYEE

That'll be six dollars and forty cents.

Bennett hands the employee money and grabs the bag. He turns and walks out of the establishment.

EXT. SOUTH STREET - NIGHT

Bennett crosses South Street and is walking back toward his car. He walks through the dimly lit park around the corner from Salerno's street.

Out of the dark, three figures approach and surround him. They are Italian looking men in their mid forties. Bennett recognizes the men as associates of Nick Salerno. One man begins to speak slowly and clearly.

THUG

You're in the wrong hood nigger.

Bennett begins to size up the three men who have now surrounded him. He does not speak but is glowing with a look of confidence.

THUG

Did you hear me boy?

Bennett stares directly into the man's eyes. He is still holding his bag of food. Each of the men produce a sawed off baseball bat.

THUG

Do him!

The men attack Bennett. Bennett snaps into silently choreographed movements of martial art mastery.

The lead attacker swings at Bennett's upper torso. Bennett crouches and rolls forward under the swing and it misses. His momentum carries a punch to the throat of the secondary attacker. He then spins and sweeps the legs out from underneath the third attacker. Bennett grabs one of the dropped bats and forces it into the sternum of the initial attacker then backhand swings the same bat into the face of the secondary attacker.

Within seconds, all of the three men are on the ground.

Bennett reaches down and puts the potato chips and the soda back into the bag. He walks out of the park and toward his car while the attacking men are still on the ground.

He calmly approaches his car and unlocks the door. He places his bag on the front seat of the vehicle and picks up a hand held radio while standing in the space between the sidewalk curb and the car door.

BENNETT

Dispatch, this is --

The sounds of three silenced thuds are heard as three circles of blood appear on Bennett's back. He drops the radio onto the street and falls forward into the front seat of the car.

INT. UNIVERSITY OF PENNSYLVANIA HOSPITAL/ INTENSIVE CARE UNIT - DAY

The elevator doors open and John Sullivan walks through, escorted by a uniformed police officer. The double doors of the intensive care unit opens and John is swiftly escorted past the nurses/ doctor's station and into Gerry Bennett's hospital room.

There is another uniformed police officer posted as a guard outside of the room. There is a doctor present. The police commissioner is already sitting in a chair within the room. He is silently reading a newspaper. The commissioner sees John and stands up.

John bursts into the room to see Gerry lying in the hospital bed. There are life support hoses everywhere. There are several intravenous tubes in each arm and a ventilator hose down his throat.

His body is grotesquely inflated and swollen. He is unrecognizable.

DOCTOR

He took three twenty-two's in the back.

John eyes begin to fill up with water. He looks at the Commissioner and then Bennett.

DOCTOR

One bullet nicked his lung. The escaping air is under his skin. That's why he has an inflated appearance. The other two bullets did more damage internally.

JOHN

Is he going to make it?

DOCTOR

It's not positive. The surgeons will be back around in an hour or so. The surgery went well but he lost a lot of blood before he made it in here.

JOHN

His Family?

COMMISSIONER

Out of town, were trying our best to find them.

John stands over Bennett's body as the floor doctor exits the room.

The Commissioner steps over to the police officer guarding the door. He whispers into his ear. The officer walks away from the doorway and stands next to the nurse's station, a short distance away.

The Commissioner closes the curtain in front of the doorway. And quietly speaks to John.

EXT. PHILADELPHIA STREETS - DAY

MONTAGE - JOHN SEARCHES PHILADELPHIA STREETS

-- Series of shots of John working streets by talking to informants on street corners, in coffee shops and bars.

-- John reaches into his pocket to pay people off for their information.

-- John is kicking a door down with the aid of three uniformed police officers.

-- John arrests a suspect and he and the police officers find the twenty- two-caliber gun in the suspect's apartment.

-- Back at the police headquarters interrogation room, John cross-examines the suspect with the gun sitting between him and the suspect on the table.

INT. / EXT. NICK SALERNO'S HOUSE - DAY

The birds chirp as the sun begins to rise in the wealthy Philadelphia suburbs. Nick Salerno's house is of new construction and very large.

Ten to fifteen police, F.B.I and A.T.F cars swarm into Nick Salerno's driveway. John Sullivan is in the lead car as he jumps

From the car and runs to the front door carrying an arrest warrant in his hand. He bangs on the door and Nick's wife answers. She is half asleep and wearing a bathrobe.

JOHN

Nicole Salerno?

NICOLE

Uh - Huh --

JOHN

John Sullivan, Philadelphia Police department -- I have a warrant for the arrest of your husband Nicholas and to search this premises -- Is your husband home?

Nicole looks at John, looks at the thirty agents now convened on the front lawn of her house and nods her head up and down.

She opens the door and steps to the side looking down. John and the thirty agent's storm troop the house assisted with drug sniffing dogs.

MONTAGE - RAID ON NICK SALERNOS HOUSE

-- Agents enter the home and begin to draw weapons.

-- Nicole and three small children are escorted out of the house.

-- Agents find guns in the toddler's rooms where gun cabinets are stored.

-- Agents find marijuana and cocaine in the master bedroom and the kitchen pantry.

-- Nick is caught trying to flush a bag of white powder down one of the toilets.

John Sullivan has Nick Salerno on the ground of the garage at gunpoint. A uniformed police officer is crouched down with a cordless telephone to Nick's ear.

NICK

Dan it's Nick -- Nick Salerno --
how am I do'in? -- Fine, just fine
-- except I'm lying on the floor of
my garage with my hands cuffed
behind my back, a gun to my head,
and thirty lawmen are rummaging
through my house--

INT. PHILADELPHIA POLICE INTERROGATION ROOM - DAY

Nick is sitting in the interrogation alone. John Sullivan walks in and sits across from Nick. John places a gun in the middle of the table and Nick stares at it.

JOHN

I wanted to have a little talk with you before your lawyer comes in -- this gun was found in Adam Troisi's apartment in South Philadelphia -- this is the same gun that was used to shoot an undercover Philadelphia police detective last week -- Adam Troisi is a convicted felon -- the serial numbers on the gun match one you purchased last December

John pulls out a manila envelope and begins to read a document from the envelope.

JOHN

We plan to charge you with: providing a weapon to a known felon, the same weapon used to shoot a Philadelphia police department detective, possession of cocaine, possession of marijuana, cocaine with intent to distribute, firearms found in the rooms of infants -- did you know that it is a federal crime for drug users to possess fire arms?

John puts the paper down on the table. Tears are beginning to roll down the Nicks cheeks.

JOHN

Oh yeah -- The division of family services wants to have a little talk with your wife regarding your children's welfare.

Nick looks up at John and begins to babble.

NICK

(Crying)

I didn't know he was a Philly detective -- I thought he was another private dick my wife hired to keep tabs on me -- I told them to scare him off -- I never told them to shoot him for Christ sakes!

John begins to gather up the envelope and the gun from the table.

JOHN

You're looking at fifteen years
minimum without parole -- I'll send
your lawyer in now.

Nick is crying, shaking and babbling.

NICK

Can we work a deal -- if I help you
-- can you help me?

JOHN

What could you possible have to
help me?

There is a moment of silence as Nick wipes the tears from his eyes and takes a deep breath. He looks up at John and calmly speaks.

NICK

If I tell YOU where to find Mary
Alice Crossan -- will you help me?

John sits back down at the table across from Nick Salerno.

INT. UNIVERSITY OF PENNSYLVANIA HOSPITAL HOSPITAL / INTENSIVE
CARE UNIT - NIGHT

John is standing above the intensive care bed of Gerry Bennett. Numerous tubes and machines are hooked up to his body. John is holding Bennett's hand who is still unconscious.

INT. CAMDEN AQUARIUM - DAY

John, his wife Sarah and their youngest daughter Kathleen are walking through the Camden aquarium. Their daughter stops at the petting tank as John and Sarah continue to walk and talk.

JOHN

Salerno told his brother that he
was being extorted and his children
were being threatened -- he asked
if he could use Nick's fishing boat
if he had to.

SARAH

Did Nick take him seriously?

JOHN

No -- not until he called him the morning of May twenty-eight.

FLASHBACK - ANTHONY AND NICK SALERNO

Anthony picks Nick up in a black jeep Cherokee. They get onto the highway and signs for "shore points" are seen. The jeep pulls into a dock and parks near a boat.

Anthony and Nick grab a hand dolly and place it behind the jeep, open the back and strenuously remove a one hundred and seventy quart cooler out of the back of the jeep and onto dolly.

The cooler is wrapped in chains.

JOHN (VO)

Nick made a comment about how heavy it was and Anthony explained that he had mixed in a couple of bags of concrete to help it sink.

The boat with Nick, Anthony and the cooler begin its voyage out to sea. The seas are moderately choppy.

BACK TO PRESENT

John and Sarah sit down in front of the main tank at the Camden aquarium as sharks cruise by the glass and circle among the other fish.

SARAH

How far out did they go?

FLASHBACK - ANTHONY AND NICK SALERNO AT SEA

The boat is in choppy seas and Anthony is spitting up over the side of the boat from seasickness.

JOHN (VO)

Nick tried to make it past the continental shelf where the water is three thousand feet deep -- but his brother couldn't take the seasickness any more.

The instruments in the boat show a depth of one hundred and ninety two feet and a global positioning coordinated at 1234.567.

Nick and Anthony lift the cooler over the side of the boat and a large splash is heard. The cooler sinks in a trail of bubbles. Nick saves the coordinates and pushes the boat throttle forward.

BACK TO PRESENT DAY

JOHN

They dumped her body south of Cape May in two hundred feet of water.

SARAH

Do you believe him?

JOHN

Checked out his credit card receipts on the twenty-seventh. There is a charge for two hundred and twelve dollars for boat fuel at a marina -- And he showed me these coordinates that he wrote down and kept in his wallet.

John shows Sarah the GPS coordinates and copies of the receipts.

JOHN

There's one major problem though --

SARAH

What's that?

JOHN

Nick warned me that his brother is still extremely connected within the Philadelphia police department.

SARAH

The Commissioner?

John nods his head up and down.

SARAH

Jesus John -- who else knows about this?

JOHN

Nobody -- nobody can know -- not from the department -- Salerno's too well connected.

SARAH

What are you going to do?

JOHN

I need to talk to Kevin Landis -- discreetly -- if any one could pull this recovery off -- it's Kevin.

SARAH

Does he have experience in the ocean?

JOHN

Most of his unit is former NAVY underwater demolition team or salvage divers.

SARAH

Do you think he will help you?

JOHN

Yes -- in my heart I think he will help.

INT./EXT. THE SULLIVAN FAMILY VEHICLE - DAY

John Sullivan and his family Sarah, Kathy, and Suzanne are driving out of the city of Philadelphia. Kathy is a pleasant looking young woman of age eighteen and Suzanne is a wide-eyed, freckled faced adolescent with braces.

They drive past the Philadelphia art museum. Through Fairmount Park with bicyclists, joggers and people on roller blades. The city skyscrapers silhouette the horizon of Philadelphia in the background. They drive down route seventy-six east and past the BOATHOUSE row on the Schuylkill River.

SUZANNE

Dad, what is the difference between a Mennonite and an Amish person?

JOHN

When the Germans came to Pennsylvania, they left for religious reasons.

SUZANNE

What kind of reasons?

SARAH

They weren't allowed to practice their religion or go to church the way they wanted?

JOHN

There were two types of religious Germans that came here. The Amish and the Mennonites.

SARAH

The Amish are stricter.

KATHY

You know, no fun stuff, cars, television, and things like that.

JOHN

Well, sort of both types of religions and people are structured around farming.

KATHY

Do they have horse and buggies?

SUZANNE

They drive cars.

SARAH

They also have things like refrigerators and other appliances that we are familiar with.

The journey continues and the scenery becomes more rural as the Sullivan family continues through the suburbs of Philadelphia.

SUZANNE

Why are they roasting a pig?

KATHY

Oh, this should be good.

JOHN

October is Harvest time for the Mennonites. This is when they take all of the things they grew over the summertime to market. The Pig roast is a celebration of a summer of hard work.

SUZANNE

Was the pig one of the Landis Family's pets?

SARAH

No honey.

SUZANNE

Why don't they have hot dogs and hamburgers like regular people?

KATHY

I'm sure that they have hot dogs and hamburgers.

JOHN

That's right, they'll have hot dogs and hamburgers.

SARAH

They are going to have music and Mister Landis said that they would have a hayride for the children.

SUZANNE

Really? With Horses?

JOHN

He promised.

SUZANNE

Okay, maybe Pig Roasts can be fun.

KATHY

So who else is going to be here today?

JOHN

Mr. Landis and his friends are Volunteer Rescue divers. I'm sure members of his dive team and their families are going to be there.

SUZANNE

What are Rescue Divers?

SARAH

Rescue Divers are men that save people who fall in the water.

SUZANNE

Do they find dead people?

JOHN

Sometimes people get lost underwater and Mr. Landis and his team bring them back to their families.

SUZANNE

You mean the dead people right?

SARAH

Sometimes, but they also save people and help families in trouble.

SUZANNE

That's a weird job.

JOHN

Mr. Landis and his team do this as volunteers. They do this to help families.

SUZANNE

Is Mr. Landis a special man?

JOHN

Mr. Landis is a very special man. I'm sure you will like him.

SARAH

I understand that Mr. Landis has children your ages.

KATHY

My age?

JOHN

Close. Jason Landis is twenty-one. He is home right now from the Navy. He graduated from Annapolis in May and has to go to San Diego to begin training pretty soon.

KATHY

What kind of training?

SARAH

Why don't you ask him yourself?

JOHN

His nephews Eric and Matt will also be there. They are both around Kathy's age and he has three girls around Suzanne's age.

The family car continues to roll into the countryside. The exit sign for Harleysville appears. The car gets off and begins to drive down country roads past spacious farms and beautiful landscape.

The car drives past several massive industrial plants including Hatfield Meats, Rosenberger Dairies, and Wampler-Longacre Turkeys.

The car pulls up to a beautiful one hundred acre Farm. There are other cars pulling in as well. The name "K. Landis" is painted on the mailbox.

The car approaches a beautifully restored farmhouse with barn. There is a large pond several hundred yards from the house. There are several men directing the cars to park in an open field to the side of the farmhouse.

The Sullivan's park their car and approach the house.

INT. / EXT. KEVIN LANDIS FARM - DAY

John, and his family approach the house. The door is open. Terri Landis (Kevin's wife) approaches them.

TERRI

Hi! I'm Terri Landis -- you must be the Sullivan's.

JOHN

This is my wife Sarah, my oldest daughter, Kathy, my youngest, Suzanne.

They are all smiling.

TERRI

How was your drive out?

SARAH

Terri, this area is beautiful.

TERRI

Thank You -- come along, everyone is out back.

They all walk through the beautifully restored nineteenth century farmhouse. All of the furniture is of beautifully restored antiques.

As they walk through the kitchen, Suzanne and Kathy take note of all the modern appliances. They smile. The entire group continues out the back door.

There are a sizable amount of one hundred guest are already there. There is bluegrass music in the background. The group approaches Kevin Landis giving directions and barking orders as usual.

Kevin is barking to J.C.

KEVIN

It's thirteen hundred. I want the hog off by fourteen hundred and keep the kegs iced.

Terri shouts for Kevin.

TERRI

Kevin...

Kevin turns around. Terri is still shouting.

TERRI

Honey, the Sullivan's are here.

Kevin sees the new group of arrivals. They all smile. John and Kevin shake hands, as do J.C.

KEVIN

So this is the beautiful Sarah
Sullivan, I've heard so much about.
And you must be Kathy and Suzanne.
I'm Mr. Landis.

They exchange handshakes. Kevin yells to a group of young men.

KEVIN

Jason, Front and center.

A young group of men in their early twenties approach the group.

KEVIN

Sarah, Kathy, Suzanne, this is my
oldest Jason and his cousin's, Matt
and Eric. This is detective
Sullivan and his family.

They exchange handshakes.

KEVIN

Jason, introduce Suzanne and Kathy
to your sisters. You four follow
me. You've got some friends to
meet.

The group walks towards the crowd. There are several men
standing around a large cast iron barbecue pit the size of a
coffin. Inside is a large pig being roasted. Others are
standing around kegs of beer filling cups, talking and eating.

There are children in the background riding around on a tractor
drawn hay cart. Jason, Eric, Matt, and Kathy are riding around
on ATV (all terrain vehicles) motorcycles. All the people are
conversing and smiling.

Several groups of men are playing horseshoes. Sarah and Teri are
meeting other women.

EXT. KEVIN LANDIS'S FARM - NIGHT

John and Kevin are sitting on a bench overlooking the farm pond
talking. The sun is beginning to set. We see people in the
distance still socializing with music in the background.

KEVIN

So what's on your mind, Friend?

JOHN

Mary Alice Crossan.

KEVIN

Mary Alice Crossan, the missing secretary of the mayor?

JOHN

What do you know?

KEVIN

Just what everyone else knows from the papers -- And that she is not at the bottom of the Souderton quarry.

JOHN

What do you think?

KEVIN

Sounds like this Anthony Salerno is one arrogant bastard.

JOHN

He sure is. He had everything. Hard working Italian parents. His father made a fortune in construction. The best schools. Made it and became Philadelphia city manager. He then became a star defense lawyer in Philadelphia.

KEVIN

Sounds like life became pretty easy to him.

JOHN

It was and then he got greedy.

KEVIN

I figure his brothers are just as bad?

JOHN

Louis, the oldest, took over the fathers business, rich beyond belief. Nick, his youngest, a real screw up, women, drugs, scandal.

KEVIN

So why do you think he did it?

JOHN

Because Anthony couldn't have Mary Alice. Five years ago, he hired some thugs to beat up another mistress who had rejected him.

KEVIN

A real alter boy, huh?

JOHN

Yes, Something like that.

KEVIN

So how can I help?

JOHN

What if I told you that her body was stuffed into a large ice chest, weighted down and dumped into the ocean seventy miles off of the New Jersey coast?

KEVIN

A needle in a haystack.

JOHN

What if I had the exact GPS coordinates?

KEVIN

Are you serious?

JOHN

Dead serious.

KEVIN

That's a lot of ocean John -- You remember flight eight hundred -- The commercial airliner that crashed off of New York killing hundreds of passengers?

JOHN

Of course.

KEVIN

Close friends worked that job. That aircraft was scattered for miles. Three months of work and only a percentage of it was recovered.

JOHN

Could you do it?

KEVIN

Maybe. But I would need those friends to even try and Mary Alice has to want to be found.

John looks at Kevin with a puzzled look.

JOHN

How do you mean?

KEVIN

This area is one of the toughest in the country to search underwater. Think about it, one hundred degree summer days and sub zero winter days. There is cold, deep and black water everywhere. The combination of all three creates the toughest underwater recovery conditions possible -- Now you have a body somewhere on the bottom in total darkness. I tell all of my guys who go to the bottom," don't worry about finding the body, just do your search pattern correctly and the body will find you."

John has just heard the words of confidence that he was hoping for. John breaks a grin on his face.

JOHN

What kind of support would you need?

KEVIN

Wow -- You are you serious -- Well, if you are going to attempt this, now is the time.

JOHN

What do you mean?

KEVIN

In the late fall, the Gulf Stream is at its closest point to the New Jersey shoreline.

JOHN

Better diving?

KEVIN

Caribbean Water, Gin clear. An unbelievable advantage. The water is much warmer and safer to conduct lengthy searches -- at that depth.

JOHN

So what do you say?

KEVIN

Let me make a few phone calls and do some homework. The Army/Navy game is early this year and at Franklin Field. That's very good.

JOHN

I don't get it?

KEVIN

Most of my old friends will be in town for that game -- let me get their input.

JOHN

One last thing -- this is on the Q.T. Salerno still has some deep hooks in my department. I don't want this mission torpedoed by the bureaucrats before we leave the dock.

EXT. FRANKLIN FIELD -DAY

John and Kathy Sullivan, Kevin and Jason Landis and several of the P.U.S.R. members are walking through the crowded Philadelphia streets outside of Franklin football field. Everyone is in good spirits.

Jason Landis and Kathy Sullivan are visibly closer as they nervously hold hands. We see all of them walk through the stadium entrance. Each hands a ticket to the attendant and continues to the concession stands. They approach their seats.

The stadium is packed for the annual Army/Navy game. The Navy mid-shipmen are on one side. The Army cadets are on the other.

Navy wins the game twenty-eight to twenty-seven.

INT. WARFSIDE TAVERN - NIGHT

The interior of the tavern is in a nautical décor. The place is crowded with navy mid-shipmen and former officers and alumni. Jason and Kathy are mingling in the background with other people in their twenties.

John, Kevin and numerous other men are seated at a table talking and drinking pitchers of beer and eating. Kevin produces an envelope. He begins to discuss the papers contained in the envelope.

KEVIN

It is alleged that the body was dumped seventy miles off of Cape May there.

He points to an area on a nautical map. All the men are attentive.

JOHN

Based on the fuel capacity of the boat, he had a range of one hundred and twenty to one hundred and fifty nautical miles.

KEVIN

It's confirmed that the suspects filled the tank Friday night and refueled Saturday afternoon. The amount of fuel consumed based on a two way trip puts the boat around sixty-two miles out in two hundred feet of water.

JOHN

I obtained cell phone records on the suspects, from the FBI. Based on the cell towers that were used to transmit the calls, we narrowed the search area to five square miles. These components validate the GPS coordinates that I obtained from one of the accomplices.

KEVIN

We are looking at flat sand terrain with a possibility of fifty feet of visibility on the bottom due to the present Gulf Stream patterns.

One of the unfamiliar faces speaks up.

LESKO

How many days do you think?

KEVIN

We leave next Wednesday -- we search until we have to -- maybe a week.

LESKO

What kind of support do we have?

All of the men smile.

EXT. CAPE MAY SHIPYARD DOCK - DAY

We see a group of men loading various equipment onto a small research vessel; the small ship is eighty feet in length.

KEVIN (VO)

I have an eighty Foot research vessel boat, borrowed from some friends.

Two portable hyperbaric chambers are being loaded onto the back of the vessel.

KEVIN (VO)

Portable Hyberbaric will be on board.

Men are loading underwater scooters, hardhat diving equipment and various compressed air bottles and provisions onboard.

KEVIN (VO)

Top of the line toys, first, we'll have a tow-able magnetometer and side scan sonar -- Four Superlite 27B's(diving helmets), Four two man U.P.V.'s. (Underwater propelled vehicles) Tri-mix cascades, state of the art communications. Enough provisions for fourteen days.

EXT. CAPE MAY COUNTRY CLUB - DAY

Anthony Salerno, the police commissioner and two other men are preparing to play a round of golf. They begin by stretching and swinging their golf clubs. Cape may is an exclusive golf club with caddie assistance provided.

They are standing on the first hole tee box as one of the gentlemen hits his ball straight down the middle of the fairway.

SALERNO

Beautiful swing Judge.

Salerno approaches his shot by placing a ball on a golf tee. He takes a practice swing then hits his shot.

The ball splashes into a pond midway down the fairway.

MONTAGE - SALERNOS' GOLF / JOHN AND KEVINS BOAT RIDE

-- A boat is heading past the historically tall and majestic Cape may light house.

-- John and Kevin are standing on the deck of the boat sipping coffee as the boat passes the cape may Light house.

-- Salerno's ball is in a sand trap. He hits the ball out of the sand trap and it splashes into a nearby creek.

-- The boat is now out in the open sea. The captain is in the wheelhouse standing behind the helm looking out to the open ocean. He checks the boats instruments.

-- Salerno is in the open fairway lining up his shot. The police commissioner is in the background. Salerno swings and again looks disappointed.

SALERNO

Oh -- this is going to be a long day!

-- The golf ball flies through the air approaching the middle of the pond.

-- The anchor of the boat breaks the surface of the water and races down towards the ocean floor in a trail of bubbles.

INT./EXT. SEARCH BOAT - DAY

The boat captain, John and Kevin are in the wheelhouse of the boat out at sea. John hands the boat captain a series of Global Positioning Numbers from a piece of paper. The numbers read 1234.5678.

The captain dials the GPS numbers into the instrument and looks back at John.

CAPTAIN

Civilian GPS is only accurate to within one thousand square yards.

Kevin pulls out a briefcase and opens it. Inside is a small electronic devise the size of a pack of cigarettes. Kevin looks at John and smiles.

KEVIN

This is a military GPS on loan from the A-ten units at Willow Grove air base -- our downed pilots use this baby in emergencies.

JOHN

More accurate?

KEVIN

Dead on accurate.

Kevin punches in the GPS coordinates and shows them to the captain who is beginning to pull out navigational charts. He unrolls the chart for John and Kevin to see. He then points to the map.

CAPTAIN

Our start point should be here -- we'll be right on top of it in a few minutes. Hopefully the surge and currents haven't pushed the bogie too far.

JOHN

How far could it have traveled in five months?

The captain and Kevin look at each other and back at John.

KEVIN/CAPTAIN

Miles.

Kevin is still holding a map.

KEVIN

Let's start the first grid in a thousand square foot area -- I'll have the men prep the side scan and the magnometer.

The support personnel on board begin to prep the torpedo shaped instrument that is on the deck. The device is lowered into the water and then towed underneath the search vessel.

On board, the boat is slowly moving forward. John and Kevin are standing on the boat deck looking at the sun set over the horizon. The spectacular orange sunset illuminates the surface where sea meets the sky.

The men on board are preparing dive gear in the background. Most of the men are in shorts and tee shirts. John removes his jacket while sea gulls squawk in the background. The boat drones from the sound of the diesel engines.

JOHN

It's surprisingly warm all the way out here.

KEVIN

Gulf stream Sully, seventy degrees year round. They could be having a foot of snow back home and we'd be getting a Caribbean tan out here.

JOHN

So. What's your plan?

KEVIN

Right now...The side scan and the magnometer are imaging the bottom for anything remotely resembling that cooler...The captain and Lesko will note any possible bogies on the grid.

JOHN

Then what?

KEVIN

Then we dissect that grid inch by inch underwater. We'll put a hardhat safety tender on the bottom directly underneath the boat -- he'll tend another diver on S.C.U.B.A. doing a fan search pattern over the bottom

JOHN

Sounds simple.

KEVIN

Sounds simple up here -- it's a little different at two hundred feet down there -- we'll see.

EXT. ANCHORED SEARCH VESSEL - DAY

A group of men are dressing two divers on the deck. Kevin Landis is one of the divers. The seas are choppy and the sky is becoming dark. Lesko approaches the two divers speaking to them.

LESKO

Okay, we'll see how the next sweep goes, but if the seas peak over eight feet, I'm pulling the plug.

Kevin is listening and still being dressed in his diving equipment.

LESKO

This Nor'easter is moving our way and I'm expecting some nasty weather within the next couple of hours. This could be our last shot, Kevin.

KEVIN

I'm not about to flush four days of searching so soon.

LESKO

Numb nuts, we don't have a choice. We're about to get our Asses kicked out here on this boat.

KEVIN

I hear you -- just don't pussy out on me.

They finish dressing Kevin. He enters the water solo. He is wearing a dive helmet attached to twin scuba tanks on his back. He descends to the bottom. An underwater propulsion vehicle follows him. The vehicle is shaped like a torpedo that a diver will hang on to for propulsion. This acts like an underwater sled.

Lesko and J.C. are on the ship speaking to Kevin who is now on the bottom. They are speaking into a radio microphone.

J.C.

Topside to Red Diver, How do you hear me?

KEVIN (VO)

Red Diver to Topside, I hear you fine.

Underwater, the bottom is sandy but the water is clear. There is a safety diver in hardhat equipment waiting to assist Kevin on the ocean floor. They both signal O.K. to each other.

J.C. (VO)

Topside to Red Diver, begin your in water check out.

Kevin begins looking over his equipment and he mounts the underwater vehicle.

KEVIN

Red Diver to Topside. Check out complete.

The safety diver assisting Kevin hands him the end of a search rope.

J.C. (VO)

Red Diver, begin search

KEVIN

Red Diver beginning search

The underwater vehicle takes Kevin out of view from the safety diver. The tethered safety rope trails behind him.

Men on the surface are working on the boat deck with air hoses and other dive equipment. J.C. and Lesko are talking to Kevin who is still underwater. The rough seas are increasing. It begins to rain.

INT. OCEAN FLOOR - DAY

Kevin is propelled over the sand. He sees some sea life, some rocks. He passes over an object and what looks like some garbage. Kevin turns around and tries to find the debris again.

J.C. (VO)

Red Diver, conditions are too dangerous up here. Let's rap this up.

KEVIN

Negative, Topside, I have a probable down here.

The rain is coming down very hard now and thunder and lightening is making a presence. Lesko grabs his microphone.

LESKO

Red Diver, we have electrical.
Repeat we have electrical. Abort
Dive! Repeat, Abort Dive!

BACK ON THE OCEAN FLOOR

Kevin approaches an object underwater. He begins to fan the sand off of it. There are two anchors. He fans some more and an anchor chain appears. The storm surge begins to move Kevin back and forth across the ocean floor.

LESKO (VO)

Red Diver, this is topside, do you hear me?

Kevin begins to pull the chain out of the sand and a white object begins to materialize.

INT./ EXT. ANCHORED SEARCH VESSELL - DAY

On the deck of the search vessel, J.C. and Lesko are trying to get Kevin to answer them; MEN are trying to secure equipment being tossed around on the deck of the ship.

KEVIN (VO)

Red Diver to Topside, Red Diver to Topside.

J.C.

Topside to Red Diver, Come in.

KEVIN (VO)

Red Diver to Topside, I have a five hundred (code for object recovery). Repeat, I have a five hundred.

J.C. and Lesko and the rest of the crew look at each other in disbelief.

INT./ OCEAN FLOOR - DAY

UNDERWATER, Kevin grabs the underwater-propelled vehicle and turns it around. He places the propeller near the white object and pushes the accelerator. The propeller quickly blows sand away and off of the object. It is a large white igloo cooler.

J.C. (VO)

Red Diver, Did you say five hundred?

KEVIN

Affirmative, Topside. I have a five hundred.

J.C. (VO)

Red Diver, Conditions are too choppy up here for an in water deco (decompression).

KEVIN

Affirmative, Topside. Start blue diver to the surface -- I'm right behind him.

J.C. (VO)

Blue Diver, prepare to surface

Kevin attaches a yellow lift bag to the cooler. He takes one of his air hoses and begins to inflate the lift bag. The bag slowly inflates lifting the cooler off of the ocean floor. Kevin attaches his safety line to the cooler and signals the surface with a TUG. The rope TUGS back and the cooler and Kevin ascend from the ocean floor toward the boat.

EXT. SEARCH VESSEL- DAY

The seas are now treacherous. The storm has increased. The crew hoists up the white cooler. The crew then hoist up Kevin and they begin to strip him of his gear. Everyone gives him thumbs up and smiles. They walk him to one of the onboard decompression chambers and he climbs in. It is cylindrical, about seven feet long and two feet in diameter. There is a diver already in the other hyper baric chamber. They close the door and the crew begins to turn knobs. A series of gauge needles moves on the control panel. One is not moving.

J.C.

I'm not getting pressure.

He continues to move knobs and controls.

LESKO

Try this...

Lesko moves in to help, but as he moves knobs, panic moves over the crew. Kevin begins to twitch and convulse inside the portable hyperbaric chamber. J.C screams to other crewmembers.

J.C.

Radio Cape May Coast Guard Now!

EXT. SEARCH VESSEL - DAY

A United States Coast guard helicopter hovers over the ship. A large rescue basket is lowered to the deck of the ship. The portable hyperbaric chamber containing Kevin is placed in the basket and lifted into the helicopter. The helicopter moves off into the horizon.

The boat heads toward land in the treacherous weather. The waves are breaking across the bow as waves splash against the glass of the wheelhouse. John and Lesko are in the bridge.

LESKO

I'm going to take you and the package right up the Delaware River into Philly harbor.

JOHN

I'll make sure Philadelphia marine is waiting.

The boat moves past the cape may light house into the mouth of the Delaware River.

John is on his cellular phone talking. The boat continues forward as the Philadelphia skyline and the Walt Whitman Bridge come into view.

EXT. PHILADELPHIA MARINE POLICE DOCK - NIGHT

Flashing police lights illuminate the dock. The search boat approaches the dock and several P.U.S.R. members are tending to the bow and stern lines. There is a steady rain falling. A Philadelphia marine police boat escorts them in.

John is on the boat bridge with Lesko who is talking on the radio and steering into position.

JOHN

I'll call you in an hour or so to keep you updated on Kevin at the University of Pennsylvania hospital.

LESKO

Thanks -- I appreciate your help.

JOHN

No -- Thank you!

The two men shake hands. John exits the bridge and lowers himself down the ladder onto the boat deck. The rain is still falling heavy.

John motions to several uniformed police officers in yellow rain parkas. They lift the cooler off of the deck and into the back of an unmarked Chevrolet suburban with heavily tinted windows.

John enters the passenger side of the vehicle and closes the door behind him. There is a marked police cruiser in front and behind the suburban. The emergency vehicle's lights FLASH as the caravan moves forward away from the boat and the dock toward the open streets.

The caravan approaches Philadelphia police headquarters and proceeds to a side garage door. The garage door opens and the suburban enters. The garage door closes.

INT. JOHN'S OFFICE- NIGHT

John is on the phone of his dimly lit office. He is still wearing the same clothing from the boat activity. His physiology is beginning to show his fatigue with bags under his eyes and sluggish movements.

JOHN

Yes, your honor -- I know what time it is -- the suspect is a flight risk. I'm afraid if we wait until morning, it could be too late -- the Commissioner -- the Commissioner is still in Los Angeles -- two days -- he's expected back in two days -- I should have confirmation back from forensics within the hour -- I'll have the warrant typed by then -- I appreciate your cooperation -- will do.

John hangs up the phone.

INT. PENNSYLVANIA HOSPITAL - NIGHT

The hyperbaric chamber sits alone in a spacious room. There is a doctor and a technician working the controls. The chamber is fifteen feet long and eight feet high. Kevin is unconscious lying down inside the chamber. A doctor is inside the chamber with him checking his vital signs.

INT. PHILADELPHIA FORENSICS LAB - NIGHT

John enters the lab and there are two technicians working on a corpse in the background. There is a large white cooler nearby. A technician approaches John carrying an envelope and he hands the envelope to John.

John quickly opens the envelope and pulls out a sheet of paper. He reads it and lets out a sigh of relief. He looks up at the technician who nods his head up and down. He is expressionless.

JOHN

I appreciate your diligence

TECHNICIAN

Good luck detective.

John pulls out his cell phone and dials a phone number as he exits the lab.

INT. ANTHONY SALERNO'S KITCHEN - NIGHT

Anthony is cooking pasta and sipping wine with an attractive female guest. His cellular phone rings on the counter.

SALERNO

Hello...

Salerno's smiling face turns to one of shock.

SALERNO

I understand -- I appreciate the call.

Salerno takes the phone away from his ear and stares blankly at the wall in front of him. His guest has a curious look on her face.

GUEST

Is everything all right?

SALERNO

Uh no -- My mother - ah -- I have to run to the hospital -- Can you clean up?

Salerno quickly moves toward his bedroom. He opens the door then closes it behind him.

Inside the bedroom, Salerno moves fast. He opens a safe behind a bed stand and pulls out a passport and a stack of cash. He grabs a gym bag and and stuffs the money and the passport into it.

He grabs socks, underwear, a pair of jeans and a golf shirt and hurries them into the bag. He zips the bag and rushes into the kitchen. He grabs his cell phone, car keys, and kisses his date on the cheek.

His date is in the process of cleaning up.

SALERNO

Thanks -- I'll call you from the hospital.

Salerno rushes toward the door.

EXT. PHILADELPHIA STREETS- NIGHT

John Sullivan is in an unmarked police car driving speeding through crowded Philadelphia streets toward Anthony Salernos society hill townhouse. The emergency light is flashing. There are two marked police cruisers are behind him. The rain is falling heavy as the windshield wipers have trouble keeping up.

The police cars turn up Salerno's street and John sees Salernos Acura ns-x leaving the scene. John engages his siren as he positions his vehicle directly behind him. There is another police cruiser coming directly toward Salerno facing him head on.

Salerno makes a quick left hand turn and a chase begins.

MONTAGE - PHILADELPHIA CAR CHASE.

-- The cars move speed through the narrow streets of "olde city" Philadelphia.

-- The chase moves onto Benjamin Franklin parkway.

-- Past Saint Patrick's Cathedral and towards the art museum and Ekins Oval.

-- Around the art museum and down Kelly drive past boathouse row.

-- Salerno's vehicle takes off on the open windy road.

John reaches for his police radio and he begins to speak. The speedometer is showing one hundred and ten miles an hour.

JOHN

He's heading east on Kelly drive
just past boathouse row -- don't
let him get onto the expressway.

John's vehicle comes through a turn that is parallel to the Schukyll River and in the distance he can see other police vehicles coming toward him. Salerno's Acura will be sandwiched by the chasing caravan.

The police cars are approaching head on several hundred yards away. John realizes that Salerno's vehicle has disappeared. John stops and turns around. He is driving slowly inquisitively looking at the road.

John notices a break in the guard railing and he stops to investigate. He speaks into the police radio.

JOHN

Check the river.

Several police cars are shining floodlights into the river and the faint view of Salerno's taillights can be seen submerged. John gets out of his car to investigate at the guardrail edge. Several police officers shout.

POLICE OFFICERS

He's in the river!

John runs back to his car where the driver side door is open. He reaches for the rescue device that Kevin had given to him previously at Bookbinders Restaurant.

He runs to the river and jumps in. Several police officers are following him to the riverbank. John submerges in an attempt to free Salerno who is trapped inside of his vehicle. A large air bubble erupts over the area where the car should be.

John surfaces with the unconscious body of Anthony Salerno. Several officers rush into the river to aid John.

EXT. OPEN CORN FIELD - DAY

The corn stalks are still standing but the vibrant lush green is gone. The stalks take on yellow rust color as winter approaches. A farm tractor combine is harvesting the field in the background. The sound of the diesel engine is heard.

INT.FEDERAL COURTROOM - DAY

A jury comes into a crowded courtroom and fills the pews.

JUDGE

Has the jury reached a verdict?

FOREMAN

Yes your honor --

The Forman gives a piece of paper to the bailiff who gives it to the Judge. The Judge reads the paper and hammers the gavel.

JUDGE

Anthony Salerno, Please rise.

Anthony Salerno dressed in a suit, stands with his attorney before the crowded courtroom.

JUDGE

Anthony Salerno, a jury of your peers has found you, " GUILTY" of first-degree murder.

EXT. CALVARY CEMETARY - DAY

Mary Alice Crossan's family is gathered for her burial. The ceremony is taking place underneath a tent. There are hundreds of people gathered.

John is standing away from the crowd looking and listening to the priest.

PRIEST

We send the body of our sister Mary
Alice Crossan to the earth from
where she came -- Ashes to Ashes --
Dust to Dust.

John has caught the attention of Mary Alice's brother Brian. John turns to walk away from the ceremony and Brian Crossan follows him away from the crowd.

BRIAN

Detective Sullivan -- Detective
Sullivan --

John turns to face Brian who has caught up to him.

BRIAN

-- I just -- Thank you! -- Thank
you for bringing closure for my
Family.

The two men exchange handshakes and Brian gives a sincere smile.

JOHN

Good luck --

BRIAN

You deserve closure -- I hope some
day you have it.

John turns walks away.

INT. UNIVERSITY OF PENNSYLVANIA HOSPITAL - NIGHT

Gerry Bennett is lying in his hospital bed in the intensive care unit. There are still life support tubes and hoses attached to him. There is an elderly black couple in his room with him.

John Sullivan and Kevin walk in wearing plain clothing. Kevin is walking with a cane and a terrible limp caused by the bends. They walk toward the couple.

JOHN

I am detective Sullivan and this is Kevin Landis.

John and Kevin extend their hands.

MR. BENNETT

He came out of the coma this morning; the doctors believe that my son will survive.

MRS. BENNETT

He spoke highly of you two often.

All four look at Bennett who is trying to open his eyes. His right hand is moving. There is a crayon and a note pad next to him.

MR. BENNETT

Gerard tried to communicate earlier by writing, but it was illegible.

John and Kevin move to Bennett's bedside and look at the scribble on the note pad. John and Kevin look at each other then John grabs the note pad and rips off the old paper, exposing a clean sheet. He places the pad next to Bennett and Kevin places a crayon in his hand. Bennett begins to slowly scribble. John begins to read the scribble out loud.

JOHN

S..A..L..

KEVIN

Salerno, John, he's trying to say Salerno.

Bennett's eyes attempt to open and he slowly nods his head up and down. John looks at Bennett's parents then Kevin and then leans forward so that Bennett can hear him.

JOHN

We know Gerry, We know.

A tear rolls out of the corner of Bennett's eye.

JOHN

I need you to rest now, we'll talk later.

INT. POLICE HEADQUARTERS - DAY

In a large ceremony, dozens of police officers are in parade dress uniforms. All of the the Sullivan family is present. Gerry is also in full parade dress although he sits in a wheel chair. The Mayor stands before John Sullivan. John is also in full parade dress uniform.

MAYOR

John L. Sullivan, Repeat after me -
-

John raises his right hand.

MAYOR

I, John L. Sullivan --

JOHN

I, John L. Sullivan --

MAYOR

Do accept the office of the Police
Commissioner of the City of
Philadelphia --

JOHN

Do accept the office of the police
Commissioner of the City of
Philadelphia --

THE END