

WHITE WITCH

Written by

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TEASER

EXT. MANHATTAN - DAY

A view of the city from a flying drone.

SUPER: "It is true. There is no good or evil. There is only darkness and light and the eternal struggle of the sons of light against the sons of darkness. There was never a winner in that fight, and there never will be because, without that fight, there would be no life. And as they say, all is fair in love and war."

INT. COFFEE SHOP - DAY

The view glides down into the city, nestling on a restaurant on the corner of an avenue. At the table next to the window sits a woman in a tracksuit.

A glass of green juice and a pot of wild mint is on the table in front of her. She looks thoughtfully out at the avenue, watching the cars pass. Meet LUCIA, a three-hundred-and-something-year-old witch who looks like she's in her thirties - the face of an angel, the spirit of a warrior.

She moves a rosary between her fingers.

At one of the tables, two rude children, a BOY (11) and a GIRL (12), chatter loudly, playing with food that is scattered all over the table.

Lucia catches the boy's gaze and puts her index finger to her mouth, motioning for him to be quiet. The boy shows her his middle finger.

A WAITRESS approaches the next table where their parents are sitting. MOM and DAD eat lunch while looking down at their cell phones.

WAITRESS

I apologize for interrupting your lunch, but could you please ask your children to behave themselves? Our guests come to this restaurant to enjoy our food, not a children's playground.

The parents act like they don't hear her.

WAITRESS (CONT'D)

Excuse me, ma'am.

MOM

Sorry, I'm watching my favorite podcast. Did you say something?

WAITRESS

Yes, I did, ma'am. Would you mind talking with your kids and asking them to quiet down and behave themselves? You know, there are other guests in the restaurant who came to enjoy our food and not--

MOM

--Oh, I think I may see what your problem is.

(to her husband)

Honey, can you stop watching that horror movie for a moment?

DAD

You know, my love, that I would kill for you. If necessary. What seems to be the problem?

MOM

Was there a sign on the door of this coffee shop that said children are not allowed?

DAD

You know that I take care of everything, my love, especially things like THAT.

MOM

So, young lady, the fact is that our children are a little spoiled, but they are certainly not rude. Therefore, you are welcome to tell your guests that if they want peace and quiet while having lunch, they should find a restaurant where children are not allowed. Trust me, there are many. Unfortunately.

Without waiting for a response from the waitress, Mom turns back to her phone to watch her podcast.

WAITRESS

Sorry to interrupt you. Enjoy your lunch.

The waitress leaves.

WAITRESS (CONT'D)
(to herself)
Fuck you, bitch!

Lucia takes out a notebook from her bag, opens it, takes a pencil out, and starts to draw something in it.

The children continue to misbehave with their food, laughing obnoxiously as they flick chunks of mashed-up bread at each other.

A GOAT'S HEAD pops out from the middle of the table. The head is skinless, just bloody muscles and ominous, burning eyes. The kids are terrified.

GOAT'S HEAD
Hello, motherfuckers! Listen to me
very carefully because I'm only
going to say this once! If you
don't stop acting like morons this
second, I'm going to suck your
brains out of your skulls through
your fucking ears and eat your ugly
eyes like popcorn! And then, my
good friends, white worms will eat
what's left of your crappy little
bodies!
(beat)
Got it?

Terrified, the kids just nod their heads. The goat's head vanishes, sucked into the table from where it had jumped out.

BOY
What the hell was that?

GIRL
I think I peed myself.

The Goat's Head pops out from the middle of the table again.

GOAT'S HEAD
And don't forget that I can always
tell your freaking parents where
you buried the cat you drowned in
the bathtub and how you lied to
them about how it got away!

The kids are even more terrified.

GOAT'S HEAD (CONT'D)
Enjoy your fucking meal!

The goat's head winks at them and vanishes into the table from whence it came. The boy and the girl look at each other.

BOY
(to his sister)
Eat!

The boy catches Lucia's gaze. She winks at him. He looks down, scared, and eats his food.

INT. WHITE LIMO WITH GLASS ROOF (MOVING) - DAY

A HANDSOME GUY reclines on a seat with his eyes closed and a smile of satisfaction. Loud bird chirping comes from the music player, and free jazz music plays on the radio. Behind the wheel of the limo is an INDIAN WITH A TURBAN.

The limo stops at the traffic light on the avenue in front of the coffee shop where Lucia is sitting.

Across from the Handsome Guy, an attractive BLONDE lifts herself into a sitting position.

BLONDE
Can I turn off this stupid chirping now?

HANDSOME GUY
Mmhmm...

BLONDE
And I need a drink.

INT. COFFEE SHOP - SAME

Lucia drinks her juice and watches the limo.

LUCIA
Ite quo pertinent.

She watches as a massive, larger-than-life-sized Laughing Buddha statue falls onto the limo's roof, splitting through it.

All the coffee shop guests run to the window. Lucia, calm, as if nothing happened, drinks her juice.

Through the window, the guests see the head of the Laughing Buddha peeking out of the roof of the limo.

EXT. POLICE STATION - INTERROGATION ROOM - DAY

Lucia sits on the interrogation chair. She has long gray hair and looks as if she could be Freddy Krueger's older sister.

She holds a rosary in her hand and moves it between her fingers. She repeats some words in a whisper in Latin and looks into the mirror in front of her.

A police CAPTAIN (50) stands in the room behind the mirror and watches her thoughtfully. There is no light in that room. He is African American. An experienced cop. Old school.

RAFAEL (RAFFI) HUNTER (40), a detective, enters the room behind the mirror. He is a fancy Eliot Ness of the twenty-first-century kind of guy. He takes off his sunglasses.

The Captain keeps his eyes on the interrogation room.

Raffi looks through the mirror into the interrogation room - no one in the room.

CAPTAIN

Do you believe in witches?

RAFFI

I just got divorced from one.

Lucia, in the interrogation room, stands in front of the mirror, looking at the Captain. On the wall behind her are blood-red letters: *You can't stop me.*

CAPTAIN

I mean real witches.

(beat)

I have a case for you. Are you up for it?

RAFFI

I think that's my job. What's the catch?

CAPTAIN

There is no catch. You're just returning the favor because I've saved your ass so many times all these years. And as you said, you'll be doing your job.

RAFFI

Saved my ass? You kept my back because I was doing the right thing. That's a big difference!

CAPTAIN

No, you did the right thing but in the wrong way! So, I *did* save your ass, and yes, I did it because you got the job done for this station, even though we both know I don't give a shit about you.

RAFFI

I'm listening.

CAPTAIN

I've been following a dangerous killer for twenty years. He is a well-trained professional. Every murder looks like an accident. He is so good that I've never been able to find any proof.

RAFFI

What makes you think I will succeed in something you haven't done for so many years?

CAPTAIN

Because you're a better detective than I am.

RAFFI

After this, we're even.

CAPTAIN

You made a wise decision. The files are on your desk.

Raffi puts on his glasses and goes out.

Lucia sits on the table cross-legged, still shifting the rosary between her fingers. On the wall behind her is an inscription: *I will find him*.

The captain picks up his cell phone and dials a number on speed dial.

CAPTAIN (CONT'D)

He took the bait. Like I told you, sir, if anyone can find what you're looking for, it's Raffi Hunter.

The interrogation room is empty now, but the rosary that Lucia was holding in her hand sits on the table.

END OF TEASER

ACT ONE**INT. POLICE STATION - SHARED DETECTIVES' OFFICE - LATER**

Raffi is at his desk reading the files the captain left him.

ALVARO ZAPATERO, Raffi's partner, sits at the next desk. He is a Latino guy. They are facing each other.

Alvaro has a Dwayne "The Rock" Johnson-style haircut. He has a few earrings in both ears and a piercing in both his eyebrows.

On his desk are icons of the Mother of God, Jesus, and many other religious relics. He is trying to solve a Rubik's cube.

ALVARO

What are you reading, bro?

Raffi doesn't answer.

ALVARO (CONT'D)

We're partners, aren't we? Share problems, information, things like that. You know what I mean.

RAFFI

Do you know what happened to the cat?

ALVARO

Which cat? Are you high?

RAFFI

To the curious cat.

ALVARO

Oh, that cat. Of course, I know, bro.

RAFFI

We'll talk outside.

Raffi noticed the rosary on his desk and picked it up.

RAFFI (CONT'D)

What is this?

ALVARO

I found it in the interrogation room. I thought Evelyn might like it. You know what I mean.

Alvaro put the Rubik's cube on the table, leaned towards Raffi, and spoke to him quietly.

ALVARO (CONT'D)
Is it some secret mission, an
undercover operation, or something?
You know what I mean?

RAFFI
Maybe.

Alvaro notices someone behind Raffi.

ALVARO
Oh, oh, you have visitors.

Raffi closes the file, puts it on the table, and turns away.

We see Raffi's former wife, JACQUELINE, and daughter EVELYN (15).

Although her clothes don't show it, Jacqueline moves with a confidence and swagger that suggests she comes from wealth. Evelyn is curious, cheerful, and buzzing with excess energy.

Evelyn joyfully runs toward Raffi, right into his arms.

RAFFI
Hello, Jedi.

EVELYN
I missed you so much, Obi-Wan!

RAFFI
I missed you too.

Evelyn notices the rosary in Raffi's hand.

EVELYN
It's cute. You bought it for me?

RAFFI
Do you like it?

Evelyn nods. Raffi gives it to her. Evelyn happily takes the rosary and immediately puts it on the wrist of her right hand.

RAFFI (CONT'D)
Big day for you. Weekend in Europe
with Mom!

EVELYN

I hate Europe. But I have to because of Mom. She's always saying we travel because of me, but you know she has always been a bad liar. She's going through a hard time, just like you.

RAFFI

It's just a weekend in Paris. After that, the whole week at my place! Think of it that way.

Appears Jacqueline.

EVELYN

(whispering)

Don't argue with her.

Evelyn goes to Alvaro.

EVELYN (CONT'D)

Uncle Alvaro!

ALVARO

Hey Princess!

RAFFI

Jacqueline.

JACQUELINE

Rafael.

Both are silent. Tension pulses between them.

JACQUELINE (CONT'D)

Nice shirt.

RAFFI

Thank you.

JACQUELINE

We'll be late for our flight. Is five minutes okay?

RAFFI

You could have left a half an hour earlier.

JACQUELINE

Five minutes. I'll wait for her outside.

Jacqueline leaves.

RAFFI
(to himself)
I didn't argue.

ALVARO
All right, Jedi Knights, enjoy your
time.

Alvaro leaves. Raffi sits in his chair.

EVELYN
Nice shirt.

RAFFI
Thank you. Today is a green day.

EVELYN
(as if drawing from
memory)
Dad, I know these are challenging
times for both you and Mom. Life is
sometimes not fair. I mean, it's
mostly not fair. But you and Mom
have to move on. You both have me.
I'm the fruit of your love. Every
time you see me, you will remember
the love you two had. I mean, you
don't have to see me physically.
You just close your eyes and
imagine my face. You don't need to
worry about me. I'll be good as
long as you and Mom are good. Most
importantly, you and Mom have to be
friends. Because of me. You don't
have to be best friends, but you
have to be friendly with her. When
I return from Europe, I'll live
with Mom for a week, then I'll get
a week with you. It's not that bad.
I want you to know I love you both
the same. I hope you know Mom never
talks badly about you either. She
just tells me the most beautiful
things. Always.

Raffi is completely confused.

EVELYN (CONT'D)
Are you okay?

RAFFI
Did you practice that speech?

EVELYN
All night.

RAFFI
Come over.

Evelyn jumps off the chair and runs to Raffi. Hug.

RAFFI (CONT'D)
You are the best Jedi Knight I have
ever trained.

EVELYN
I know.

RAFFI
You'll be late for your flight.

EVELYN
I know.

She holds Raffi's hand, and they leave the office together.

RAFFI
Do you have that speech written
down somewhere?

EVELYN
I do, in my diary.
But I would like to keep it for
myself.

RAFFI
Of course.

EVELYN
Do you want me to make a copy for
you?

RAFFI
That would be great.

EVELYN
One more thing.

RAFFI
Whatever you want.

EVELYN
You have to kiss Mom.
(beat)
On the cheek. Like a friend.

RAFFI
If you ask, I'll kiss Freddy
Krueger too!

EXT. POLICE STATION - PARKING - SAME

Raffi and Evelyn approach Jacqueline's car. She stands by the car, looking at her cell phone.

JACQUELINE
Honey, we will be late getting to
the plane.

EVELYN
Sorry, mom.

Evelyn enters the car.

EVELYN (CONT'D)
Bye, Obi-Wan!

RAFFI
Bye, Jedi!
(to Jacqueline)
Have a good time in Europe.

JACQUELINE
I will.

Jacqueline kisses Raffi on the cheek.

JACQUELINE (CONT'D)
I heard that speech first. It's
your turn now.

Raffi hesitates a little and kisses her on the cheek. After a kiss, he whispers in her ear.

RAFFI
I'm sorry.

JACQUELINE
You always have the right words at
the wrong time.

RAFFI
Friends?

JACQUELINE
I'll think about it.
(to herself)
Asshole.

Evelyn winks at Raffi through the car window.

INT. CAR (MOVING) - SAME

A 1977 black Pontiac Trans Am. Alvaro drives with Raffi in the passenger seat. They approach the site of the "Laughing Buddha" accident.

A silver cross and plastic figures of Jesus and the Mother of God are hung on the rearview mirror. Icons of the Mother of God, Jesus, and various saints are pasted all over the car.

ALVARO

Will you speak today, bro? I hate it when you're like this. Come on, you're not the only divorced cop. After all, maybe that's God's plan. You know what I mean? Maybe you should--

RAFFI

Another rejection of my novel.

ALVARO

Bro, I've been telling you. Your chances are fucked. You know what I mean? If you want me to shut up, tell me.

(beat)

But I can't shut up, bro. Do you really think someone will publish a romance novel by Rafael Hunter? That sounds like Rafael Nadal, bro! Fat tennis guy, writing romance novels? That sounds like shit, my brother! Though, I personally like the name Rafael. But I don't like that tennis guy. You need to be a chick.

(beat)

Rafaella Hunter! A wealthy young widow who lives in her penthouse in Manhattan and--

RAFFI

--When you convert to Islam, then I will be Rafaella. Thanks for the free lesson, life coach, and now we're going to do our job.

ALVARO

Okay, let's be adults now. What the fuck are we doing here, bro?

RAFFI

The Captain thinks I owe him a favor because he had to cover me for doing the right thing a while back.

ALVARO

Look who's talking - the Virgin Mary!

RAFFI

But he's still the Captain.

ALVARO

And you still haven't told me what those homicide detectives are looking for.

RAFFI

He thinks it was a murder, not an accident. As well as some of his old unsolved cases that he gave me to look at. He thinks there's a link between them all and expects me to find the supposed ghost 'serial' killer behind all these accidents.

ALVARO

I get it now. Secret mission files from this morning. But how can he--

RAFFI

--I don't know, and I don't care. I just want to pay off my debt as soon as possible. You don't have to be here.

ALVARO

For better or worse, my brother.

EXT. SCENE OF CRASH - SAME

Both get out of the car and approach the police caution tape.

Raffi shows his badge to the policeman, and the policeman raises the tape for them. They duck under it into the accident scene.

RAFFI

I'll talk to the investigators, and you look around.

ALVARO
As you say... Shakespeare!

RAFFI
And for your information, Walt
Disney was rejected 302 times
before he became famous, and he
didn't become a chick!

Two TRAFFIC HOMICIDE INVESTIGATORS (THI) talk to each other.
One is tall, the other is fat.

TALL THI
Do you see what I see?

FAT THI
More paperwork.

Raffi and Alvaro approach and shake hands with their
colleagues.

TALL THI
Did we miss something?

RAFFI
I don't know, Sam. I hope we'll
find out.

FAT THI
From my point of view, it is pretty
simple: Mr. Saxon was in the wrong
place at the wrong time.

RAFFI
Maybe you're right, except people
don't kill others exclusively with
pistols and shotguns. Professionals
can make anything look like an
accident.

Raffi looks around the crime scene and heads towards the
coffee shop.

Alvaro talks to forensics. One forensic scientist, apparently
at Alvaro's suggestion, photographs all the people watching
the accident scene behind the police line.

INT. COFFEE SHOP - SAME

Lucia spots Raffi approaching the coffee shop. She takes her
pot and heads for the exit. She transforms into an elegantly
dressed lady with a bun.

Raffi opens the door to the coffee shop, right as Lucia is heading outside. Their eyes meet.

RAFFI
Ladies first.

LUCIA
And they say that men with manners
stayed in the nineteenth century.

RAFFI
Maybe I was born in the wrong era.

LUCIA
Be safe, young man.

RAFFI
Same to you, ma'am.

Lucia leaves. Raffi looks after her. He enters.

Raffi talks to the waitress.

WAITRESS
It was scary. There was a loud
bang. And then I just saw the
Buddha's head sticking out of that
limousine, smiling and looking
right at me.

RAFFI
Can you remember if anything
unusual happened just before that?

WAITRESS
Like what?

RAFFI
I don't know. Something that
doesn't happen every day.

WAITRESS
No, everything was normal.

RAFFI
Thanks for your time.
(beat)
It looks like your manager is
waiting for you to get back to
work.

WAITRESS
Yeah, asshole.

Raffi leaves.

WAITRESS (CONT'D)
Detective!

Raffi turns to her.

WAITRESS (CONT'D)
Maybe it's nothing.

The waitress takes a sheet of paper from her apron and hands it to him.

WAITRESS (CONT'D)
I found this on the table by the window. It looks morbid. Right?

Raffi looks at the drawing Lucia left on the table.

INSERT - LUCIA'S DRAWING

The skinless Goat's Head that terrified the kids is winking.

BACK TO SCENE

RAFFI
Yes. Just like that Buddha smiling at you.

WAITRESS
I'm sorry, but I really have to get back to work now.

The waitress leaves. Raffi looks at that drawing, folds it, and puts it in his pocket.

EXT. SCENE OF CRASH - SAME

Lucia walks down the street. She takes an umbrella out of her bag and opens it.

LUCIA
TEMPESTAS!

Since it is a sunny day, people look at Lucia in amazement.

The wind starts blowing and kicks up dust from the sidewalk. Lucia's spell changes the weather.

The Blonde from the limo is sitting on the floor of the ambulance. She looks like she was run over by a herd of buffalo, but she is alive and without serious injuries.

She is in a state of shock.

BLONDE
(to herself)
Why am I alive?

A YOUNG DOCTOR from the ambulance approaches the Blonde.

YOUNG DOCTOR
Do you feel better?

BLONDE
I don't know.

YOUNG DOCTOR
We gave you sedatives. You must be a little confused, but you'll be fine. There are inspectors over there who insist on interviewing you about the accident. I'll tell them you'll be able to give a statement in ten minutes, okay?

BLONDE
I guess so.

YOUNG DOCTOR
You just sit there, and I'll let them know.

The Blonde nods. The Young Doctor heads toward the investigators. She watches as the Young Doctor talks to Raffi and the two THI guys. They look over in her direction.

Dark clouds cover the sun, moving quickly across the sky. The wind blows harder. Papers and bags fly all over the street.

Raffi covers his eyes to protect himself from the dust raised by the wind. A heavy downpour begins.

He looks again in the direction of the ambulance. The Blonde is no longer there.

Everyone flees in all directions from the downpour.

INT. JUICES AND COOKIES CAFÉ - DAY

The café is classic 60s style. Behind the large counter, there is an opening through which customers can see the juices and cookies being prepared in the kitchen.

The café is full of various potted plants.

Lucia enters with a pot in her hand. She walks over to the table in the corner and places the pot on it.

MURIEL (520) crosses to Lucia. He is a wizard and the head chef. He is African American. Charming.

MURIEL

I know that face. You met someone,
didn't you, Starshine?

LUCIA

Don't you think it's a little weird
that a former demon is interested
in the love life of a witch?

Lucia takes off her jacket, drapes it over her chair, and heads for the kitchen door.

Muriel follows close behind.

MURIEL

I'm just worried about you. One's
love life affects everything else.
When was the last time you--

LUCIA

--I buried Jozef fifty-three years
ago.

MURIEL

That's a lot of time, even for
witches. Looks like it's about time--
-

Lucia and Muriel pause in front of the kitchen door.

LUCIA

Why don't you have someone,
smartass?

(beat)

Because you don't want to watch
someone who loves you and whom you
love grow old and die in front of
your eyes and then have to just
move on and live out another
century repeating it all over
again, huh?

MURIEL

Your love page is empty, but you're
running out of paper for your
murder page.

LUCIA

That lawyer managed the Nobleman's
most important affairs.

(MORE)

LUCIA (CONT'D)

To get to the king, you must first eliminate the pawns.

MURIEL

What about the detective?

LUCIA

What about him?

MURIEL

He's not like the dirty old Captain. He's a pit bull. When he bites, he doesn't let go until he rips something off.

LUCIA

I'll take care of him.

MURIEL

You don't have to kill every single one of your enemies. Some may be useful to you.

LUCIA

Don't worry. I know how to clean up my mess. I'm not a scared little girl anymore. At least not in the last few hundred years.

MURIEL

Never do things you will regret later.

Lucia and Muriel walk into the kitchen.

KITCHEN

The kitchen is not the same as it was from the view through the opening behind the counter. It looks like a medieval alchemy laboratory.

There are a few witches and trolls. The witches add various ingredients to ceramic dishes.

There are cauldrons hanging over flames, with various potions bubbling in them. Next to them stand trolls mixing the potions with large wooden spoons.

Lucia and Muriel go over to ABIGAIL, Lucia's aunt, the witch who is mixing cookie dough in a wooden bowl.

ABIGAIL

Oh, finally, someone is interested
in what I've been doing here for
three weeks!

LUCIA

I'm sorry, but I can't take it
seriously when you're too bitter
and jealous that I spend more time
with Muriel than here with you
while you make a new magic cookie.
And when you get jealous, your mind
gets clouded, so you can't see that
Muriel and I have been working hard
together to make this promotion go
smoothly.

ABIGAIL

How could you even think, my dear,
that I could be jealous of a fallen
angel and ex-demon who puts on a
facade for you?

MURIEL

The name is Muriel, you shriveled
witch.

LUCIA

(to Muriel)

Can you take the higher ground and
not fall for her teasing?

Muriel makes a motion with his thumb and forefinger to zip
his mouth shut.

LUCIA (CONT'D)

(to Abigail)

Have you cast the spell yet?

ABIGAIL

You came just in time. I'm about to
do that right now.

Lucia sticks her finger into the dough, takes some, and puts
it in her mouth.

LUCIA

Mmm, it's delicious!

ABIGAIL

I know! When I put a spell on it,
it'll be a good old oblivion
cookie.

LUCIA
(to Muriel)
You don't want to taste it?

MURIEL
You're asking me to put something
in my mouth that she touched with
her hands? No thanks!

LUCIA
What did you promise me three
seconds ago?

MURIEL
You asked me a question and I just
answered.

LUCIA
I don't have much time to play
kindergarten teacher.
(to Abigail)
You finish those cookies.
(to Muriel)
And you check once more whether
everything is ready for promotion.
Balloons, drinks, fireworks,
everything. The promotion is in
three days.

ABIGAIL
Don't worry, my dear. You know that
I have never let you down. But you
are the one who needs to take some
action.

LUCIA
(to Muriel)
I need some fresh air.

Lucia and Muriel exit.

END OF ACT ONE

ACT TWO**EXT. BRYANT PARK NYC - DAY**

Lucia sits on a bench. She closes her eyes.

BEGIN FLASHBACK:**EXT. SPANISH VILLAGE - DAY**

SUPER: Spanish Village, AD 1670

All the villagers are out in the village square. A fire surrounds the body of a woman on a pyre.

Tears run down the faces of some of the village women.

We see a little girl in the front row - it's young Lucia - with a soldier beside her who holds her head in the direction of the pyre, forcing her to watch the spine-chilling scene.

Around Lucia's neck is a silver chain with an unusual pattern. The pendant at the end of the chain is hidden under her long cotton-white shirt.

Tears start to run down Lucia's cheeks.

Two people approach Lucia.

One is a NOBLEMAN, tall and robust, with rough features, dressed in the richly decorated clothes of that era.

Next to him is a HOODED MAN of the same height and build, but he is dressed in a long, worn gray cape with a hood on his head.

The soldier holding Lucia bows his head in great fear.

HOODED MAN

What should we do with the girl?

NOBLEMAN

Take her to the forest and feed the wolves.

HOODED MAN

But she's just a child.

NOBLEMAN

Not anymore. After tonight, she can be our worst enemy. Great power is hidden in her blood.

A hooded man approaches Lucia and offers her his hand.

HOODED MAN

Come with me, little girl.

Lucia looks at the hooded man for a few moments and takes his hand. They go into the night.

END FLASHBACK

Lucia is still on the bench. We see the anger in her eyes.

INT. POLICE STATION - SHARED DETECTIVES' OFFICE - DAY

Raffi and Alvaro sit at their desks facing each other. Alvaro finishes his breakfast while Raffi reads the accident report.

ALVARO

Cheer up, man. Like you said, Disney had 302 rejections, and look at him now!

RAFFI

I think Disney was dead a long time ago.

ALVARO

Of course, he's dead, bro! But his company is very much alive and prosperous. You know what I mean?

RAFFI

Are you suggesting that I should die to become a famous writer?

ALVARO

Okay, changing the subject, my brother. Buddha case solved. Clumsy thieves tried to steal a gilded Buddha statue from an apartment above the crash site. Something went wrong, they dropped Buddha. End of story. It's obviously an accident, and you returned the favor to the captain. Easy peasy lemon squeezy!

RAFFI

Or someone went to great lengths to make it look like an accident.

ALVARO

Is that the plot for your new romance novel, or are you seriously believing the captain's story about the ghost killer he's been chasing for twenty years?

Raffi closes the report folder and throws it on the table. He leans back in his chair, puts his legs on the table, and crosses them.

RAFFI

Okay, easy peasy, then answer me a few simple questions, will you?

ALVARO

I'm ready, Sherlock!

RAFFI

What happened to the thieves? They were not caught, and no one saw them.

ALVARO

Maybe they are too good to be caught?

RAFFI

Too good that they drop a three-million-dollar, two-hundred-pound booty from at least ten stories high?

Alvaro thought for a moment.

ALVARO

That makes sense, bro. Next question.

RAFFI

The limo driver and the blonde survived. It's pretty strange, considering the statue's size and the height from which it fell.

ALVARO

Fate?

RAFFI

Let's call it luck for now. Why did the blonde disappear immediately after the doctor told her that she should give a statement to the inspectors?

ALVARO

A storm, bro. You forgot how we got wet?

RAFFI

Then why didn't she stay in the ambulance?

ALVARO

So far, so good. Do you have any more questions?

RAFFI

Just one. Witnesses stated that the driver stopped at the traffic light even though he had a green light. If he had kept driving and passed the green light, the statue would have fallen behind the car, and no one would have been hurt. Why did the limo driver stop at the green light?

Alvaro thinks.

ALVARO

The limo driver was eating a hot dog as he approached the traffic light, and just then, mustard dripped on his pants. Being a professional driver, he stopped before entering the intersection for safety reasons and wiped the mustard off his pants with a handkerchief. When he wanted to continue, the light was already red. And then the Buddha happened to them.

RAFFI

Exactly! Maybe it's the mustard. Perhaps a bee flew in through the air conditioner. Whatever caused him to stop at a traffic light seems like perfect timing, don't you think?

ALVARO

(annoyed)

Okay, okay, bro. All your questions make sense, but what is your answer to the most important question? Because we are detectives, not ghostbusters. You know what I mean?

RAFFI

Motive?

ALVARO

That's right, Sherlock. Motive. And why would anyone go to such lengths to make it look like an accident?

RAFFI

Mr. Saxon was called the Devil's Advocate. That means a long list of bad guys to blame. Or maybe a jealous wife? He certainly didn't play chess with the hot blonde. We'll find a motive, and then we have a murder, not an accident.

ALVARO

(pausing to think)

I will help you, but you must promise me something.

RAFFI

I'm listening.

ALVARO

You need professional help to get over this post-divorce-mess-of-life phase you're in. And I, as a licensed life coach and your bro for life, of course, am the best choice. You know what I mean?

RAFFI

I'm not gonna kill myself.
I'm going to kill a couple of bad guys, and then I'll feel better.

Alvaro looks at Raffi questioningly.

RAFFI (CONT'D)

What? Life coaching?

Alvaro nods affirmatively.

RAFFI (CONT'D)
 Okay. But no more blind dates with
 your wife's best friends.

Alvaro smiles with satisfaction.

ALVARO
 I have a much better idea, bro. But
 coffee first!

RAFFI
 No, we're going to pick up Evelyn
 at the airport first. This is my
 first week with her, and I'm not
 going to screw it up right at the
 start!

INT. JUICES AND COOKIES CAFÉ KITCHEN - DAY

Lucia stands in front of the pantry door, holding her palm on
 the door at the level of her eyes. The door opens by itself.

EXT. JUICES AND COOKIES CAFÉ CEMETERY - DAY

Lucia walks through the door. Moonlight. Cemetery. She walks
 between the tombstones. She approaches the end of the
 cemetery. In front of her is a huge lake of glowing lava. In
 the middle is the Devil's Rock.

There is a Victorian-style house on the rock and a stone
 bridge connecting the shore and the rock. Lucia crosses the
 bridge and reaches the house. She stops in front of the door.

The door opens by itself. She doesn't go inside. The entire
 ground floor is one huge museum-like office filled with
 artifacts from all periods of human civilization.

The Nobleman approaches her. There are two black holes on his
 face where his eyes should be. She looks at him and is
 silent.

NOBLEMAN
 It's been a long time since you
 opened this door. Will you finally
 come in?

LUCIA
 I will. To hammer silver nails into
 your coffin.

NOBLEMAN

Oh, you're so pathetic. Like your mother. But you are different. You belong here. Let the demonic blood in you overpower the wretched human blood you inherited from your mother. Together, we can take back the rule of this world that belongs to us, not these freaks of the human race. They will soon destroy it themselves.

LUCIA

You talk too much. I can feel the fear growing in you, rising like bread in the oven. The next time I visit this place, there won't be any rocks or fancy houses. There will only be this lake and you at the bottom of it. Right where you belong.

The door slams shut.

INT. JUICES AND COOKIES CAFÉ KITCHEN - DAY

Lucia is in front of the pantry door. Muriel stands by the door. It was he who slammed the door.

MURIEL

He cannot see you. He would not know where you were even if you were standing in front of him. And that's where your magic ends! You are still not ready. You cannot defeat him yet.

LUCIA

Maybe I am. I felt his fear.

MURIEL

Your desire for revenge feeds on your anger. When anger possesses you, you have nothing to lose, and that's when you're most vulnerable. Against such a demon, you're dead!

LUCIA

When will I be ready then?

MURIEL

I would like you to never be.

LUCIA

When?

MURIEL

You must have a dragon's heart to kill a demon of that rank. In order to awaken the dragon's heart in your chest, you must have something precious that you could lose in that fight. Do you have something that is that precious to you?

Lucia looks at him, confused. Muriel storms off.

EXT. JFK AIRPORT CAR PARK - DAY

Jacqueline and Evelyn are waiting in the parking lot.

JACQUELINE

At all times, you must behave as your status befits. Do I make myself clear?

EVELYN

(eager to get her mom off her case)

Yes, Mom.

JACQUELINE

As soon as you get indoors, you are to do your homework. Clear?

EVELYN

I understand.

JACQUELINE

And I don't want you listening to that horrible satanic music. And I want you to answer the phone when I call.

EVELYN

I will, Mom.

Alvaro's car pulls up. Raffi gets out of the car. Evelyn runs to him and throws her arms around him.

RAFFI

Hello, Jedi! Do they still have that steel tower in Paris?

EVELYN

I missed you so much!

RAFFI

I missed you too. Jump in the car,
I won't be a minute.

Evelyn gets in the back seat of the car.

EVELYN

Hi, Uncle Alvaro.

Evelyn and Alvaro give each other an elaborate handshake,
like members of some street gang.

ALVARO

Hey, Princess!

Raffi walks up to Jacqueline's car.

JACQUELINE

If you want to take her somewhere,
you can take her to the park for a
walk or to the theater. I don't
want you ruining all my work in a
few days.

RAFFI

What work is that?

JACQUELINE

The work that will ensure Evelyn
becomes an educated, classy young
lady, not some heavy metal-loving
street urchin.

Alvaro greets Jacqueline from the car.

ALVARO

Hello, Jacqueline.

Jacqueline smiles a false smile.

JACQUELINE

Hello, Alvaro.

RAFFI

(to Jacqueline)
My house, my rules.

JACQUELINE

My advice to you is to respect the
custody agreement you signed.

RAFFI

Have fun with your fancy friends.

INT. LIMO DRIVER'S APARTMENT - DAY

Raffi and the limo driver with a turban on his head sit in the living room drinking tea.

LIMO DRIVER

I already told you everything. Why are you asking me all this again?

RAFFI

Maybe you missed some minor detail. Perhaps you forgot something. Something that distracted you. You know, the devil is in the details.

LIMO DRIVER

No! The devil is not in the details. The devil was there that day! And he punished me for leaving my beautiful country and coming here.

(beat)

I mean, to another beautiful country, which is not mine.

RAFFI

Do you eat hot dogs?

LIMO DRIVER

Do I look like a guy who eats hot dogs?

RAFFI

I don't know. This is a beautiful country. Anything is possible. And what about bees?

LIMO DRIVER

What about the bees? Is that a trick question?

RAFFI

I'm a cop, man. I'm just asking questions. Have you seen any bees these days?

LIMO DRIVER

In New York City? No, I've never seen bees. As much as you use poisons here, I believe there are none, even in the countryside.

RAFFI

You mentioned hippie music in your statement.

LIMO DRIVER

I was listening to jazz. I love jazz. The hippie stuff is cool, but it's not my thing.

RAFFI

I don't understand.

LIMO DRIVER

The inspectors didn't get it either. He probably thought I was crazy. Halfway through the jazz song, this hippie music just kicked in suddenly, the car stopped, and then a few seconds later... BAM. Laughing Buddha jumped into my car!

RAFFI

You were lucky. And you're alive.

LIMO DRIVER

Yes. He sent me a message.

RAFFI

Who sent you a message?

LIMO DRIVER

Buddha! He tells me I wasn't good. I have not been good to my family and my beautiful country. I mean, America is a beautiful country too. Until now, I went to India with my family every third year. I was saving money. Life is expensive in beautiful America. From now on, I will visit my family in India every month for a year.

(beat)

Maybe three weeks.

RAFFI

That's a great message. Definitely.

I/E. JUICES AND COOKIES CAFÉ - DAY

At the table in the corner, Lucia and Abigail are talking.

ABIGAIL

I can feel when someone is not taking me seriously. I'm a witch, remember?

LUCIA

And I hate it when someone thinks I'm stupid. So, let's get to the point.

ABIGAIL

You have guts, I like that. So, whatever that fallen angel and ex-demon freak tells you, you have to complete your mission. You must find the Nobleman and kill him because that is the only way to get revenge for what they did to your mother.

LUCIA

Get to the point.

ABIGAIL

You came very close to him when you killed his lawyer. But the bigger the problem you solve, the bigger the obstacles you encounter.

LUCIA

In English.

ABIGAIL

Detective.

IN FRONT OF JUICES AND COOKIES CAFÉ

Muriel approaches the cafe and sees Lucia and Abigail talking. He takes out a cigarette and lights it.

IN THE CAFÉ

Abigail spots Muriel outside the cafe.

ABIGAIL (CONT'D)

You are a smart girl. You know what to do. I have to go now.

Abigail gets up and walks out.

IN FRONT OF JUICES AND COOKIES CAFÉ

Abigail meets Muriel.

ABIGAIL (CONT'D)

Hi, Fallen. What is your problem today?

MURIEL

You're my problem, you shriveled witch, and, if I must repeat myself, my name is Muriel. Use your nicknames for your witch friends.

ABIGAIL

You forget that you are no longer as powerful as you were.

MURIEL

Try me.

ABIGAIL

Lucia has a mission. And you know that.

MURIEL

From the beginning, it's been your mission, not hers. Lucia was just a small child left without a mother. Her hands are bloody because of your blind desire for endless revenge on your lover. It's time for some things to change.

(beat)

Think about that.

ABIGAIL

In your place, I would sleep with my eyes open.

MURIEL

Demons don't sleep, and some witches may not wake up!

Abigail leaves.

ABIGAIL

(to herself)

Never trust a demon.

Muriel throws away his cigarette and enters the coffee shop.

IN THE CAFÉ

Lucia is still sitting at her table. Muriel approaches.

LUCIA

Something is rotten in the state of Denmark?

MURIEL

I don't know, maybe nothing.

LUCIA

No secrets. Remember?

MURIEL

Maybe you should slow down a little. That detective doesn't give up.

Muriel looks at her expectantly.

LUCIA

Give me a smile, you old demon. I fix things like you taught me.

MURIEL

Be careful. The line between helping and hurting is a tightrope you can walk too flippantly. You have helped some people, but you've also hurt others who did not deserve it.

LUCIA

Please don't start again. I'm a big girl. A few weeks ago, you made me a green frog cake for my three hundred and sixtieth birthday.

MURIEL

You always wanted to be like your mother--

LUCIA

I am like my mother. She was the best white witch in this whole miserable world. I help people like she did.

MURIEL

No. You killed everyone who was in any way connected to your mother's death. And, after all that, you still cannot find the one who ordered your mother to be burned at the stake. You cannot find him because he's too dangerous and too clever to be found.

(MORE)

MURIEL (CONT'D)

And then what do you do? For three hundred years, you have been killing everyone who is like those responsible for your mother's death.

LUCIA

I don't like it when you talk to me like that.

MURIEL

Maybe you should see a shrink.

LUCIA

Maybe. Do you know a shrink for witches?

MURIEL

That was a joke.

LUCIA

You're better than a shrink.

MURIEL

(sighing)

I promised your mother I would take care of you.

LUCIA

(surprised)

What are you talking about?

MURIEL

With my life.

LUCIA

So Abigail didn't hire you--

MURIEL

No.

Lucia gets up angrily and swings her bag over her shoulder.

MURIEL (CONT'D)

Where are you going?

LUCIA

To clear my mind.

EXT. WIDOW'S HOUSE - DAY

Raffi and the WIDOW sit in the living room. She is visibly shaken by the death of her husband.

RAFFI

Look, everything you've told me so far about your husband has been essential for our investigation, and I'm going to be completely honest with you--

WIDOW

Detective Hunter, I'm not stupid. I am also a lawyer. Now, I am a housewife because I have to raise three children alone. You are a homicide detective. So, please, start asking the right questions so you can tell me if it was an accident or a murder.

RAFFI

Based on what we know so far, your husband's death is being treated as an accident. However, there are many questions we still have to find answers to. Once we answer those, it's possible they may indicate that too much coincidence led to this tragic outcome. As a lawyer, I'm sure you are well aware that some professionals specialize in making a murder look like an accident very skillfully.

The Widow looks at him with suspicion.

WIDOW

Let's say it's a murder. Who are the suspects?

RAFFI

Everyone who had contact with your husband in any way.

WIDOW

Of course. That includes me. To cut that train of thought short, you should know that my husband and I have a prenuptial agreement, even though we've been together since high school. It was at my father's request. You probably already know that I come from a wealthy family, unlike my husband, who is from an honest but poor family.

RAFFI

How did your husband take it?

The Widow smiles wistfully.

WIDOW

Like everything else in his life.
As a challenge.

RAFFI

And he managed to answer that
challenge. He has built a very
successful career.

WIDOW

Yes, like everything that goes with
such a career.

RAFFI

Like?

WIDOW

A bloodsucking boss.

RAFFI

Company names? Owners?

WIDOW

Only one client, and he never
mentioned names.

(beat)

Arkana Consulting. Good luck with
that.

INT. BRYANT PARK NYC - DAY

Lucia sits on a bench with a laptop on her lap.

INSERT - LAPTOP SCREEN

Raffi's police file with his photo and biography next to the
image.

INT. COP COFFEE SHOP - SAME

Alvaro and Raffi sit at the bar drinking coffee.

RAFFI

Life is expensive in beautiful
America.

ALVARO
What are you talking about, bro?

RAFFI
Limo driver. He mentioned hippie
music. He said he likes jazz.

Raffi stares at his cup of coffee.

INT. BRYANT PARK NYC - SAME

Lucia looks at the laptop screen and closes her eyes for a moment.

LUCIA
GRAMARYIE!

INT. COP COFFEE SHOP - SAME

Alvaro and Raffi are at the bar. The lights in the bar flicker for a moment.

ALVARO
If you try to make fun of me again,
I'm not buying anymore.

RAFFI
I can't breathe.

ALVARO
Of course, you can't breathe. Now
you have a guilty conscience and--
What?

RAFFI
My chest is hurting--

Alvaro jumps up from his chair and looks at Raffi in fright.

ALVARO
Someone call an ambulance now!

INT. BRYANT PARK NYC - SAME

Lucia stares at the laptop screen.

THE BEGINNING OF THE VISION

Raffi's daughter, Evelyn, runs into his arms.

They hug and hold each other close.

THE END OF THE VISION

Lucia closes her eyes again for a moment in front of her laptop screen.

LUCIA
LAMIA!

EXT. AMBULANCE - SAME

Raffi lies on a medical stretcher. He has an oxygen mask on his face.

In addition to the medical stretcher, there's a device monitoring Raffi's blood pressure and pulse.

Alvaro sits next to the stretcher, fear painted on his face.

A DOCTOR and a NURSE connect Raffi to an ECG.

ALVARO
Will someone tell me what's going
on? For God's sake!

DOCTOR
Your partner had a heart attack.

The monitor bleeps. Raffi's heart has stopped beating. There is no pulse.

DOCTOR (CONT'D)
We're losing him!

The doctor rips off Raffi's shirt. The nurse gives the doctor the electrodes of a defibrillator.

The doctor places the electrodes on Raffi's chest.

The first electric shock hits Raffi - nothing. Another shock - nothing. A third shock - nothing.

A straight horizontal line on the device's screen shows his heartbeat.

DOCTOR (CONT'D)
I'm sorry. We did everything we
could.

INT. BRYANT PARK NYC - SAME

Lucia sits with her eyes closed in front of the laptop.

THE BEGINNING OF THE VISION

Raffi and his daughter Evelyn are dancing now, imitating Angus Young from AC/DC.

THE END OF THE VISION

Lucia opens her eyes and looks thoughtfully at the laptop screen.

Lucia angrily closes her laptop.

LUCIA
Resolve incantatores!

EXT. AMBULANCE - SAME

Raffi's body is on the stretcher. Alvaro sits next to him with his head bowed.

Suddenly, Raffi takes a deep breath.

Alvaro jumps in shock and looks at Raffi, who has started to breathe. The heart monitor beeps, then beeps again, showing regular heart activity.

ALVARO
You son of a bitch, you scared me
to death. Do you believe in God
now?

RAFFI
(hoarse)
I just chatted with him.

ALVARO
Really?

RAFFI
What do you think?

Alvaro looks at him questioningly - unsure whether he is telling the truth or joking with him.

ALVARO
What do I think? I think you should
publish that book, motherfucker.
(MORE)

ALVARO (CONT'D)

Sell a million copies. You know what I mean? Leave the police job. Buy a big boat and the most expensive fishing tackle, to take your bro with you shark fishing!

RAFFI

Not interested in what we chatted about?

ALVARO

You really chatted with--

Alvaro's eyes look up to the sky. Raffi nods. Alvaro crosses himself excitedly.

ALVARO (CONT'D)

Come on, bro, what did he tell you?

RAFFI

Well, I had to promise him that I would take your life coaching advice!

ALVARO

He really tell you that?

RAFFI

You'll just have to trust me!

AND OF ACT TWO

ACT THREE**INT. SCHOOL PLAYGROUND IN QUEENS - MORNING**

Saturday, a beautiful sunny day. A family gathering of Latino people. They play volleyball, grill, and have a lot of cold beer. Raffi and Alvaro sit on a bench and drink beer.

RAFFI

I admire your people.

(beat)

They took away your land, imposed their religion and language. Then you come to another country, learn another language again, get up every morning at four o'clock, and work all day for fifteen dollars an hour. But look, here you are with your families and children. You play volleyball, grill, drink beer, and you're all happy and smiling.

ALVARO

And tomorrow, we'll all go to church to confess our sins and thank the Lord for what we have.

RAFFI

Amen!

Raffi and Alvaro toast with beer.

RAFFI (CONT'D)

Don't you ever tire of helping people who don't even ask you for help?

ALVARO

The Lord says, "Do good deeds, and good things will come to you." You know what I mean.

RAFFI

God, angels, what's next?

ALVARO

Juices and cookies.

RAFFI

Okay! When was the last time you took a drug test? I mean *all drugs*.

ALVARO

It's a cafeteria, bro. They sell all kinds of magical juices and cookies.

RAFFI

It's a joke, right?

ALVARO

I never joke about that stuff. This lady, Lucia, helps people fix their problems with their neighbors, finds lost property, and makes love potions and cookies. I'm telling you, my brother, this lady does a better job than The Salvation Army.

RAFFI

This is your strategy?

ALVARO

Take it easy, bro. That's just the first step. You will leave a voice message on her site describing your problem. Then, based on her experience and special insight, she recommends a magic cookie, and your issue will be solved quickly. You know what I mean.

RAFFI

Have you bought any of those cookies?

ALVARO

Nooo! But they helped my neighbor a bunch.

Alvaro taps on his phone screen and hands it to Raffi.

ALVARO (CONT'D)

Here, I did everything for you. You just press this button here, record a message, and then press here and send.

RAFFI

You mean right now?

ALVARO

We made a deal, bro.

Raffi looks at him and thinks. And then, with a devious look in his eyes, he takes Alvaro's cell phone and presses the record button.

Janis Joplin's song "Mercedes Benz" plays from the speakers. Then, the answering machine beeps.

RAFFI
(to the phone)
Hi, I'm newly divorced and having
trouble finding my soulmate again.
A friend told me that you could
help me.

Alvaro smiles contentedly, nods his head, and gives a thumbs-up to Raffi.

RAFFI (CONT'D)
I desperately need your help. My
name is Alvaro Zapatero.

ALVARO
Are you crazy? Hang up!

Alvaro tries to snatch his phone from Raffi.

RAFFI
And... send.

Alvaro finally grabs his cell phone away from Raffi and looks at it.

ALVARO
You really did it.

RAFFI
Like you told me, life coach.

ALVARO
But not in my name! Now they'll
think I need love cookies.

RAFFI
You tell them it's for your
neighbor.

EXT. BROOKLYN BRIDGE - PEDESTRIAN AND BICYCLE PATH - DAY

Next to the bench sits a HOMELESS MAN with a cap and dark glasses with round frames. In front of him is a cardboard box, which passers-by insert money into. Next to him is a large cart with his bags. He plays a game on his cell phone.

Muriel approaches with a book in his hand. He sits on a bench, opens the book, and reads.

MURIEL

I need action.

HOMELESS MAN

I'm glad to see you too, brother.
What are you reading today?

MURIEL

Goethe. Faust.

HOMELESS MAN

I remember that boy. He was a smart one. He has done so many good things for us. You can certainly learn a lot from him.

MURIEL

You must act quickly.

HOMELESS MAN

Every action requires a reaction,
as our brother explained to the humans.

MURIEL

"Nature and nature's laws lay hid
in night;

God said, "Let Newton be," and all
was light."

The homeless man puts his mobile phone in his pocket, takes the money box, and slowly stands up.

HOMELESS MAN

You have taken good care of our
child all these years.

The homeless man takes money from the box, puts it in his pocket, and puts the cardboard box in his cart.

HOMELESS MAN (CONT'D)

The time ahead will demand a lot
from you. Great battles rage on.

The homeless man limps away slowly.

HOMELESS MAN (CONT'D)

What you asked for will be done.

Muriel stays on the bench, reading his book.

EXT. JUICES AND COOKIES CAFÉ - DAY

Raffi and Alvaro stand in front of the cafe. Alvaro shifts nervously. There are about a dozen people outside, smoking cigarettes and weed.

RAFFI

All right, life coach. Let's go
inside and get my love cookies.

Raffi slaps Alvaro on the shoulder.

RAFFI (CONT'D)

I hope they are not made of frog
legs and bat wings.

(beat)

By the way, am I your first client?

ALVARO

The first is the most important.

(beat)

I'll wait for you in the car.

RAFFI

(with much enjoyment)

You forgot the cookies were ordered
in your name. You wouldn't allow me
to impersonate you, would you?
Identity theft is against the law,
and we represent the law. 'You know
what I mean?'

ALVARO

(angrily)

Okay, okay. I'll go with you, but
just so you know, I'm only doing
this for you. Got it?

Raffi smiles with satisfaction.

RAFFI

And for your neighbor, of course.

ALVARO

Fuck you, bro!

INT. JUICES AND COOKIES CAFÉ - SAME

Cookie launch posters and banners hang all over the café. The café is full of people. They are all nibbling cookies. Lucia and Muriel stand by the bar. Lucia holds a glass of whiskey in her hand. Muriel approaches her and speaks in a low voice.

MURIEL
I know about the detective.

Lucia doesn't look at him.

MURIEL (CONT'D)
That was a good decision.

LUCIA
I'm still mad at you.

MURIEL
I can live with that.

LUCIA
(still not looking at him)
What if I was wrong?

MURIEL
You are my best apprentice.

LUCIA
Always listen to your heart.

Lucia drinks whiskey in one gulp and sets the glass on the bar.

Alvaro and Raffi enter the café. Alvaro notices Lucia and immediately panics, turning the other way.

Hippie music can be heard playing quietly in the background.

ALVARO
Nice place.

RAFFI
It's like Woodstock.

Muriel notices Alvaro and heads over to him. He puts his hand lightly on Alvaro's shoulder before he is aware of Muriel's presence, and Alvaro starts as though ready to fend off an attack.

MURIEL
Detective Alvaro!

Muriel shakes Alvaro's hand. Alvaro smiles sourly.

MURIEL (CONT'D)
There are no bad guys here, trust me.

ALVARO
 (playing dumb)
 Actually, I brought a friend. He
 wants to try some of your cookies.
 This is my friend, Raphael.

Raffi extends a hand.

ALVARO (CONT'D)
 And this is...

Muriel shakes Raffi's hand with a smile.

MURIEL
 My name's Muriel. I'm the head chef
 in this little family shop, serving
 mere mortals since 1548.

RAFFI
 Pleased to meet you, Muriel.

Muriel smiles and shakes Raffi's hand for longer than usual.
 He looks at him as though he wants to learn more about Raffi
 from the contact.

Raffi and Muriel stop shaking hands.

MURIEL
 Mr. Alvaro, your order is ready.
 You can pick it up at the bar. I'm
 sorry to hear about your divorce,
 but all you have to do is eat a
 cookie and fate will send you the
 love of your dreams.

ALVARO
 (sarcastically)
 Great. I hope that fate will send
 me exactly what I deserve. You know
 what I mean.

Muriel sees Lucia nearby and beckons to her. Lucia smiles and
 comes over.

MURIEL
 Here's my dear sister too.

LUCIA
 Mr. Alvaro! So pleased you could
 grace our modest little launch with
 your presence!

Lucia comes closer to Alvaro to prevent anyone from hearing
 what she will say to him.

LUCIA (CONT'D)
Don't worry. We won't tell anyone
you're a detective.

MURIEL
Sis, Mr. Alvaro has brought a
friend too.

Muriel indicates toward Raffi. Lucia turns to Raffi. Their
eyes meet.

Lucia breaks off the awkward pause and extends a hand to
Raffi. Raffi shakes Lucia's hand as though hypnotized.

LUCIA
Friend or colleague?

RAFFI
Both. I'm Raphael.

LUCIA
Famous homicide detective.

RAFFI
Famous?

LUCIA
Bad news travels fast.
(beat)
For the bad guys, of course. My
name is Lucia.

RAFFI
Logically.

Lucia looked at him questioningly.

RAFFI (CONT'D)
I mean, for a place where hopeless
guys come in, it makes sense that
the owner's name is Lucia. As a
female variant of Lucifer, the
light bringer.

They finally stop shaking hands. Lucia gently touches Raffi
on the shoulder.

LUCIA
Very interesting. How did you come
to such an observation?

RAFFI
This looks like a pharmacy to me.
People have problems.
(MORE)

RAFFI (CONT'D)

You have your juices and cookies that solve their problems. As your name suggests, you bring light into their lives.

LUCIA

An interesting point of view. This is certainly a topic for discussion.

RAFFI

Lovely music. Sixties?

LUCIA

You don't look like a Sixties fan to me.

RAFFI

And what do I look like to you?

LUCIA

Like an AC/DC guy?

RAFFI

You're pretty good at guessing.

LUCIA

Sometimes.

RAFFI

I saw a plant in an unusual pot on the bar. Looks familiar to me.

LUCIA

It's wild mint. We put its leaves in the water we serve to our guests. What fascinates you so much about that plant?

RAFFI

Nothing special. I just feel like I saw it somewhere recently.

LUCIA

Possible. It has been trendy lately.

(beat)

You'll have to excuse me now. I have to go and see the other guests.

RAFFI

Of course. You're the host.

Lucia leaves. Muriel smiles politely at the two men.

MURIEL

I also have to go, unfortunately.
Work calls.

Muriel leaves.

RAFFI

(to Alvaro)

Go get those cookies, and let's go.
I don't like this place at all.

INT. RAFFI'S APARTMENT - DAY

Raffi stands in front of Evelyn's bedroom door and knocks. Nobody opens. Raffi knocks a little louder, knowing better than to walk into his daughter's room unless she opens the door herself.

RAFFI

Evelyn. It's me, Daddy.

Evelyn finally opens the door. We see a smiling Evelyn in ripped jeans and a leather biker's jacket, her face and hands smeared with color as though she is painting the apartment.

An AC/DC song is playing on the computer.

EVELYN

Oh my God, I didn't hear you. Come
in, I have a surprise for you.

Raffi walks into the room and cannot resist nodding in time to the music. The floor of the room is a mess.

There are several big sheets of cardboard on the floor, daubed with slogans denouncing war: STOP WAR! WORLD PEACE! WE FIGHT FOR PEACE!

On the floor are also long pieces of wood to which the cardboard sheets are to be fixed, along with nails and a hammer.

EVELYN (CONT'D)

There's gonna be a protest on
Sunday, against all the wars in the
world...

Evelyn pauses to listen to the song. The chorus is approaching. Evelyn raises a finger in the air.

EVELYN (CONT'D)

...wait!

Here it comes... Evelyn and Raffi sing the refrain together.

EVELYN/RAFFI

'Cause I'm T.N.T., I'm dynamite
T.N.T., and I'll win the fight
T.N.T., I'm a power load
T.N.T., watch me explode...

The chorus is over, and Raffi signals to Evelyn to turn the music off.

RAFFI

What is this?

EVELYN

Some friends of mine are organizing
a protest. They asked me to make as
many signs as possible.

RAFFI

Friends of yours?

EVELYN

Yup. And you and me are going to
the protest together.

RAFFI

You and me?

Evelyn nods affirmatively. Raffi sighs deeply.

RAFFI (CONT'D)

Where's the protest happening?

EVELYN

Guess.

RAFFI

Central Park?

EVELYN

Yes!

RAFFI

It's a deal. Your Mom said we could
go to the park.

EVELYN

Ye-e-e-ah!!

Evelyn runs at Raffi and jumps at him, embracing him. Raffi and Evelyn stand embracing for a few moments.

EVELYN (CONT'D)

I love you so much.

RAFFI

I know. I love you more than anything in the world.

Evelyn looks at him curiously.

EVELYN

Speaking of which, is there any love on the horizon?

RAFFI

You got an easier question?

END OF ACT THREE

ACT FOUR**INT. ALVARO'S CAR DRIVING - DAY**

Alvaro drives while Raffi smokes a cigarette thoughtfully in the passenger seat.

ALVARO

Here's what I found out, bro. As his nickname suggests, Saxon was indeed a Devil's Advocate. And the client list is quite impressive. He never lost a case, my brother! He was too precious to his clients. So, the clients are not on the list of suspects. You know what I mean.

RAFFI

You don't change a horse that wins races.

ALVARO

So, someone wants the bad guys behind bars.

RAFFI

No. We never see the real bad guys. They are so powerful that we mortals will never know who they are or where they are. Someone wants to make them vulnerable. To make them come out of the shadows into the light of day.

ALVARO

To become easy targets. And why were the murders made to look like accidents, bro?

RAFFI

Because the ghost killer knows that the law doesn't apply to real bad guys. And because it's personal.

ALVARO

Avenger.

RAFFI

I hate avengers. To me, they are just like any other criminals, no matter how righteous their cause may be.

ALVARO
If we're looking for an avenger--

RAFFI
--We're going to catch the big fish.

EXT. HEADQUARTERS OF ARKANA CONSULTING - SAME

Alvaro parks his car in front of a tall building. They both get out of the car. Immediately, a guy in an expensive suit approaches them.

Alvaro takes out a rotating police light with a magnet from the car and puts it on the roof of the car. Raffi shoots him a satisfied look. Alvaro shrugs. The security guy frowns and leaves.

ALVARO
Does Saxon's boss own the building or just have an office here?

RAFFI
Let's find out.

They both walk towards the building.

RAFFI (CONT'D)
Do you have anything about the blonde?

ALVARO
Apparently, a prostitute.
Disappeared. What do you have?

RAFFI
Pretty much nothing. The widow gave up her career and devoted herself to their children. It's obvious she's hiding something, though. And the limo driver was talking nonsense. His radio broke down, and he believes that the Buddha almost falling on his head was a punishment for leaving India and coming to America.

INT. HEADQUARTERS OF ARKANA CONSULTING - SAME

Alvaro and Raffi enter and approach a counter where an INDIAN WOMAN stands. On the wall behind her is a large AC logo.

INDIAN WOMAN

Good morning, gentlemen, how may I help you?

RAFFI

We are looking for Arkana Consulting.

INDIAN WOMAN

Then you are in the right place. Someone in particular?

RAFFI

We would like to meet the owner.

INDIAN WOMAN

I assume you have an appointment.

RAFFI

Actually, no, but we have special passes.

Raffi shows her his detective badge.

INDIAN WOMAN

I'm really sorry, but the owner is on a business trip and we don't know when he will be back. Have a nice day, gentlemen.

Raffi puts his visiting card on the counter.

RAFFI

Well then. When he comes back from his business trip, or wherever, give him this welcome card. We have some questions for him regarding the murder of his lawyer.

INDIAN WOMAN

Absolutely.

Raffi and Alvaro leave.

RAFFI

Business trip, my ass!

EXT. SOMEWHERE IN CENTRAL PARK - DAY

Lucia approaches a group of activists preparing for a protest. She transforms into a young, long-haired girl who fits the profile of the activists present - high school-aged, dyed hair, ripped jeans, peace sign necklaces.

Evelyn hands out banners to the attendees. Lucia approaches her and takes one. Lucia notices the rosary on Evelyn's wrist.

LUCIA
Beautiful rosary.

EVELYN
Yup! My father gave it to me.

LUCIA
Then it must be very special to you.

EVELYN
Actually, it is. When I put it on my wrist, I got this feeling that I had regained something that I had lost a long time ago. Strange, isn't it?

LUCIA
Do you want me to help you with those banners?

EVELYN
Two hands are better than one!

Lucia helps Evelyn give banners to the activists.

Not far away, Raffi and Alvaro are sitting on a bench with banners in their hands.

RAFFI
Everyone is hiding something. I'm working this in circles!

ALVARO
What's on your mind, bro?

RAFFI
If we look at this from the standard legal side, we're looking for a killer who goes around killing bad guys and doesn't want it to look like murder. So, because we're cops, we do our job, find them, and that's that. But if we look at it from the other side, we could be doing our ghost killers a favor by doing all the work for them.

(MORE)

RAFFI (CONT'D)

Then, the million-dollar question:
how does the Captain know these are
not accidents but well-planned
murders?

ALVARO

Because he's in league with the
ghost killers.

(beat)

Motherfucking son of a bitch.
How many files did he give you?

RAFFI

Fifty-eight.

ALVARO

Jesus Christ and Mother of God!

(beat)

If we do our job and find the
avenger, we may be leaving the
Captain in a dirty game. And if we
don't do our job, we're not cops
anymore. You know what I mean.

Raffi is silent and thinking.

RAFFI

Tricky game. But if you don't play,
you have no chance to win.

(beat)

First, we'll find the avenger, and
then we'll figure out our next step
from there.

EVELYN

Dad! Uncle Alvaro! Come, it's just
about to start!

INT. POLICE STATION - SHARED DETECTIVES' OFFICE - DAY

Alvaro and Raffi get out of the elevator.

ALVARO

If I were you, I wouldn't get out
of bed for at least another week.

RAFFI

I know you won't believe me, but
I've never felt better.

Both are surprised by the empty office.

RAFFI (CONT'D)
Are we on the right floor?

ALVARO
Definitely, and it's not a lunch
break. You know what I mean.

They approach their desks. The files and photos from the
Buddha case are gone.

RAFFI
Did you forget to tell me
something?

ALVARO
Someone has cleaned out our desks,
bro. What the fuck is going on?

RAFFI
We'll find out right now.

The door to the captain's office opens.

A BIG OLD GUY comes out. It is impossible to estimate how old
he is. His long gray hair is tied in a ponytail, and his skin
is pale. The face is tight and without wrinkles. He has a
black pirate blindfold over his right eye, and he is dressed
in a gray linen suit worth a fortune. He holds an elegant
black walking stick with a silver handle in his right hand.

As he walks, he does not use the walking stick. Instead, he
holds it alertly, as if it's a weapon at the ready at all
times.

He moves quickly, full of confidence but without arrogance.

He passes Raffi and Alvaro.

BIG OLD GUY
Have a nice day, detectives.
(beat)
Be safe.

The Big Old Guy gets into the elevator. The elevator doors
close with a clunk.

We see the Captain at the door of his office.

CAPTAIN
Detective Hunter. Would you mind?

INT. CAPTAIN'S OFFICE - SAME

The Captain sits at his desk and looks for something in one of the drawers. Raffi looks at what he's doing.

*

RAFFI

Who is the fancy pirate, and what the fuck is going on?

The Captain takes out a minor key from the drawer.

CAPTAIN

I cannot give you an answer to your question because that man does not exist. Officially. He seized all the files.

(beat)

No files, no cases.

RAFFI

So, the fancy pirate doesn't really exist. But he can walk into a police station in broad daylight and take a bunch of police files. In other words, he obviously works for the government. This also means that those cases no longer exist and that my job is done. And they lived happily ever after! End of story.

The Captain puts the key on the table.

CAPTAIN

Detective Hunter, your job has just begun. You still owe me a favor.

RAFFI

I hope you burn in hell.

CAPTAIN

All cops do some side job. Take this key, get the copies of the files from that locker, take them home, and let me know what you find.

Raffi takes the key from the table and leaves.

RAFFI

(to himself)

You *will* burn in hell.

END OF ACT FOUR

ACT FIVE**INT. RAFFI'S APARTMENT - NIGHT**

Raffi and Evelyn sit on the couch. Evelyn is showing Raffi something on her phone.

Evelyn is in her school uniform. Her school bag is beside her. Raffi is in a jogging suit, drinking beer.

EVELYN

The video from the protest is all over the media.

RAFFI

Yeah. With you and me in the front row.

EVELYN

Daddy, you and me aren't what's important. What's important is the message we've sent to the world. Enough killing, enough wars! We all need to live in peace and love.

RAFFI

You think this is going to change anyone's mind?

EVELYN

Of course, it will. All those people out there, getting themselves killed fighting for someone else's interests... they'll get it.

Evelyn thinks for a moment and looks worriedly at Raffi.

EVELYN (CONT'D)

Wait. Could this get you into trouble at work?

Raffi hugs her.

RAFFI

Hey, Princess, I'm a cop. Remember?

Evelyn gently rests her head on Raffi's chest.

A key clunks in the lock. The door slams. Jacqueline bursts in like a whirlwind of fury.

JACQUELINE

Didn't I stress the importance to
you of ensuring my daughter's
proper upbringing?

Raffi corrects her.

RAFFI

Our daughter's.

JACQUELINE

My phones haven't stopped ringing.
You and your daughter--

RAFFI

--Aha, she's my daughter now.

JACQUELINE

Yes. You're on all the news! You
had to be right at the front! She
in torn jeans and some sort of
biker jacket, you in dark glasses
and cap. Why didn't you just go
ahead and get a mohawk, like De
Niro in Taxi Driver?!

RAFFI

It wouldn't suit me, I'm a bit too
old for a haircut like that.

Evelyn kisses Raffi's cheek, takes her school bag, and stands
up.

EVELYN

I had the best time! See you next
week!

JACQUELINE

(to Raffi)

We'll see about that when I've
talked to my attorney!

RAFFI

Read the papers, Jacqueline. It's
all in there... what days OUR
daughter is with me. Doesn't say
anything about how we spend our
time. Anyway, you can tell your
attorney we were in the park. Just
like you asked.

Jacqueline exits furiously. Evelyn follows her out and then
turns towards Raffi and silently mouths the words, "I love
you." Raffi winks at her.

INT. RAFFI'S APARTMENT - NIGHT

Raffi and Alvaro sit on the sofa in front of the big TV in the living room. On the coffee table in front of them is a black travel bag.

They drink beer and look at the bag.

Alvaro takes a sip of beer and sets the bottle on the table. He sees an empty bag of love cookies. There is a picture of a red cookie on the bag.

He takes the bag and waves it with a smile.

ALVARO

You ate all the love cookies, bro?
Were they tasty?

RAFFI

Nothing special, but they go great
with beer.

Both are silent.

ALVARO

What the fuck are we supposed to
do, my brother? Dirty captain and
ghost killers, or one-eyed pirate
and avenger?

Raffi takes the TV remote.

RAFFI

Pleasure before business! Captain's
files can wait.

Alvaro drops the black bag by the table.

Both of them put their feet up on the coffee table. Raffi presses the button on the TV remote.

RAFFI/ALVARO

Come on, Conchita, show us your
magic.

They toast with beer. We see the TV. Opening credits for a telenovela.

INT. JUICES AND COOKIES CAFÉ - NIGHT

The café is closed. Lucia sits in thought at her desk, drinking tea.

Then she spasms as though she is about to throw up. It happens again.

Lucia puts her hand in front of her mouth. Eventually, a red cookie comes out of her mouth like Raffi has eaten. Lucia looks in shock at the cookie and can't believe her eyes.

LUCIA
A love cookie?!

INT. NOBLEMAN'S OFFICE - NIGHT

The office is like a museum. A huge room with artifacts from all periods since the beginning of civilization. There is a large AC logo on the wall.

The entire outer wall is made of glass.

The Nobleman, dressed as in Lucia's vision, stands in front of a glass wall and looks out over Manhattan.

NOBLEMAN
You should have burned at the stake
with your mother. Now, you'll burn
with that miserable traitor.

END OF EPISODE