

Raindrop's Eye: Episode 3

written by

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FADE IN:

EXT. APARTMENT COMPLEX PARKING LOT - DAY

A car pulls into a parking space as a man walks out of the apartment building.

The man is AARON GUADERRO (late 20's).

A cat walks over to Aaron, purrs and rubs itself on his ankle. He smirks and the cat runs off.

His sunken, nearly gaunt face brightens when he notices the woman in the car.

AARON
HEY YOU!

The driver's side door opens.

TINA (20s) a smiling ray of sunshine, exits the car.

They embrace each other with a hug and kiss.

Her smile slightly fades as she studies the clearly exhausted man before her.

She lightly caresses the side of his face.

TINA
Didn't sleep much, again?

He forces a smile, shakes his head and sighs.

AARON
Not really, no.

She nods.

TINA
Sorry. Same nightmares?

Morose, his eyes shift away from hers.

AARON
It's no excuse. You shouldn't have to go through that. I shouldn't have-

TINA
No, no - don't do that. It's not like you hit me.

AARON

Yeah, but
 (sighs)
 That really wasn't cool. Not at
 all. I love you more than anything
 and I...
 (gets choked up and stops)
 Hate that I don't remember what
 happened. I'm so sorry.

She embraces him, once again.

TINA

I love you, too. It's gonna be
 okay. If I lost a day of my life, I
 would freak out! I don't blame you.

AARON

Yeah, but what I put you through
 was bullshit. This keeps happening
 and it's not okay.

She laughs and shakes her head.

TINA

I really think it was a psychotic
 break. I read more about it and it
 describes what happened with you
 almost EXACTLY! You just happened
 to go through it for a long time
 and the nightmares seem real.

AARON

Yeah, maybe. But I just can't shake
 the things I said and did.

TINA

It's really okay. You're seeing Liz
 now, right?

He nods.

AARON

Yeah. She's probably gonna put me
 in loony bin after hearing this.

TINA

I'm sure she's dealt with much
 worse.

She offers another glowing smile and he reciprocates.

AARON

You're amazing, you know that?

TINA

You are. Now get to your
appointment so I can go to bed. I
had to do back order bullshit since
midnight.

They say their goodbyes. She goes into the building and he
gets in his car and drives off.

INT. CAR - DAY

Aaron drives down the road of the apartment complex, not far
from the exit.

Walking up the road is a young couple in their mid 20's -
early 30's. Both of them are dressed in 1950's attire.
Something right out of Pleasantville.

The man has a charcoal gray, v - neck sweater, with a white
collared shirt underneath. His black silk hair is reminiscent
of Superman.

He holds an umbrella over the woman.

Her glow is immaculate. Her wavy, black hair bounces as she
walks. Her colorful sundress makes her detectable from miles
away.

They notice Aaron.

Both of their smiles seem painted like Barbie and Ken dolls.

They wave to him as he drives by.

The young couple is Benjamin and Caroline.

AARON

Oh no.

Panicked, he immediately looks away. He takes a deep breath.

AARON (CONT'D)

I didn't see them. I'm just
bugging.

He turns onto the main road and heads south.

INT. CAR - DOWN THE ROAD

Aaron has music blasting. He anxiously drums along on the
steering wheel.

His car is a cramped mess. It is full of boxes and housing items.

A subtle flash interrupts his personal concert. He rapidly blinks and rubs his eyes.

For a brief moment, he loses control of the car but quickly regains.

AARON

Fuck!

He straightens it out and sighs in relief. That relief is short lived, as red and blue lights appear in the rear view mirror.

Several police cars quickly gain on him, driving erratically.

AARON (CONT'D)

Jesus! Woah, woah!

He pulls over. Five squad cars surround him. One of them begins speaking through the intercom.

COP (O.S.)

Driver! Get your hands where I can see them!

He is terrified, but complies.

As he puts his hands up, he notices something odd. They're covered in blood.

He looks down at his clothes and sees that there is blood all over.

On the passenger seat, there's a bloodied kitchen knife.

His hands start shaking. His body trembles as his lips quiver.

COP (O.S.) (CONT'D)

KEEP THEM UP!

We pan out to see more cars surround the area. A spotlight shines down on Aaron's. The sounds of helicopters chop away.

INT/EXT. POLICE CAR

Aaron is handcuffed in the back of the police car.

He sits between two stone-faced police officers. Another is the driver, while his partner rides shotgun.

SHOTGUN COP
(lifts up radio)
Suspect in custody. En route.

Several other squad cars escort them down the road like a parade.

Helicopters fly above.

Aaron is shocked and confused. He looks around at all the chaos.

AARON
Can you please tell me what's going on? Why am I being arrested?

The driver speaks.

DRIVER COP
Really?

He scoffs and shakes his head.

AARON
Yes, really. If it's about the weapons and the blood - I honestly have no-

DRIVER COP
Who are you trying to fool?

AARON
This is ridiculous. I swear I have no idea what's going on.

DRIVER COP
I'm sure that wasn't you that we've been chasing for the last 3 hours huh?

He shakes his head in disgust.

AARON
Hold on, what? I just left my apartment like 10 minutes ago.

The officers up front look at each other puzzled.

SHOTGUN COP
You got a lot of nerve.

AARON
What are you talking about? You got the wrong guy.
(MORE)

AARON (CONT'D)

The one you were after must have
the same car or something.

They don't say anything.

AARON (CONT'D)

Look, call my girlfriend, okay?
She'll tell you. I just left to go
to an appointment.

DRIVER COP

Tina Campbell? That pretty little
blonde you chopped up?

Aaron's eyes practically fall out of his head.

AARON

What do you mean? What are you
saying? I just left there! What-

DRIVER COP

Stop the act. There are witnesses
and you know it. Don't play stupid.

He is in disbelief.

AARON

Hold on, hold on - what are you
saying, here? I just said bye to
her. My god, I just left the
fucking building!

As he says this, a subtle dark mass floats around the car.
Only Aaron notices.

The cop to the left of him leans over.

LEFT COP

(whispers)

If I wasn't a cop, you wouldn't
last 5 minutes.

AARON

I swear I just saw her!

The mass inches closer and becomes more full. It forms the
face of a man, but features are dark and blurry.

FACE

We meet again.

Before Aaron could react, the mass instantly flows through
his nose and ears. After a slight wince and grimace, he
becomes almost blank - expressionless.

INT. BEDROOM - MORNING

Aaron awakens with a gasp. He sits up, looking around the room. He sighs, relieved.

He stares at a poster on the wall. It shows a bubbly young woman in an old school cheerleading uniform, posing seductively.

A young Caroline.

He jumps out of bed, alarmed and terrified.

AARON
SHIT! No, no, no ,no!

He backs against the wall, shifting toward the door. He continuously scans the room.

Caroline's eyes from the poster follow as he does so.

He finds the doorknob, and cautiously leaves the room.

INT. HALLWAY

The hallway is dimly lit. There is an eerie silence.

Aaron creeps down, scanning every inch of the room.

A creak is heard from above. This alerts him.

AARON
NO! I BEAT YOU! I GOT OUT!

He is terrified and furious, but only silence responds.

There are several family photos on the wall. We notice a few of them have Aaron in them. One being a recreation.

It shows a family of 4 in the top picture. A mother, a father and two middle school aged boys at a barbecue. They're sitting at a picnic table, saluting with their burgers.

All are full of smiles and overall fun.

The bottom photo shows the same picnic table and the same family flashing their burgers. The difference is that the mother and father have gray and white hair and the children are grown adults. One of them being Aaron.

The background of both photos show a dark figure in the distance. It appears a little closer in the bottom photo, but still can't make it out.

As we see the other family photos, we notice the figure is in all of them. Each photo it appears closer as we go down the hallway.

The figure is a young Benjamin in his black suit.

He grabs the last photo and smashes it, heading down the stairs.

AARON (CONT'D)
Come on out and face me!

This time a slight, playful giggle responds.

INT.EXT POLICE CAR - DAY

Aaron is expressionless in the back of the police car. The cop beside him smirks.

LEFT COP
You're going away for a long time,
buddy.

He turns to the officer.

AARON
(cold)
Is that so, Marty?

The officers have a slight chuckle.

MARTY
You know my name now, huh?

He gives off the image of amusement, but fear is evident.

AARON
Officer Marty Ringword. Born
2/27/1984 to Frank and Danielle
Ringword, of Stamford Connecticut.

Marty attempts to interject, but Aaron continues to ramble off personal information as if he were robotic.

AARON (CONT'D)
Favorite shows as a child - Teenage
Mutant Ninja Turtles and
Thundercats. Bullied at school and
called Molly Ringwald for being so
weak...pathetic...
(his voice raises and
emotions intensify)
Spinless...

MARTY

HEY! HOW-

AARON

...Broken... You beat your dog
Chloe when you were 10 years old
because the kids at school made fun
of you. You only got the badge so
you could beat, abuse

MARTY

STOP!

AARON

...Frame, kill, and get away with
every sin you have ever bestowed
upon this earth!

Enraged, Marty punches him in the face. Hard. Aaron bleeds,
but doesn't seem to feel a thing.

He goes back to his calm demeanor.

AARON (CONT'D)

So fragile, Marty?

The cop to the right grabs his throat and pulls his face an
inch from his, furious.

RIGHT COP

Shut your fucking mouth! We will
kill you right here.

Aaron smiles.

AARON

Turn off your body cam and do it,
Alan. Come on. You gonna let
Captain Melton stop you?

They are no longer amused. However, Aaron certainly is.

AARON (CONT'D)

Do it. This man has nothing to live
for anyway. His girlfriend was all
he had left. You're only doing him
a favor.

He leans closer to the cop already in his face, hand still on
his throat. As if to purposely put more pressure on it.

Alan eases his grip.

He turns to the officers up front.

AARON (CONT'D)

Or would that be too much
paperwork, Jimmy? Tianna is gonna
be pissed if you had to stay late
again. She might think you're with
Hannah.

Jimmy is the driver. He turns around, horrified.

Aaron snickers.

JIMMY

Who the hell are you?

He leans back and smiles.

AARON

Free.

He holds his hands out in front of him - not cuffed.

Shocked, the officers freeze.

INT. LIVING ROOM - NIGHTMARE WORLD - DAY.

The giggle is heard once again.

AARON

Yeah, yeah - keep laughing!

An angelic female voice speaks. Playful and somewhat sing-
songy.

FEMALE

You're in trouuuubbblllee.

AARON

COME ON OUT!

She giggles once again.

Another female voice speaks. This one is familiar.

TINA

A-Aaron...

He turns toward the kitchen where the voice is coming from.

A woman walks into the living room - upset. Although mostly a
silhouette and face not visible, he recognizes her.

AARON

Tina?

TINA
H-how could you?

AARON
What do you mean?

She walks into the light and we see she has several stab and slash marks all over her body. She is covered in blood. Her eyes a dead bright blue.

She holds a kitchen knife.

AARON (CONT'D)
Oh my God, baby what-

TINA
After all I've done for you, you do this to me? I loved you. I loved you so much. Why did you do this?

At first, he is submissive to her.

AARON
I-I didn't do anything. I swear!
(Snaps out of it)
You're not Tina.

Her eyes widen maniacally.

TINA
I knew you were scum. I should have went with my gut.

The house shakes as he almost loses balance. This doesn't phase 'TINA', though.

TINA (CONT'D)
Kiss me.

He backs into a wall as she attempts to stab him. He's able to grab her arm after she slightly cuts his cheek.

INT/EXT. POLICE CAR

As Aaron holds out his freed hands. The officers nervously grab their weapons , shouting orders to put his hands up.

A trickle of blood, followed by a one inch gash appears on his face. He touches the cut, looks at the blood and laughs.

AARON
Someone's having fun.

Alan takes out his handcuffs and immediately restrains Aaron.

AARON (CONT'D)
Gentlemen - this is nothing
personal, but I'm afraid it's time
to go home.

He overpowers Alan, grabs Marty's gun and fires several shots into both officers up front.

Blood splatters all over the windshield as the car accelerates.

Before the other two could react, the car flips.

It violently rolls several times, with debris and even bodies flying through the air.

The car finally stops.

Not long after, it begins to go up in flames. Aaron is still in the car, but partially crushed between the smashed roof and passenger seat. Still conscious, but spewing blood.

He laughs as the flames spread.

EXT. OUTSIDE OF THE HOUSE - NIGHTMARE WORLD - DAY

Aaron slams the front door as Tina comes after him.

The environment shakes violently.

A loud SNAP, followed by a gurgling scream harmonize the chaos.

Aaron collapses to the ground.

His body is bent behind him. He writhes in agony, coughing up blood.

The yard bursts into flames around him.

The front door opens. The shadow of a woman walks through the flames, seductively - like a runway model.

Young Caroline leans over him.

AARON
(choking on blood)
I was out...

She smiles, kneels down and kisses him on top of his head.

YOUNG CAROLINE

We found each other again. I'm so glad, sweetie. You were meant to be ours all along.

The fire engulfs both of them. Aaron engulfs in flames, screaming in agony.

Caroline stands over him unharmed.

A young Benjamin appears beside her.

Caroline lays her head on his shoulder, as they space out into the flames. Statuesque and mesmerized.

EXT. CRASH SITE - LATE AFTERNOON

Fire trucks and other emergency crew are cleaning up. The media swarms the area. Black smoke fills the cloudless sky.

A young reporter in a teal blazer sums up the incident.

REPORTER

...a killing spree. It all started at an apartment complex just miles from here between 2 and 2:30 this afternoon.

CU of two pairs of feet, a far distance down the road from the site.

A man with black slacks and polished shoes and a woman with white nylons, and cream high heels stand in the middle of the road.

They watch the chaos from a distance.

The reporter continues off screen.

REPORTER (O.S.) (CONT'D)

The body of a 25 year old TINA BARBER was found stabbed to death in the first floor hallway of the main building. Witnesses say her boyfriend AARON GAUDERRO viciously attacked her after a tense argument escalated outside of their apartment.

The couple turns toward a charcoal-gray Cadillac.

The man opens the passenger side door for the woman, then heads around to the driver's side.

YOUNG BENJAMIN
Doesn't he remind you of Josh?