

CARPENTER

by  
Chris St.Croix

© All rights reserved.  
Property of Somerville Entertainment/Chris St.Croix

OVER BLACK:

We hear the sound of INNOCENT CHILDREN frolicking on a playground.

LEGEND: CARPENTER.

CUT TO:

EXT. DANBURY ELEMENTARY SCHOOL - DAY

From across the street, school has just let out.

Clad in a tweed jacket and carrying a briefcase, PRINCIPAL MILTON, exits the front of the school. He loosens his tie slightly. It's been a long day. We hear a group of children yell to him in a chorus.

STUDENTS

(o.s)

Goodbye Mr. Milton. See you on  
Monday Mr. Milton.

He waves to them, smiling, slightly embarrassed. He continues out the front walk and down the street.

CUT TO:

INT. FORBODING SEDAN - DAY - SAME

From across the street, Milton is being surveilled from inside a car.

CUT TO:

EXT. FORBODING SEDAN - DRIVER'S SIDE - DAY - SAME

A hand starts the engine. A half finished cigarette is flicked out the window.

A small hand grabs at the driver's, outside the window.

The Driver pulls his hand away quickly.

CUT TO:

EXT. FORBODING SEDAN - DAY - SAME

From the front of the car, a small girl is speaking to the car's occupant through the driver's side window, shaking her finger. Reflections from the trees mask the occupant's identity.

LITTLE GIRL  
Hey Mister. Nobody likes a litter  
bug.

The girl waits for a response, gets none, shrugs and skips away.

After a beat, the car rumbles off, following Milton.

CUT TO:

EXT. MINI MARKET - DAY - LATER

Milton enters the store and buys a small bag of groceries. He chats briefly with the store owner, then exits. He shifts hands clumsily handling the sack and his briefcase -- nerd.

The Sedan follows, driving past camera, waist height, driver's side, ALMOST giving us a look at the Driver -- almost. The door panel FILLS FRAME as we...

MATCH CUT TO:

EXT. ACROSS FROM MILTON'S BUILDING - DAY - LATER

Rise up from the Sedan's passenger side as it enters frame, parking across the street. We see Milton approach the entrance to his apartment building. A woman walking her dog passes him. The dog barks loudly, pulling at it's leash, making Milton jump. The woman tries to calm her pup and apologize but Milton just continues on.

We hear the engine turn off.

CUT TO:

INT. MILTON'S BUILDING - LOBBY - DAY - SAME

Milton, enters the lobby and heads to the wall of mail boxes. Balancing everything he's carrying, he opens his and grabs what's inside, stuffing it under his chin.

Closing it, a chilling WHISTLE OF WIND whips past his ear. Or was it a whisper? He spins around seeing no one, sending his mail flying to the floor.

MILTON  
Jimminy Christmas. He kneels down  
to pick up the mess.

CUT TO:

INT. MILTON'S APT - DAY - MINUTES LATER

Milton enters, pushing the door open with his body. He pivots, locks the door and wobbles into the kitchen dropping everything onto the counter and letting out a sigh. Home sweet home.

Taking off his coat, he sets it down onto the grocery bag causing an orange to roll out and off the counter. It begins to fall in slow motion, jumping back to normal speed when Milton, bending down, snatches it before it hits the floor.

MILTON

Gotcha!

Smiling, he stands back up, the camera following, to find himself face to face with a man, THE DRIVER. He stops smiling.

THE DRIVER

Boo.

They clash, Milton surprisingly having the upper hand, throwing The Driver back into the wall.

The Driver comes back -- laying a skull shattering blow on Milton's jaw. He barely flinches !

Milton grabs The Driver by the throat lifting him, leaving his legs dangling a foot off the floor.

A cold steely look is all The Driver sees as Milton's free hand begins to push his fingers into his eye sockets.

Suddenly, The Driver launches a knee into Milton's chest, wrist-locking the face-crushing hand -- jamming it into his mouth!

SMASH CUT TO:

INT. MILTON'S APT - DAY - SAME - ANOTHER ANGLE

O/C we hear a bone crunching bite. Milton falls back into a defensive, animal like crouch, HISSING, holding his bloodied hand to his chest.

The Driver, wiping his blood stained mouth, comes right for him. They clash again.

Then, almost faster than the human eye can follow. The Driver side steps, whipping his arm around Milton's neck guillotine style, and POP!, the neck is broken. Milton slumps to the floor dead.

The Driver slides down the wall to settle on the floor, exhausted, as an orange rolls into frame stopping against the recently deceased.

He rubs his almost-crushed throat. Finding his cell phone, he hits a button and waits.

THE DRIVER  
(looking at Milton)  
It's Carpenter. Another one bites  
the dust. Three sixty-six Chancery,  
apartment two sixteen.

He hangs up, rises.

CUT TO:

INT. MILTON'S LIVING ROOM - DAY

Carpenter steps into the darkened living room, throwing open the curtains, revealing a sparse but pleasantly furnished area.

He searches the rest of the apartment, switching on the lights to illuminate each room. A bathroom. A master bedroom. All immaculate and clean. At the end of the hall he finds a final door. Opening it, he switches on the lights, bathing the room in a red glow.

CUT TO:

INT. MILTON'S APT. - BACK BEDROOM - DAY

The room is a SATANIC SHRINE dominated by a giant PENTAGRAM on the far wall. Piled at its base are an assortment of "offerings".

He pulls out a digital Polaroid camera and we see what he sees through the camera lens as he takes each photo: snapshots of PRE-TEEN STUDENTS, missing children news clippings and an alter of children's sneakers, lunch boxes and napsacks.

He doesn't seem surprised but his face can't hide his repulsion and sadness.

CUT TO:

INT. MILTON'S APT. - KITCHEN - DAY - MINUTES LATER

MILTON'S P.O.V: Carpenter stands above Milton's dead body, camera in hand. He leans down, ripping open Milton's shirt. Carpenter steps back, puts the camera to his eye.

CUT TO:

Through the lens: Zooming in, we see MILTON's bare chest. A SATANIC BRAND burned into it's center. He snaps a shot.

CUT TO:

MILTON'S P.O.V: Carpenter takes another snapshot.

CARPENTER

Say cheese, mother fu...

SNAP, FLASH -- the sound of the camera and flash saves us from the expletive's completion as the frame GOES TO WHITE.

CUT TO:

INT. "SEEDY'S BAR" - DUSK

Carpenter sits alone in a booth nursing his fourth bourbon and water -- hold the water.

He produces a snapshot of a child he palmed from Milton's. He crushes it, taking another shot.

A SLEAZY BARFLY catches his eye, smiling at him. Carpenter smiles back.

She rubs her thumb and index fingers together -- "It'll cost ya". Carpenter rises from the booth.

SMASH CUT:

EXT. SEEDY'S ALLEY - DUSK (LIGHT RAIN) - MOMENTS LATER

Carpenter and his new friend fly into frame, smashing into a dumpster, her legs wrapped around his waist -- an ALLEY CAT scatters.

ANOTHER ANGLE:

He grunts while she absently tokes away on her Menthol 100.

CUT TO:

DRIVERS P.O.V: A CAR drives up, Carpenter's back to us, still going at it. The HORN HONKS, angrily.

Carpenter stops and zips up. He tosses the Barfly a few crumpled twenties, bouncing them off her onto the ground.

She throws what's left of her cigarette at him, muttering obscenities, and begins snatching the bills up from the pavement.

Carpenter turns. It's Marlboro time.

He unbuttons his jacket revealing a PRIEST'S COLLAR!

He lights up.

The horn beeps again. Carpenter heads towards it.

CUT TO:

EXT. CAR - BAR PARKING LOT - DUSK (LIGHT RAIN)

A dark sedan, identical to Carpenter's, sits running, windows fogged. A light rain is falling.

(o.s)

CARPENTER  
O'Connell to the rescue.

CUT TO:

INT. CAR - DUSK (LIGHT RAIN)- MOMENTS LATER

Carpenter puffs on his butt in the passenger seat.

The driver, FATHER WILMER O'CONNELL, gives our boy a "put that out" look. Carpenter smiles at his closest friend and obliges, tossing it out the window.

O'CONNELL  
A thousand pardons for interrupting  
your "social work".

CARPENTER  
C'mon 'Conny, I'm not in the mood.

O'CONNELL  
(pissed)  
Not in the mood?!  
(beat)  
Fine, fine. How did it go?

CARPENTER  
Let's see. I track down Satan's  
little helper.

(MORE)

CARPENTER (cont'd)  
He tries to introduce my eyeballs  
to my brain stem.

He begins to light another cigarette and then realizes what  
he's doing, putting the pack away.

CARPENTER  
(contd)  
I get lucky and snap his neck.  
How's that? Happy?

O'CONNELL  
Yes, we are happy.

CARPENTER  
Well tell *we*, I'm not! There are  
twenty seven sets of parents out  
there who're never gonna know what  
happened to their children because  
our, precious mission "must be  
shrouded in secrecy"?  
(beat)  
This one was different Con.

O'CONNELL  
It's been this way for centuries  
Daniel...

CARPENTER  
Jesus, can't you stop being a  
spineless company man for one  
second?

O'CONNELL  
Hey. I took an oath, just like you.  
This is, what it is. And you don't  
make it any easier, do you? I'm the  
one who's covering your ass on a  
daily basis. Remember. I brought  
you in. I don't remember you  
kicking and screaming.

O'Connell runs out of steam and settles. Carpenter is  
impressed by O'Connell's candor -- clapping at the  
performance.

O'Connell leans over him to open the passenger door,  
Carpenter's exit cue.

CUT TO:

EXT. CAR - BAR PARKING LOT - DUSK (LIGHT RAIN)

Carpenter steps out, shielding his head from the rain he holds the door open.

CARPENTER  
You know you love me.

O'CONNELL  
Don't flatter yourself Daniel.  
We're priests. We have to love  
everybody. It's our job.

CARPENTER  
Must have missed the memo.  
(remembering)  
Almost forgot, your pictures.

Carpenter tosses the pics onto O'Connell's lap, and the floor.

O'CONNELL  
Thanks. We meet with his Eminence  
tomorrow morning. Try not to smell  
like the bar.

CARPENTER  
(sarcastic)  
This bar? How would you know what  
it smelled like? Wilmer O'Connell,  
do you have something you want to  
tell me?

O'Connell reaches for the door shaking his head. Carpenter closes it for him, smiling. The car roars off.

Carpenter pulls up his collar and humming the bass line of Queen's "Another One Bites The Dust" he trots back to the bar. The rain continues.

CUT TO:

INT. CARPENTER'S HOME - NIGHT - LATER

Carpenter, pretty drunk, enters his front door.

He walks down the hall, turns on a light and picks up a picture frame facing down on a table. He sets it upright revealing a photo of a beautiful woman and he on their wedding day.

He takes off his shirt and collar, dropping them to the floor, clad only in a t-shirt.

Enter MAX, his cat.

CARPENTER  
Hey Maxie -- little shit.

CUT TO:

INT. CARPENTER'S T.V. ROOM - NIGHT - LATER

Carpenter sits on the sofa, drinking. Around him the room is finely decorated -- a woman's touch, except for the mass of take-out and pizza boxes.

Max sits at his side as we see what Carpenter sees on the T.V. in front of him: A honeymoon video of Carpenter and his wife, Sherry. -- young love, forever lost.

The newlyweds horse around, Carpenter interviewing his new bride.

CUT TO:

CLOSE UP OF T.V. SCREEN AS VIDEO PLAYS

CARPENTER  
So tell us Madam. How does it feel to be Mrs. Daniel Carpenter?

SHERRY  
(in her best southern belle imitation)  
Well, of course I'm deeply, deeply honored. But I also felt it was my duty to save the women of the world from such a terribly handsome, incredibly sexy man.

CARPENTER  
Wow. He sounds like a pretty amazing guy.

SHERRY  
Eh.

CARPENTER  
(laughing)  
Hey.

SHERRY  
(laughing)  
Oh, c'mon. My turn, my turn.  
(MORE)

SHERRY (cont'd)  
 And how does Mr.Carpenter feel  
 about marrying the most beautiful  
 woman in the world.

CARPENTER  
 (a beat)  
 Eh.

She rushes at the camera swinging at him.

SHERRY  
 Ooh, you big jerk!

CUT TO:

INT. CARPENTER'S T.V. ROOM - NIGHT - MOMENTS LATER

We hear their playful tussle as we see Carpenter's eyes  
 slowly shut. We see him dream. More like nightmare.

CUT TO:

INT/EXT. CARPENTERS DREAM SEQUENCE - DAY/NIGHT - SAME

QUICK CUTS: The world swirls around us in flashes of grainy  
 black & white and vibrant color.

Bright white light, flapping "dove" wings

-- screaming faces, candles, the cross, the voices of  
 children saying their prayers

-- police lights and a siren, a crime scene -- a man's voice  
 yelling NO!

Finally ending on Sherry's face -- glowing, beautiful.

SHERRY  
 Wake up Daniel.

SMASH CUT TO:

INT. CARPENTER'S T.V. ROOM - NIGHT - SAME

Carpenter wakes violently from his dream to a loud, snowy  
 T.V. screen. He shuts it off. He looks down at Max lapping at  
 his spilled drink.

CARPENTER  
 Bad kitty.

CUT TO:

INT. CARPENTER'S BATHROOM - NIGHT - MOMENTS LATER

Carpenter splashes water on his face, admiring his bruised neck in the mirror. He pulls off his shirt to inspect his wounded ribs, wincing.

CUT TO:

INT. CARPENTER'S BATHROOM - NIGHT - ANOTHER ANGLE

From behind we see TWO EIGHT INCH DIAGONAL SCARS between his shoulder blades -- a sobering daily reminder of the wings he once possessed.

He arches his back, rolling his shoulders in a unconscious motion, letting out a deep breath -- as if he hasn't slept in a thousand years.

He lowers his head, resting his hands on the cold sink.

CUT TO:

INT. CARPENTER'S APT. - HALLWAY - NIGHT

We pull back away from the open bathroom door -- further and further to the end of the hall.

The bathroom door slams shut on its own.

CUT TO BLACK:

The End.