
OLD FRIENDS
Phil Mallon & Kristopher Mallory

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by

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FADE IN:

1 EXT. BALTIMORE – CITY STREET – MORNING

A man walks out of a city apartment building and walks down the street. He appears to be in his thirties; his body is covered by a full-length, black trench coat. A white shirt and tie are barely visible at his neckline. The sun has just begun to rise between the office buildings that line the street.

The man stops at a newspaper machine to buy a paper. He removes a glove to fish in his pocket for change, puts two quarters in the machine, and grabs a paper. He continues down the street with the paper tucked under his arm. He cracks a smile as he begins to think about earlier that morning.

2 INT. RICHARD'S APARTMENT – EARLIER (FLASHBACK)

RICHARD is near the front door and is adjusting the collar on his coat. His WIFE grabs his briefcase on the table. She walks toward him, brushing the palm of her hand across his stomach as she walks to his other side.

WIFE
Now don't forget to hurry home after work. My mother is keeping Josh all night...
(handing him the briefcase)
So think about how you want to spend all that time together.

END FLASHBACK

3 EXT. CITY STREET – BUS STOP – CONTINUOUS

Richard, still with the smile on his face, shakes his head in anticipation. He walks up to a bus stop bench and sits down. He checks his watch, and he unfolds the paper to reveal the front page. "KILLER STRIKES AGAIN: Another woman found stabbed to death in her own home".

He opens the paper and begins to read another article as another MAN approaches the bench. Richard notices that there is a man standing in front of him, and he lowers the paper.

MAN
Richard Seer?

The bearded man stands in front of Richard, waiting to be remembered. He is wearing a ragged flannel coat with both of his hands in the pockets.

RICHARD
Yes?

Richard examines the man standing in front of him. He is confused that this person knows his name.

RICHARD (CONT'D)
I'm sorry, do we know each other?

RAY
(pause)
Ray... from back in high school...

Richard shakes his head and continues to look at RAY without recognition.

RAY (CONT'D)
...I lived down the god damn street from YOU for six years...You really don't remember me?

RICHARD
Oh. Ray Mason. Christ, man, it's been years.

Ray looks over at Richard and smiles. He points down to the bench Richard is sitting on.

RAY
Mind if I take a seat, Rich?

RICHARD
(with hesitation)
Um, sure, go right ahead.

Richard moves his briefcase out of the way so Ray may sit down. Ray adjusts his pants and sits on the bench next to Richard.

Ray looks at Richard dressed in his business suit. Then he quickly examines himself and lets out a long sigh.

RICHARD (CONT'D)
Sorry I didn't recognise you, man. It must be the beard.

RAY
(with a chuckle)
Yeah, well, you know it's cold out there.

They both sit for a moment of uncomfortable silence.

RICHARD
So... how have you been?

RAY
Good. I've been good. I work a lot. Twelve-hour days, that kind of thing.

RICHARD
I'm doing good myself. Wife. Son. I've been working for Ellis Mortgage now for six years.

RAY
Oh, Ellis Mortgage.

Ray pauses.

RAY (CONT'D)
I've just been laying carpet. It's not big bucks, you know, but it pays the bills. I guess we all can't be big shot executives.

Richard nods his head. Feeling awkward talking to someone he has nothing in common with.

RICHARD
Hey, I didn't spend six years at Johns Hopkins for nothing.

RAY
So...married now, huh?
(beat)
Not Me. I guess you could say I'm still looking for that special woman.

Ray pauses for a second.

RAY (CONT'D)
Hey, do you remember the time when Jimmy Knight's parents went away for the weekend, and he had that big party? That was the time you walked in on me and Mary Dawson kissing. You know, I probably could have got to second base that night.

Ray pauses as if to reminisce. He lets out a small chuckle.

RAY (CONT'D)
Ah, Mary Dawson. The one that got away. I wonder what happened to her.

RICHARD
Well, it's funny you should mention her because she happens to be my wife.

RAY
My ex-girlfriend, Mary?

Ray looks at Richard with dead eyes. Richard nods his head.

RICHARD
We met up a few years back at a conference. I asked her out to dinner. She said yes... I did ask about you, though. Besides, she said you two broke up after you dropped out of school.

Ray looks at Richard with a bit of disgust in his eyes.

RAY
Everyone, including you, knew how much she meant to me. We were close. Is that what you do to your friends? Steal the love of their life away?

Richard at this point is now feeling very uncomfortable around Ray. Richard stands up and grabs his briefcase, turns towards Ray to say his farewell. Richard checks his watch.

RICHARD
That's my bus. I have to get going.

Richard and Ray lock eyes. Ray looks very angry and hurt. Richard looks at Ray with a mix of pity and guilt for hurting his old friend's feelings.

RICHARD (CONT'D)
Listen, Ray, we all go way back. Maybe you could come over for dinner sometime.

Ray stands up, stretches his body to regain his former composure, and puts his right hand out to shake Richard's hand.

RAY
It was good seeing you, Richard. No hard feelings. I think I'll take you up on that offer.

RICHARD
Great...It was good seeing you too. I'm in the book. Look me up.

Ray smiles politely at Richard and shakes his hand. Richard, in a rush to get out of the uncomfortable situation, nods his head to Ray and pats him on the shoulder; Ray pats Richard on his side as he walks away.

RAY
You can count on it.

Richard boards the bus.

CLOSE ON RAY

A plain look, then a wicked grin. Ray lifts his left arm to wave at Richard. Richard, now in his seat, doesn't acknowledge the fact that Ray is waving.

4 INT. CITY BUS - MOMENTS LATER

Richard pulls out his newspaper again, opening it up to the page he left off on. As he opens the newspaper, he notices that where he touched the pages, it is red. Richard is shocked. He looks at the newspaper, confused about what it could be. Richard then opens his eyes wide; his mouth opens. Richard looks at his right hand and notices it's covered in red. Blood.

5 EXT. CITY STREET - BUS STOP - EARLIER (FLASHBACK)

CLOSE ON THEIR HANDS

Richard shaking Ray's hand.

END FLASHBACK

6 INT. CITY BUS - CONTINUOUS

Richard gasps.

Richard looks down at his left side where Ray patted him, his coat pocket, noticing more blood. We can see the outline of something in his pocket. He hesitates to reach inside. Richard reaches inside his pocket and feels around... He

slowly but eagerly pulls out what appears to be a carpenter's knife, covered in blood.

Richard can't believe what is happening. All of a sudden, he hears the WOMAN sitting across from him gasp. Richard looks over quickly. The woman is covering her mouth in shock at what she sees.

Richard quickly rolls the newspaper around the carpenter's knife, noticing the headline on the paper. He slides the paper-wrapped knife back into his pocket. Richard now realises that Ray had committed these horrible murders.

RICHARD
Wait...Ma'am. This isn't what it looks like.

The woman gets out of her seat and moves to the front of the bus. Richard panics; he reaches into his right coat pocket and pulls out a cell phone. He goes through his numbers and dials HOME. Richard puts the phone to his ear.

Richard watches as the lady makes her way to a POLICE OFFICER who's chatting with a passenger.

CUT TO:

7 INT. RICHARD'S APARTMENT - SAME TIME

The phone in the apartment is RINGING. The sound of bathwater is RUNNING in the distance. MARY is in the shower and is unable to hear the phone.

CUT BACK TO:

8 INT. CITY BUS - CONTINUOUS

Richard looks ahead at the woman; she has approached the police officer. She says a few words to the officer and points over at Richard.

Richard is panicking. He moves closer to the back of the bus to buy some more time.

RICHARD
Come on, come on, come on, Mary, pick up the damn phone.

At that moment, the police officer is steadily approaching Richard with his hand on the butt of his gun.

POLICE OFFICER
Sir, I need you to put the phone down and put your hands where I can see them.

Richard looks up at the officer, his eyes beginning to water.

RICHARD
Wait, you don't understand.

Richard, not thinking, goes to reach into his pocket to show the officer what was in his pocket. The officer draws his gun and aims at Richard. In a louder voice, he repeats his order.

POLICE OFFICER
Slowly lay the phone down and put your hands in the air, now!

SLOW MOTION

Richard releases the phone and the paper. The phone drops to the floor of the bus. The newspaper also falls to the ground; as it does, the carpenter's knife falls from inside and HITS THE FLOOR.

BACK TO NORMAL SPEED

The officer sees the bloody carpenter's knife fall from inside the rolled newspaper. Richard sees it as well and knows that there is no talking his way out of this. Richard puts his hands in the air as the officer advances. The officer kicks the knife away from Richard.

POLICE OFFICER (CONT'D)
Listen to me. I'm placing you under arrest for suspicion of homicide.

Richard is shaking his head in disbelief as he is handcuffed.

POLICE OFFICER (CONT'D)
You have the right to remain silent...

The officer's voice trails off into the background. The only thing Richard can hear is ringing in his ears. In a panic, he begins to look from side to side as his breathing gets heavy.

RICHARD
(quietly, as if mumbling to himself)
No, it's not me.

The officer ignores Richard's statement as he begins to search his pockets. Richard, seeing that he isn't listening to him, raises his voice.

RICHARD (CONT'D)
IT WASN'T ME!

The officer doesn't like Richard raising his voice and gives him a shove as he pats his body down for weapons.

POLICE OFFICER
If you can not afford an attorney, one will be provided to you. Do you understand these rights I have just told you?

RICHARD
You have to go to my house,
(getting louder)
you have to go to my house.

The officer pushes Richard down into a seat.

POLICE OFFICER
Listen ass-hole, you're going to sit down and shut up. I don't want any trouble from you. You can tell your story to the detectives working on the case.

Richard drops his head and begins to cry. Richard is in total shock.

RICHARD
(whispering)
Mary... oh God, Mary

The police officer reaches up and CLICKS on his radio.

POLICE OFFICER
Dispatch, this is one-nineteen, requesting backup at the corner of Thirty-Fourth and Bradford. We are in city bus number six-nineteen. I have a suspect in custody, hands covered in blood... weapon on his person, also covered in blood. You better get homicide down here.

The officer CLICKS off his radio and whispers to Richard.

POLICE OFFICER (CONT'D)
(whispering)
Hear that, asshole?

A woman's voice CRACKLES over the radio.

DISPATCHER (V.O.)
One-nineteen, backup is on the way. Detective Lucas has been notified and will be there a.s.a.p.

CUT TO:

9 INT. RICHARD'S APARTMENT - CONTINUOUS

Mary is drying herself off with a towel. She leans over to dry her hair... the BUZZER at the front door goes off.

Mary looks up at an angle; she is facing towards the front door through the bathroom. Mary reaches over and grabs a robe and puts it on. Quickly moving about the bathroom so she can answer the door, she looks at herself in the mirror and ruffles her hair. She then ties her robe and exits the bathroom, walking through the apartment to the front door.

The BUZZER sounds again. Mary gets to the call box and pushes the button.

MARY
Yes?

VOICE FROM THE BOX (V.O.)
Is this Mary Seer?

MARY
Yes, who's this?

VOICE FROM THE BOX (V.O.)
An old friend.

MARY
An old friend?

VOICE FROM THE BOX (V.O.)
It's Ray Mason, from high school. I just ran into your husband, and he told me I should stop by to say hi.

CUT TO:

10 EXT. APARTMENT BUILDING - FRONT DOOR - CONTINUOUS

Ray is standing at the front door. He looks back up the street as the BUZZER sounds to unlock the front door. He turns the knob and begins to enter.

CUT TO:

11 INT. CITY BUS - CONTINUOUS

RICHARD
My God...Mary

CLOSE ON RICHARD

The expression on his face goes from devastation to anger. Richard stands up abruptly.

POLICE OFFICER
Hey, I thought I told you to s...

Richard slams his head into the officer's forehead. The officer falls to the aisle between the seats.

RICHARD
Hear that, asshole?

Richard quickly pulls his arms around his legs to get his hands in front of him. His face grimaces because he ordinarily would not be able to bend like that. He picks up the officer's gun and steps over the cop. He points the gun at the BUS DRIVER.

RICHARD (CONT'D)
Open the damn door.

CUT TO:

12 INT. RICHARD'S APARTMENT - CONTINUOUS

Mary smiles and unlocks the doorknob lock... she opens the door. Ray is standing on the other side.

MARY
Oh my God, Ray?

Ray smiles and looks into Mary's eyes.

RAY
Good to see you, Mary.

MARY
What are you doing here?

Ray laughs. Mary looks confused.

RAY
Well, as I said, I ran into Richard about two blocks down. He told me you guys just lived down the street and that I should come over.

MARY
Well, Ray, it's really nice to see you, Ray, but I have to get dressed. I've got a very busy day. Let me give you our number, and you just give us a c...

RAY
It's funny, Mary...

Ray takes a powerful step into the apartment.

RAY (CONT'D)
I found out a few months ago Richard and you were married. I wanted to come see you.

MARY
A few months ago...I don't?..

Ray quickly cuts her off.

RAY
Let me finish...Richard, you, me, Everything had to be perfect. I was waiting for Richard today. I had to talk to him and make sure. Well, I made up my mind and gave him his gift. Hope he liked it. I've got your present here in my pocket.

Mary looks at Ray with a dropped face of interest and confusion and a bit of fear.

MARY
...What is it, Ray?

RAY
It's the same thing I gave to all the others, and they loved it. They all reminded me of you, you know? But no one could ever replace you, Mary. You are a special woman, Mary. Special.

Ray reaches into his pocket. Mary backs a step away and Ray advances. A quick glimmer of light reflecting off of the partially exposed knife is seen.

ANGLE ON MARY

Mary’s eyes widen, and her mouth opens as if to release a scream or fearful yell.

CUT TO:

13 EXT. CITY STREET - CONTINUOUS

Richard is running down the street, still handcuffed and wielding a gun.

RICHARD
(yelling at the people on the street)
Get the hell out of my way.

CUT TO:

14 INT. RICHARD’S APARTMENT - CONTINUOUS

Mary’s head slams against the wall and she falls to the floor. Ray bends down at the waist to get closer to her face.

RAY
But you had to marry that FUCK!

Ray lifts the knife to stab Mary. Mary kicks Ray’s shin and he takes a step back in pain. Mary shuffles to her feet and runs for the living room.

Ray catches up to her, spilling them both to the floor. They both roll around on the floor as she tries to stop him from cutting her. Ray is stronger, though, as the blade slowly gets closer to her chest. The point of the blade begins to slice into her slowly as she lets out a SCREAM.

Ray suddenly jerks both arms into the air; he holds the knife with both hands and lets out a YELL.

CUT TO:

15 EXT. APARTMENT BUILDING - MOMENTS LATER

Richard approaches the front door to the apartment building, types his code into the call box, and enters the front door.

16 INT. APARTMENT BUILDING – HALLWAY – CONTINUOUS

He comes running up the stairs and into the hallway. He turns the corner as a shadowy figure is heading the other direction down the hall.

17 INT. RICHARD'S APARTMENT – CONTINUOUS

Richard's apartment door is hanging open as he enters cautiously. He looks around and sees his wife, lying lifelessly on the living room floor. He drops the gun as he kneels at her side. He can't even pick her up because of his handcuffed hands. He lays his face on her chest and rubs his hands against her face.

He lifts his head up. His sad, tear-filled eyes change to angry, tear-filled eyes.

The officer from the bus is creeping up behind him. Richard's devastation changes to revenge, as he picks up the gun. BANG, BANG. Two bloody holes appear on Richard's chest. He drops the gun as he gasps one last breath. He looks down at Mary and falls over.

The officer is standing in the doorway with blood dripping from his nose and is trying to catch his breath.

FADE TO BLACK.

RAY (V.O.)
(in a whisper)
So special.

ROLL CREDITS OVER MUSIC.