

The apartment is an old two room bed-sit situated in a run-down part of the city. The small amount of furniture in the apartment is well-worn and there are toys, suitable for a two year old, scattered all over the floor. ANNA, Felicity's daughter, is standing in a playpen that is too small for her. She is screaming and rattling the bars. FELICITY (age 26), is cowering in the corner of the room. BRUISER (age 32), Felicity's boyfriend, towers over her. Felicity looks tired and worn out. Her hair is lank and greasy and the blonde dye is growing out showing her dark roots. She is really scared and her fear shows in her eyes. Bruiser is a well developed muscle-bound man who has a cruel streak. He works as a collector for the local mob leader, Lewis Wilson.

Bruiser hits Felicity in the mouth cutting her lip. Felicity cries out.

BRUISER

I come over here expecting honesty from you Felicity and all you can give me is bullshit. It's just any excuse isn't it? Any fucking excuse? What's the reason this time?

Felicity shrinks further into the corner trying to make herself as inconspicuous as possible. She is holding her hand up to her cut lip. She whimpers.

BRUISER

What? No answer?

Bruiser becomes angrier and grabs Felicity by the arm and pulls her out of the corner.

FELICITY

No Bruiser. Please no.

BRUISER

You fucking cow. You just had to make the pick-up, but you couldn't even do that.

FELICITY

Anna was sick...I couldn't...couldn't get there.

(Whimpers)

I'm sorry. I'm sorry.

Bruiser gives her another back-hand and she falls to the floor.

(CONTINUED)

BRUISER

It's always Anna. Maybe I should  
get rid of that problem for you.

Bruiser turns towards the screaming child.

BRUISER

Fuck! Doesn't she ever shut up?  
(Musing)  
Do you a favor, then you maybe  
won't fuck up any more deals.

FELICITY

NO! DON'T! NO, PLEASE NO!

Felicity gets up off the floor and throws herself in front  
of Anna trying to protect her from Bruiser. When Bruiser  
comes closer, she ineffectually hits and scratches him  
trying to stop him from hurting her child.

BRUISER

Get the fuck out of the way. You  
deserve this. If you had just done  
what you'd promised.

Bruiser pushes Felicity out of the way. She cries out as she  
falls heavily on to the floor.

FELICITY

BRUISER, NO!  
(Crying)  
Don't, please don't. I'll do  
anything. Do any job you want. I'll  
do anything. Just don't...please,  
please don't hurt Anna.

BRUISER

(Cruelly)  
Of course you will. Cause you  
fucked up you owe him...and Lewis  
Wilson doesn't like being owed.

Bruiser takes out a lighter from his pocket and starts  
flicking it on and off.

BRUISER

Maybe I'll burn her a little, just  
so you'll remember.

FELICITY

NO, NO...DON'T!

(CONTINUED)

Just as he puts the flame to Anna's arm, Bruiser gets interrupted by an incoming call on his cell. He looks down at the screen.

BRUISER  
Saved by the bell.

He answers the call.

BRUISER  
Yes Boss. Be right there.

He hangs up.

BRUISER  
It's Anna's lucky day.

Bruiser drags Felicity up off the floor. He grips her painfully tight and kisses her brutally, to which Felicity doesn't respond. He pushes her away and she falls onto the bed.

BRUISER  
I'll be back later and then maybe we'll finish this. So don't get any more attached to your little daughter while I'm gone. Soon she won't be around.

He laughs cruelly as he leaves the bed-sit slamming the door behind him. Felicity cries on the bed for a moment or two, then goes over to Anna. She picks her up out of the playpen and cuddles her close.

FELICITY  
I'm sorry, love. I won't ever let him hurt you.

Felicity kisses her, then puts her back in the playpen.

FELICITY  
(Determined)  
No, I won't let him hurt you or me anymore.

Felicity drags an old suitcase from out underneath the bed and throws it onto the couch. She starts rushing around the room grabbing clothing and toys tossing them haphazardly into the case.

FELICITY  
No. I'm not going to let him hurt us anymore.

(CONTINUED)

In passing, she kisses a much calmer Anna on the head.

FELICITY

No, my beautiful girl. We are going to get away...get away from all this. Mummy's clever...she can get a new job in another city, a better job. You'll be able to go to a lovely kindy and meet some nice kids, I promise. We'll get a better apartment in a nicer town. Good food to eat...and a park. Yeah I'll find us a nice place near a park that has swings. You'll like that won't you. We don't need him...need anybody. Just you and me. How would you like that pretty girl?

Felicity throws the last toy into the case and has to squash the lid down to get it shut.

FELICITY

You would like that wouldn't you?  
(Musing)  
I know I would.

Felicity picks up her handbag and baby bag slipping them over her shoulders. She goes to Anna, picks her up and balances her on one hip. After opening the apartment door she strains to lift the heavy suitcase.

FELICITY

Lets go baby.

Felicity leaves the bed-sit door open behind her.

2

INT. FELICITY'S CAR - DUSK

2

Felicity is securing Anna in the child seat in the back of her car.

FELICITY

There you go, all safe and sound.

Felicity straightens up and closes the car door. She looks around at the run-down neighborhood.

FELICITY

South...I think we'll go south.

3 INT. SQUID'S CAR - EVENING 3

SQUID, a skinny young man with cruel, evil eyes is driving. Bruiser sits in the seat beside him. They pull up outside a strip club called 'The Palace', that is situated amongst other strip clubs, bars and porn shops. The street is lit up by flashing lurid neon signs. They climb out of the car and enter the club.

4 INT. THE PALACE - NIGHT 4

The strip club is packed with people. There is a half naked woman on the stage gyrating to the music. Squid stares at the stripper as they walk past.

SQUID

So, do ya know what the boss wants us for? Is it to get rid of someone?

(Gleefully)

Is it? Is it? Ya snuffed the last bloke, so it's my turn.

The stripper pulls off the garter from around her thigh and twirls it ready to throw it into the crowd.

SQUID

TOSS IT HERE BABY!

The stripper tosses the garter at Squid, who catches it.

SQUID

OH YEAH, BABY!

He sniffs it and shoves it into his jacket pocket. The stripper blows him a kiss. They reach a door marked Employees Only. Bruiser opens the door and they both go inside.

BRUISER

(Unhappy)

Do you want everyone to hear you, you stupid fuckwit? The boss's business doesn't get discussed out here.

SQUID

But...

Bruiser grabs him and pushes him against the corridor wall.

(CONTINUED)

BRUISER

If you don't shut the fuck up the  
next hit'll be you.

Bruiser lets go of him and keeps walking. Squid rubs his arm where Bruiser had held him and follows him down the corridor.

SQUID

No need to get rough. I was just  
askin'. Ya get all the good jobs.

They arrive at a blue door which is guarded by the FIRST GUARD, with a side arm in view. Bruiser nods to him, then knocks on the door. It cracks open, and a SECOND GUARD peers out.

BRUISER

He wants to see us.

LEWIS (OS)

If that's Bruiser let him in.

The second guard opens the door and they enter. Squid pauses at the doorway.

SQUID

Thanks Buddy. Nice job ya got...  
official door opener, hey.

The Second Guard growls as Squid steps through.

BRUISER

Shut up Squid!

5

INT. LEWIS'S OFFICE - NIGHT

5

LEWIS WILSON is sitting behind a highly polished oak desk. The room is sumptuously decorated. Lewis is well dressed and a large diamond flashes in the light from his earlobe. His shiny bald head, the color of dark chocolate, reflects the light. A crystal glass filled with amber liquid sits on the desk in front of him and two GUARDS flank the desk. Even though there are vacant chairs in the room Bruiser and Squid remain standing in front of Lewis.

LEWIS

Got a job for you two.

Bruiser nods.

(CONTINUED)

SQUID  
Yeah, Boss?

The guards become more alert. Bruiser turns to Squid.

BRUISER  
Shut the fuck up. You don't talk.  
You get it?

To Lewis.

BRUISER  
Sorry Boss.

Lewis nods at Bruiser's apology.

LEWIS  
You remember that Hispanic kid who  
played in the game last week?

BRUISER  
Yeah, the one who over shot the  
last bet and lost; what was it?  
About 30 large?

LEWIS  
That's him, stupid fuck.  
(Shrugs)  
He's doing a job for me tonight to  
pay back what he owes.

BRUISER  
Okay.

LEWIS  
He's picking up some goods for me  
from the warehouse and dropping  
them off to our dealers. I want you  
to make sure that this happens.

BRUISER  
You want us to escort him around?

LEWIS  
No, just follow him and make sure  
that the deals go through and the  
cash comes to me. And Bruiser?

BRUISER  
Yeah Boss?

(CONTINUED)

LEWIS

If he screws up, even once, or  
tries to run with my cash...

BRUISER

Take him out?

LEWIS

Not yet. Mess him up a lot so he  
learns cause I may need him for  
another job. But if he fucks it  
right up and loses the shit or if  
he looks like he's going to run...  
fuck him, fuck him good.

BRUISER

Is the payment happening here?

LEWIS

(Nods)

If it changes I'll let you know,  
but it must be done by 2am. I've  
got a plane to catch. Got that?

BRUISER

Yes Boss.

Lewis looks at the Second Guard and nods. The guard steps  
forward and hands Bruiser a piece of paper.

LEWIS

This is where he lives, his  
girlfriend's name and her address.  
Also a list of some joints that  
they regularly hang out.

Bruiser nods.

LEWIS

Now get the fuck out of here and  
find them. Get me my money.

6

EXT. DINER - NIGHT

6

STEPHANO and CAROL (both aged 17), are sitting at one of the  
diners out-door tables. They have their heads close  
together, quietly discussing their plans for the night. They  
are both on edge and keep looking around to see who could be  
listening to them. Carol's hand shakes as she lifts a can of  
soda to her mouth.

(CONTINUED)

STEPHANO

We just need a car.

CAROL

How are we going to get a car? Do you know how to, you know, steal one?

STEPHANO

Can't be too hard. Seen it done lots of times on T.V.

CAROL

You're kidding right?

STEPHANO

Yeah.

(Pauses)

Maybe we could get someone to pull over, like, if you act injured or something, at the side of the road. When they stop, we can take it.

CAROL

No way. They'll see us.

STEPHANO

Well, do you know how to hot wire a car?

CAROL

No.

STEPHANO

Well, I can't see any other way.

CAROL

Like as if someone is just going to hop right out of their car and say 'Here you go. It's full of gas. Take it and have a good time.'

STEPHANO

Don't be a wise ass. Come on let's go down the road where it's dark. We'll wait there and when the coast is clear and no-one is watching we'll do it.

The both stand up. Carol grips his arm.

(CONTINUED)

CAROL

Stephano...I'm not sure.

STEPHANO

It'll be alright Carol, you'll see.  
After tonight we won't owe Wilson  
anything and all will be fine.

CAROL

How do you know that Wilson will be  
as good as his word?

STEPHANO

I don't. But I don't see any other  
way. Do you?

CAROL

No. I wish...

STEPHANO

Yeah, I know, babe. But all will be  
good. I promise.

He leans in and kisses her.

STEPHANO

I promise. Come on.

7 EXT. SUBURBAN HOUSE - NIGHT

7

The glaring house lights shine out of the bare windows onto the police cars and special unit vehicles that have pulled up haphazardly in the front yard. A yellow police tape ribbon ropes off the house from unwanted onlookers. OFFICER JOHNSTON, who is carrying a large envelope, ducks under the tape then walks towards the splintered front door.

8 INT. SUBURBAN HOUSE - NIGHT

8

In the living room JOHN SOLOMON, a tall, dark and handsome detective (age 44), is talking to POLICE OFFICER SILES. FORENSIC OFFICERS are moving around the room gathering evidence and a POLICE PHOTOGRAPHER is snapping pictures of a DEAD MAN'S body on the floor.

SILES

So, what do you think, John?

JOHN

Looks like the general MO.

(CONTINUED)

SILES  
Gang related?

JOHN  
More like Wilson's work or someone  
who works for him. He was an  
informant.

SILES  
For us?

JOHN  
Yeah. He was deep in Wilson's  
organization. We cleared his record  
and he fed us info.

SILES  
So, Wilson found out. Hey.

JOHN  
Yeah. Seems like it.

Office Johnston enters the room.

JOHN  
Ah, there you are Johnston. Do you  
have it?

Johnston hands over the envelope.

JOHNSTON  
Here you go Sir. Is there anything  
else?

JOHN  
No. Thanks.

Johnston nods and leaves while John rips open the envelope.  
He scatters a dozen pictures of victims onto the dining  
table. Officer Siles bends down and picks one up.

SILES  
Looks the same.

JOHN  
Yeah.

He walks over to the body on the floor and crouches down to  
inspect a bloody W carved into the man's forehead.

JOHN  
Wilson's work alright.

(CONTINUED)

SILES  
You've dealt with this before?

JOHN  
Yeah. But...

SILES  
But?

JOHN  
See the curve at the end of the W.

Siles bends down to take a closer look.

SILES  
Yeah. So?

John gets up and picks up a photo from the table. This body has the same curved ending to the W carved into her forehead.

JOHN  
This is the same.

John hands the photo to Siles, who inspects it.

SILES  
So?

JOHN  
I think this job was done by the same bloke, a guy called Bruiser.

SILES  
Bruiser?

JOHN  
Yep. Wilson's main thug. Does most of his dirty work for him. We haven't been able to pin anything on him...yet. But we will...we will.

SILES  
Well, maybe there'll be something here?

John looks at his watch.

JOHN  
Maybe. But I doubt it. I'm off. See you at the station tomorrow?

## SILES

Sure.

John looks around at the scene one more time. He gathers up the photos and leaves the house. He climbs into his cruiser and throws the envelope onto the back seat. He runs his hands over his tired face and looks at his watch again. When his police radio crackles, he turns down the volume, pulls out of the driveway and heads for home.

9 INT. FELICITY'S CAR - NIGHT

9

Felicity is driving through the streets. She has the radio tuned to soft music. She reaches up and adjusts her rear-vision mirror to see Anna sleeping peacefully in the back seat.

FELICITY  
(Sighs then whispers)  
Love you sweetheart.

10 INT. SQUID'S CAR - NIGHT

10

Loud techno music is blaring out of the speakers.

BRUISER  
Turn that shit down.

SQUID  
What?

BRUISER  
TURN. THAT. SHIT. DOWN!

Squid turns down the volume.

SQUID  
Okay, okay. Whatever ya want man.  
Where do ya want to go first?

BRUISER  
We'll hit the girlfriend's  
apartment first, it's closer. Then,  
if no joy, we'll go to the  
warehouse and maybe catch them  
there.

SQUID  
Okay. It was 50 Somerset, wasn't  
it?

(CONTINUED)

BRUISER

Yeah.

Squid pulls down a side street.

SQUID

So, can I be the one this time?

BRUISER

Wilson said not to kill him.

SQUID

Yeah, but accidents happen,  
right...ya know, in the heat of the  
moment.

BRUISER

Won't look like an accident with a  
W carved in his forehead.

SQUID

S'pose not.

BRUISER

Just keep it tight man. Your  
turn'll come.

SQUID

(Sullen)

Yeah. Right.

11 EXT. ROAD DOWN FROM THE DINER - NIGHT

11

Carol is sitting on the gutter's edge watching Stephano pace back and forth along the dark road. In the background the Diner's lights turn off and a bright red closed sign flashes in its window.

STEPHANO

So, you just stay there and wait.  
I'll get the car to stop then you  
jump in. I'll get the guy out, then  
we'll head straight to the  
warehouse.

CAROL

How are you going to get him out?

STEPHANO

(Sarcastically)

I'm going to ask him  
nicely...pretty please can we  
borrow your car to traffic drugs,

(MORE)

(CONTINUED)

STEPHANO (cont'd)  
we'll have it back to you by  
dawn...

With this.

Stephano pulls a pistol out from the curve of his back.

CAROL  
What on Earth? Where did you get  
that?

STEPHANO  
Got it from Frederico the other  
day.

CAROL  
What? That old geezer?

STEPHANO  
Yeah. After losing that game and  
owing big to Wilson, I thought that  
I would need it. You know...just in  
case.

CAROL  
Do you even know how to shoot?

STEPHANO  
(Lying)  
Yeah, of course. Done it heaps of  
times.

CAROL  
Well, okay. But don't fire it,  
right, unless you really have to.  
You might kill someone.

STEPHANO  
(Under his breath)  
That's the whole idea.

12 EXT. CAROL'S APARTMENT - NIGHT

12

Bruiser and Squid are walking along the corridor towards  
Carol's door.

SQUID  
So, are you going to knock?

BRUISER  
You fuckwit, of course we're not  
going to knock. What, you want them  
(MORE)

(CONTINUED)

BRUISER (cont'd)  
to jump out of the window and get  
away? No, we kick the door down you  
shit. You don't know fuck all, do  
you?

SQUID  
(Surly)  
Just checkin'.

They reach the door. Squid steps back seemingly to let Bruiser do the job.

BRUISER  
(Whispers)  
Well, what are you waiting for?

SQUID  
(Squeaks)  
Me?

BRUISER  
Yeah, you dim wit, kick that shit  
in.

Squid braces himself then kicks the door. His boots leave a mark on the door but the lock holds.

BRUISER  
Come on. Kick it.

Squid ineffectually tries two more times.

BRUISER  
Oh move over, you weak piece of  
crap.

Bruiser shoulder barges the door. The wood splinters around the locking mechanism. Bruiser grunts. He raises his boot and kicks at the splintered wood with all of his might and the door gives way. They rush into the apartment only to find that no-one is there. Bruiser checks out the bathroom and under the bed to make sure no-one is hiding. He pulls back the curtains and checks out the street below. Squid picks up a hair comb that is left on the bench and picks his teeth with it before tossing it into the sink. He then selects an apple from the fruit bowl and takes a bite leaving it on the bench where the comb was. He starts opening kitchen cupboards, checking out what's inside.

SQUID  
Well, where the hell are they?

(CONTINUED)

BRUISER

They're not going to be hiding in  
the cupboards, you shit head.

SQUID

I know that. Well what's next? Yum,  
cookies.

Squid pulls out a packet of cookies from the cupboard and  
tears it open. He stuffs a whole one in his mouth.

BRUISER

Stop feeding your face...the  
warehouse. Let's go.

Squid tosses the opened packet of cookies onto the floor and  
they scatter everywhere.

13

INT. JOHN'S CAR - NIGHT

13

While John is driving, he punches up a number on his  
Bluetooth. The phone rings but then it disconnects.

JOHN

Bloody Hell!

He rings back and gets a generic ANSWERING SERVICE.

ANSWERING SERVICE

The number you have called is busy  
or out of a service area. Please  
leave your name and a short message  
after the tone...**BEEP**.

JOHN

Hey. Sorry I haven't rung in a  
while but...well...you know how it  
is. Anyway...how have you been?  
I've been good...I suppose.  
Well...get back to me when you can.  
(Pauses)  
Miss you.

John stabs at the button to switch off the phone and in  
frustration, slams his hand down on the steering wheel.

JOHN

Shit!

He keeps driving.

14 EXT. ROAD DOWN FROM THE DINER - NIGHT 14

Carol is looking down at her cell, but when Stephano speaks she switches it off and puts it into her pocket.

STEPHANO

Hey. Here comes a car. Get ready.

CAROL

Are you sure? Do you really want to do this?

Stephano walks over to her and leans down to give her a quick and desperate kiss.

STEPHANO

Look, we've been over this. There is no other way. We've got to get the job done tonight or we're dead.

(Placating)

It'll be fine.

CAROL

(Nods)

Okay.

Stephano walks out into the middle of the road while Carol nervously gets up from the gutter.

15 INT. FELICITY'S CAR - NIGHT 15

Felicity is looking down, trying to tune in the radio. She looks up to see a shadowy figure standing directly in the path of her car.

FELICITY

Holy crap!

Her tires squeal as she yanks the car to the side to avoid hitting Stephano almost running over Carol who jumps out of the way. The car swerves back and forth until it stops suddenly against the gutter. Felicity quickly glances in the rear-vision mirror at Anna to check that she's okay. Stephano runs towards the vehicle brandishing his weapon.

STEPHANO

GET OUT! GET THE FUCK OUT NOW!

He shoves the gun in through the open window into Felicity's face.

(CONTINUED)

STEPHANO  
GET OUT! GET OUT!

Felicity whimpers as she fumbles with the door handle and struggles to get out of the car. Stephano grabs her arm and yanks her out causing her to fall onto the street scraping her hands. Stephano waves his gun around indicating to Carol to get into the car.

STEPHANO  
GET IN! GET IN!

Carol runs over to the car and jumps in while Stephano get in the driver's side. Felicity pulls herself up from the road.

FELICITY  
Wait. WAIT!

Stephano fumbles with the controls of the car.

STEPHANO  
Shit! SHIT! SHIT!

CAROL  
COME ON, LET'S GO! LET'S GO!

STEPHANO  
OKAY! OKAY!

CAROL  
SHIT! LET'S GO!

FELICITY  
NO, WAIT! MY DAUGHTER!

The car takes off with wheels spinning as it tears up the road. Felicity runs after the car a short way, but when the car pulls too far ahead she collapses onto her knees screaming at the parting car.

FELICITY  
Anna. ANNA! ANNA!

When the car turns a corner and goes out of sight, Felicity crumples on the ground in despair. Crying, she hugs herself and rocks back and forth.

FELICITY  
Anna, oh Anna.

16

INT. FELICITY'S CAR - NIGHT

16

Stephano and Carol are jubilant. They are both breathing heavily from the adrenaline rush. They grin at each other.

STEPHANO

We did it.

CAROL

Yeah

STEPHANO

So, to the warehouse.

Carol stares at the houses and buildings as they go past afraid that someone will notice them.

STEPHANO

Check the time.

Carol pulls out her cell and turns it on. It flashes with a message.

CAROL

Eight ten.

She ignores the message, turns the phone off and puts it away.

STEPHANO

Crap, we're late.

He accelerates.

CAROL

Not that late.

STEPHANO

Late enough. Hey, find something better on the radio will ya.

Carol tunes it to a techno station and turns the volume right up. The noise of the radio wakes Anna and she starts to whimper.

CAROL

What's that?

STEPHANO

What? I can't hear anything?

Anna whimpers again then hiccoughs into a whiny cry.

(CONTINUED)

CAROL

That!

She turns down the radio. Anna cries again. Stephano and Carol turn to look at the back seat. The car squeals to a halt in the middle of the deserted road. Stephano and Carol both jump out and pace around the car.

STEPHANO

FUCK! FUCK!

CAROL

There's a baby in there. What's a baby doing in there? Oh God, this is so wrong.

Carol shoves Stephano.

CAROL

We weren't supposed to steal a baby. CRAP, CRAP WE'VE KIDNAPPED A BABY!

STEPHANO

FUCK, FUCK, I KNOW! SHIT, SHIT, SHIT!

CAROL

We've got to take it back...take it back.

STEPHANO

We haven't got time.

CAROL

What do you mean we haven't got time? We'll have to make time...it's a baby. IT'S A BABY  
STEPHANO, A BABY!

Stephano grabs Carol and shakes her.

STEPHANO

Listen to me. Listen to me.

CAROL

(Cajoling)

Come on, we have to take it back.

STEPHANO

LISTEN TO ME!

Carol struggles against him.

(CONTINUED)

STEPHANO  
We haven't got time.

CAROL  
But...

STEPHANO  
If we take it back now we're dead.  
DEAD! Do you understand that.

Carol reluctantly nods.

STEPHANO  
We'll have to take it with us.

CAROL  
Then what? The cops will be really  
looking for us now. It's not just a  
car theft anymore.

STEPHANO  
I don't know.

He lets her go and resumes pacing.

STEPHANO  
I don't know.  
(Pauses)  
Hey, hey, after this is over we'll  
dump the car at the hospital and  
then leave an anonymous tip at  
reception. They'll find the car and  
the baby and be none the wiser. How  
about that?

CAROL  
S...okay.

STEPHANO  
Come on.

He kisses her.

STEPHANO  
Let's get this done.

By the time they get back into the car Anna has settled in the back seat and only makes small whimpering sounds. They both turn to look at her before Stephano puts the car into drive and carefully takes off, trying not to wake her.

17 INT. JOHN'S CAR - NIGHT

17

John is driving down the dark road past the Diner. He is startled when Felicity dashes out from the side of the road frantically waving her arms. She runs directly in front of the car. He swerves to miss her and his car screeches to a halt.

JOHN  
What the hell!

Felicity runs to the driver's side. John opens up the door and gets out.

FELICITY  
Oh, thank God. Help me, help me,  
are you the police?

John looks her over. He sees her cut lip, bruises, disheveled appearance and blood oozing from her scrapped hands.

JOHN  
Yes. Have you been in an accident  
Miss?

He looks around for a sign of an accident.

FELICITY  
No. NO!

Felicity grabs his shirt.

FELICITY  
Help me please Officer. They've  
stolen my baby. They've stolen my  
Anna.

John pries her hands off him.

JOHN  
Now Miss, settle down and tell me  
what happened.

Felicity becomes more agitated.

FELICITY  
They've got her. He pulled out a  
gun...my car...taken...Anna in the  
back seat...asleep...couldn't get  
her...couldn't stop them...drove  
off with my baby.

(CONTINUED)

JOHN  
Who has Miss?

FELICITY  
A man and a  
woman...carjackers...they stole my  
car...my baby, my Anna...inside.

Felicity breaks down and sobs.

FELICITY  
Please, we've got to save her.  
She's the only thing I have left.  
Please help me get her back.

JOHN  
Come over here and sit down in my  
car and I'll get some quick details  
from you so that we can start the  
search, okay?

Felicity nods and John leads her over to the passenger side  
of the car. He gets her settled in the seat.

JOHN  
There you go. You okay?

Felicity nods and wipes some of the tears from her face.  
John returns to his seat and pulls out a notebook.

JOHN  
Okay, take a deep breath and tell  
me what happened. Take it slow and  
try to remember the details.

Felicity nods again and takes a shuddering breath. She tries  
to pull herself together.

FELICITY  
Well, I was driving along when this  
guy jumps out in front of my car.  
He had a gun and was yelling at me  
to get out. When I didn't get out  
fast enough he pulled me out and I  
fell to the ground. He jumped into  
my car and a woman got in the  
passenger side and they just took  
off.

JOHN  
They just took off? About what time  
did this happen?

(CONTINUED)

FELICITY  
About fifteen minutes ago I  
suppose, but it feels like hours.

JOHN  
And what kind of car is it?

FELICITY  
A 1980 Ford Taurus.

JOHN  
What color and license plate?

FELICITY  
(Hiccoughs)  
Faded green and the plate OAJ.127

JOHN  
And your daughter was in the back?

FELICITY  
(Nods)  
Strapped into the child seat.

JOHN  
What did the guy look like?

FELICITY  
I don't know...young, maybe about  
twenty. He was wearing jeans and a  
dark colored hoodie.

JOHN  
And the woman?

FELICITY  
She looked the same age, I didn't  
see what she was wearing, but it  
looked like dark pants and top. I  
couldn't catch much but her  
coloring was like yours and she had  
short dark hair.

Felicity pauses and looks at John more closely.

FELICITY  
If fact, she resembles you a bit.

JOHN  
(Under his breath)  
Damn.

Is there anywhere you would like to  
go?

(CONTINUED)

Felicity shakes her head.

JOHN

Anyone you want to ring? Anyone you want to stay with while we find your daughter?

FELICITY

No. There isn't anyone.

Felicity burst into fresh tears.

JOHN

Okay, okay, don't worry. We'll find her.

FELICITY

I don't care about the car. They can keep the car, but I want...I need my daughter back.

JOHN

Okay, you can come with me. We'll check the local streets to see if you can see your car while I report it over the radio.

FELICITY

Thanks, thank you Officer...

JOHN

It's Detective Solomon, but call me John. And you are?

FELICITY

Felicity, Felicity Caldwell.

JOHN

It'll be okay Felicity. We'll find her. I promise.

John gets back into the car and Felicity climbs into the passenger seat. John starts it up and drives down the road while talking into his radio microphone. Felicity anxiously stares out of the window.

JOHN

This is Detective Solomon, we have a 503 on a 1980 green Ford Taurus in the Lincoln area with a suspected 207. Plates OAJ.127. Please advise all teams in the vicinity. Repeat a green Ford

(MORE)

(CONTINUED)

JOHN (cont'd)  
Taurus OAJ.127 two armed adults and  
one child.

18 EXT. INDUSTRIAL AREA - NIGHT 18

Stephano and Carol are driving around the dark streets of a dingy industrial area looking for Wilson's warehouse.

19 INT. FELICITY'S CAR - NIGHT 19

Carol peers through the window at the graffiti covered buildings.

CAROL  
Are you sure it's around here? They  
all look alike.

STEPHANO  
Yeah, I'm sure.

They turn up a poorly lit street. The buildings are so close to the road they seem to be leaning over the sidewalk. There are hardly any street lights and Stephano has to slow the car right down to see the numbers. They eventually pull up in front of a building that is similar to it's neighbors except it is marked by old graffiti with the out-dated slogan 'Clinton for President'.

STEPHANO  
This is it, I think.

CAROL  
You're sure?

STEPHANO  
Yep.

CAROL  
But there aren't any lights on.

Stephano backs the car up then turns down a side alley next to the building.

STEPHANO  
Well, there wouldn't be, would  
there. It's supposed to be  
abandoned.

He pulls up next to a battered metal door that has a small sliding panel in it. He backs the car up beside a rusted roller door. He gets out and walks over to a metal door. He looks back at Carol who is checking on Anna. He knocks on

(CONTINUED)

the door that has a small sliding panel in-bedded in it. He is startled by the panel sliding open to reveal a bright torch light shining in his face. Stephano can just make out the lined face of an old woman, TANYA, holding the torch.

TANYA  
(Sharply)  
Who are you?

STEPHANO  
Stephano. I'm here to pick up stuff  
for Wil...

TANYA  
Shut the fuck up. Don't use his  
name here, anyone could be  
listening.

Stephano looks around, but he doesn't see anyone other than Carol.

STEPHANO  
Who? There's no one here.

TANYA  
There could be cops in the  
dumpster. Anyone with you?

STEPHANO  
Yeah, my girlfriend Carol.

TANYA  
Get her. I want to see her.

STEPHANO  
CAR...

TANYA  
Shut up, do you want everyone to  
hear? Go and get her.  
(Mumbles under her breath)  
Stupid shit.

STEPHANO  
(Mumbles)  
Sorry.

He heads back to the car.

STEPHANO  
You got to come over to the door.

(CONTINUED)

CAROL

Why?

STEPHANO

She wants to see you.

CAROL

Really? Why?

STEPHANO

Don't know. But be quiet about it,  
she's a bit jumpy.

CAROL

Okay. I suppose so.

Carol takes one last look at Anna, dozing in the back seat, then gets out of the car and walks over to the metal door. There is now a pistol leveled at them from the open panel.

TANYA

So that's it? Just the two of you?

STEPHANO

Yeah.

Tanya slides the panel shut, then there is a metallic noise of a dead bolt being unlocked. The door cracks open to reveal a diminutive old woman pointing a gun at them. She waves them in with the gun, she looks up and down the alley and then bolts the door behind them.

TANYA

This way.

She leads them to the main section of the warehouse. It is filled with car parts, old and new, lots of cardboard boxes and packaging material. Tanya motions them into an office which only contains a scratched wooden table and a safe. She bolts the door behind them. She starts unlocking the safe when she notices Carol watching her.

TANYA

Don't think you can remember the  
number 'cause it'll be changed  
before you leave the alley.

CAROL

I won't. I didn't even see what you  
did...I wouldn't.

(CONTINUED)

TANYA

Well, don't. Not good for your health, if you know what I mean.

Carol swallows nervously.

The door of the safe swings open and Tanya pulls out three wrapped parcels of various sizes and places them on the table. They are wrapped in brown paper and then shrink-wrapped in plastic. They are numbered 1, 2 and 3.

TANYA

So, you know where you got to take them?

STEPHANO

(Nods)

Yeah, he gave me the addresses.

TANYA

And you know which one for each?

STEPHANO

Yeah.

TANYA

And you know how much to collect and where to deliver the cash?

Stephano nods.

TANYA

You're new to this, right?

Stephano nods again.

TANYA

Well, don't let them fuck with you 'cause if you screw up and get it wrong you're dead. Right?

STEPHANO

Right?

Stephano and Carol just stand there looking at the parcels like their contagious.

TANYA

Well, don't just stand there, they won't grow legs and deliver themselves.

Stephano picks up two parcels while Carol picks up the last one.

(CONTINUED)

TANYA

Now, don't fuck up cause I don't want to see both of ya floating up at high tide with W's carved into your foreheads. It would put me off my dinner.

(Cackles with laughter)

STEPHANO

Yeah, right.

They leave the room and make their way back to the door. Tanya checks the alley through the shutter, then opens up the door.

TANYA

Once you leave this building they're your responsibility, so don't screw up.

Stephano and Carol both nod. They go outside and Tanya closes the door with a bang behind them.

CAROL

Gee, she's a bit...

STEPHANO

Yeah.

He opens up the trunk of the car and they stash the packages inside. They both climb into the car. Anna is crying in the back.

STEPHANO

Christ. I hope she goes asleep soon.

Stephano pulls out his cell and checks it.

STEPHANO

Fuck, we're running late.

He starts up the car and they take off.

20 INT. SQUID'S CAR - NIGHT

20

Squid and Bruiser are turning into the drive-through of a hamburger joint.

BRUISER

What the fuck are you doing?

(CONTINUED)

SQUID

Gettin' somethin' to eat? Why? Do ya want some?

BRUISER

We don't have time?

SQUID

Sure we do. Hey. We gotta eat, man.

BRUISER

Okay, okay. I'll have the double works burger with massive fries and Pepsi.

SQUID

Sounds good. I'll have the same.

They pull up at the drive-through window where the ATTENDANT takes their order.

ATTENDANT

Good evening. Place you order please.

SQUID

I'll have two double works burgers, two massive fries and two Pepsi's and be quick about it, we're in a rush.

ATTENDANT

Yes Sir, that's \$15.20. Drive to the window please.

Squid drives forward.

SQUID

Got a twenty man?

BRUISER

Fuck?

Bruiser reaches into his pocket and pulls out a fancy leather wallet. He peels off a twenty from a wad of notes and hands it to Squid.

SQUID

Fancy wallet man.

Bruiser grunts. The Attendant takes the money.

(CONTINUED)

SQUID  
Keep the change, man.

After the Attendant passes over their order Squid pull into an empty spot in the car-park.

21 INT. JOHN'S CAR - NIGHT 21

John continually checks his cell for messages.

JOHN  
(Quietly to himself)  
Shit, shit.

Felicity looks at him.

FELICITY  
What?

JOHN  
Nothing.

Felicity turns back to staring out of the window. John opens up the glove box, pulls out a packet of wipes and hands them to Felicity.

JOHN  
Here.

She looks at him.

JOHN  
Your lip's bleeding. That didn't happen when they stole your car, did it?

Felicity shakes her head.

JOHN  
So, do you want to tell me who did that to you?

FELICITY  
No.

John checks his cell again for messages.

JOHN  
Crap!

FELICITY  
Waiting on someone?

JOHN

No.

Felicity raises her eyebrows at him.

JOHN

Oh, okay. Yes. My daughter. Haven't heard from her in over two weeks. She's an adult and I know that I shouldn't worry, but...

FELICITY

(Sarcastic)

What? 'Cause she hasn't checked in with Daddy?

JOHN

(Angry)

What the hell do you know about it?

FELICITY

Nothing. I know nothing about it. I'm sorry. It's nice, you know, that she has you to worry about her. Nice.

JOHN

You don't have anyone?

FELICITY

(Shakes her head)

No.

JOHN

What about a husband...boyfriend?

Felicity's face fills with dread.

FELICITY

No. No one.

John's radio crackles. He reaches down to tune the dial.

22

INT. FELICITY'S CAR - NIGHT

22

Carol gets an alert on her cell indicating that she has a message. She glances at it, then sighs and deletes the message without reading it.

STEPHANO

Your cells been going off all night. Is everything alright?

(CONTINUED)

CAROL

Yeah, everything's fine. Are we nearly there?

The car pulls up in front of a nice, neat and tidy, suburban house. It looks freshly painted, has flowering plants in the front yard and a quirky mailbox that looks like a Dutch windmill.

STEPHANO

We're here.

He turns out the lights of the car and waits, looking around the street apprehensively.

CAROL

You okay?

STEPHANO

Don't know.

He indicates the picture perfect house.

STEPHANO

Do you reckon this is it?

CAROL

It's the address, isn't it?

STEPHANO

Yeah, but.

CAROL

But what?

STEPHANO

I don't know. It just doesn't look like a dealer's house.

CAROL

What's a dealer's house supposed to look like?

STEPHANO

Oh, I don't know, not like that though. It looks like my grandmother's house...but with a windmill.

Stephano looks up and down the street again taking in the perfectly manicured lawns and white picket fences.

(CONTINUED)

CAROL

What's the code word again?

Stephano looks takes out his cell and looks at it.

STEPHANO

Twiggy.

CAROL

Is that someone's name?

Stephano shrugs.

CAROL

Leave the stuff here and just go and knock. If you're not sure, then we'll drive away and deliver the other two packages, then somehow get in touch with Wilson to check the first address.

STEPHANO

Yeah...alright.

He gets out of the car.

STEPHANO

Well, here goes.

He starts to casually walk up the path, but his nervousness shows in the constant turning of his head from side to side as he tries to check out everything in the street. He thrusts his hands into his pockets trying to appear nonchalant. He reaches the door and after one more look around, he knocks. After a couple of seconds he knocks again, but a bit louder. At TWIGGY'S voice he hesitates, his hand poised to knock again.

TWIGGY (OS)

Hold on, hold on, I'm coming.

A shuffling sound can be heard behind the door and then, what sounds like, the scraping of a stool across the floor. The peep hole in the door darkens as an eye peers out at him.

TWIGGY (OS)

Who are you?

STEPHANO

Stephano. And you are?

(CONTINUED)

TWIGGY (OS)

Twiggy.

Stephano relaxes a bit at the correct name.

TWIGGY (OS)

Do you have it?

STEPHANO

Yeah, it's in the car.

TWIGGY (OS)

Get it and meet me around the back.

STEPHANO

Okay.

He walks back to the car and opens up the trunk. He selects package 1 and tucks it under his jacket. He closes the trunk. Carol talks through the open window.

CAROL

Is everything okay?

STEPHANO

Yeah.

CAROL

So, it's the right place?

Anna is restless in the back seat and begins to cry. Carol turns back to her, she leans over the seat to smooth down the child's hair, comforting her.

CAROL

Shush, little one. Shush.

She glances back at Stephano, who has a worried look on his face.

STEPHANO

Yeah, it's the right place.

He makes his way to the back of the house to find the back door is locked. He knocks and the door opens up a crack with the barrel of a pistol pointing straight at him. The door opens up more to show an old lady, the twin of Tanya.

STEPHANO

Twiggy?

(CONTINUED)

TWIGGY

Yeah.

STEPHANO

You're sisters with...

TWIGGY

Tanya, yeah. Now get in here...quick.

23

INT. TWIGGY'S KITCHEN - NIGHT

23

Stephano enters the kitchen and Twiggy quickly closes the door and bolts it. Stephano is startled at the decor. There are windmills everywhere. There are windmill curtains on the windows, the clock face has a picture of a windmill in its center and the salt and pepper shakers on the table are miniature windmills.

TWIGGY

You got something for me?

Stephano nods and hands over the package. Twiggy accepts it, picks up a knife from the bench and make a little incision in the package. She licks her finger and dips it into the white powder. After testing it on her tongue, she nods, then puts the package into the bottom drawer.

STEPHANO

(Anxious)

It's good?

TWIGGY

Yeah, it's good.

She then goes to windmill shaped teapot and takes out a bundle of cash from inside it. She hands the cash to Stephano.

TWIGGY

There you go.

There is a knock on the back door, Twiggy swiftly pulls out her gun and hurriedly goes to the door.

TWIGGY

Who's that?

CAROL

It's me, Carol.

(CONTINUED)

STEPHANO  
It's just my girlfriend.

TWIGGY  
(To Stephano)  
Hide the cash quick.

Stephano puts the cash in the pocket of his jacket.

STEPHANO  
It's all okay. She's just my  
girlfriend.

TWIGGY  
Humph.

Twiggy cracks open the door a bit to see Carol, with a squirming Anna, standing on the doorstep. Twiggy turns to Stephano.

TWIGGY  
What the hell? You brought your  
baby out on a job?

Carol and Stephano answer together.

STEPHANO  
No, she's not ours.

CAROL  
She's not mine.

TWIGGY  
What the...

CAROL  
I just need some water to fill up  
her sipper cup.

Carol holds out Anna's cup.

TWIGGY  
Shit. Well come in quick. I'll fill  
it up then get the fuck out of  
here, right.

Stephano and Carol nod. Twiggy takes the cup and fills it up halfway and hands it back to Carol, who in turn gives it to Anna. Anna grabs the cup and starts to drink.

CAROL  
Thanks.

(CONTINUED)

TWIGGY

Happy now? Now get the fuck out.

Stephano and Carol leave.

CAROL

You got the cash?

STEPHANO

Uh huh.

CAROL

Where are we going to hide it?

STEPHANO

Not sure...I'll think of something.

They reach the car and Carol starts to out Anna back into the car seat.

STEPHANO

Hey, wait! Take her out of the seat.

Carol lifts Anna back out. Stephano reaches in and lifts up the seat padding and rips out a bit of stuffing.

CAROL

What are you doing?

Stephano shoves the cash into the hole he has made in the stuffing then puts the seat cover back down.

STEPHANO

There. No one would think to look there.

Carol puts Anna back into the seat and straps her in. They climb back into the car and drive off.

24

INT. SQUID'S CAR - NIGHT

24

Squid and Bruiser are finishing their meal. Squid belches loudly.

BRUISER

(Sarcastically)

Nice. Hey, you finished yet? We're on the clock you know.

Squid shoves the last of his fries into his mouth. He bundles up his rubbish and tosses it out of the car window.

(CONTINUED)

BRUISER

Real nice.

Bruiser puts his rubbish neatly on the back seat.

SQUID

(Mouth full)

I'm ready.

Squid starts the car and pulls out of the car park just as John and Felicity drive past in the opposite direction.

25 INT. JOHN'S CAR - NIGHT

25

John looks up and sees Bruiser. He pulls on the steering wheel and makes an illegal turn. The sudden movement startles Felicity.

JOHN

Shit, that's him. Shit, shit, shit...

Felicity looks around at the passing traffic.

FELICITY

Who?

John accelerates trying to catch up with the other car.

JOHN

Some thug I've been chasing. Got to follow him...catch him. The bastard. I've got him this time!

FELICITY

But what about Anna? We've got to look for her, not go racing off to chase someone.

John pulls at the wheel and the tires screech as he takes the corner too fast.

26 INT. SQUID'S CAR - NIGHT

26

Bruiser and Squid look into the mirrors when they hear the squeal of car tires.

BRUISER

What the...

SQUID

Some jerk-off just spun out when he took the corner.

(CONTINUED)

BRUISER

Yeah?

Squid peers into the rear-vision mirror again and all he can see is blinding lights.

SQUID

Yeah. Hey, he's getting closer. You reckon he's following us?

BRUISER

Maybe. Could be cops. Lose them.

John's car gets closer. Squid puts his foot down and tires squeal as the car turns the corner.

SQUID

Yeah, maybe you're right. Maybe you're right.

The cars start racing around the streets.

27

INT. JOHN'S CAR - NIGHT

27

Felicity is tightly holding onto the dashboard. Her knuckles are white.

JOHN

I promise that we will look for her, but right now I've got to catch him.

Squid's car speeds away and leads John down deserted streets and past industrial buildings. John turns on his siren and the flashing lights.

JOHN

Shit, shit, shit!

FELICITY

No!

John jerks at the steering wheel and the car screams around a bend.

JOHN

Shit, shit!

FELICITY

No. No. Stop. We've got to save Anna. You've got to save Anna.

Felicity reaches over to pull at the steering wheel.

(CONTINUED)

FELICITY  
STOP. STOP!

John continues to push his car to the limit, chasing the other car down side streets. They are gaining on the other car.

JOHN  
No. He's a murderer. I know he is.  
He killed a guy today. An informer.  
I know it was him. I'm going to get  
you this time, you bastard!

FELICITY  
NO!

Felicity yanks on the steering wheel. John grabs it back and gets back in control.

JOHN  
What the hell are you doing? Stop  
that. You're going to get us  
killed.

Felicity yanks on the wheel again. They almost reach the car when it turns directly in front of them. Felicity gasps when she sees Bruiser in the passenger seat. She lets go of the wheel and shrinks down in her seat. John stares at her.

JOHN  
What?

Felicity shrinks down further.

JOHN  
WHAT?

Felicity raises her hand and touches her cut lip.

FELICITY  
Nothing.

John notices her action and how pale she has become. He starts to slow down the car.

JOHN  
What the hell is wrong with you?  
Why are you hiding?

Felicity bows her head and looks at her lap.

(CONTINUED)

JOHN

Is he the one that did that to you?

Felicity nods.

JOHN

Shit. Is he your boyfriend? How could you be with a fucking murderer like that?

FELICITY

(Quiet voice)

Not anymore.

JOHN

Shit Felicity, what are you involved in? Crap! He's killed at least three people that I know of and he's a suspect in at least half a dozen more homicides.

FELICITY

Nothing. I don't know shit.

(Sighs)

What do you know about it anyway? Bet you've had a perfect life, a perfect little family. Never had any worries. Always had someone to give you help and support, hey. Well I don't. I've never had anyone, no support, no family, no one...nothing.

(Pauses)

Like most men he was nice to begin with, but now...that's why we were leaving. Not because he hit me, I'm used to that. It's because he threatened to hurt Anna, to burn her with his lighter. I had left...packed some things and we were in the car leaving town, when...

JOHN

(Sympathetic)

When you got held up?

Felicity nods. John turns off the siren and lights. He slows down letting Squid and Bruiser get away.

JOHN

I'm sorry, Felicity.

(CONTINUED)

FELICITY

Me too.

John's RADIO crackles.

RADIO

The 503 Green Taurus had been spotted over on Bracken. Do you copy? Repeat. The 503 has been seen on Bracken.

John picks up the microphone.

JOHN

Acknowledged. We will head over that way now.

John turns his car down a side road, totally abandoning the car chase. Felicity straightens up in her seat, then places her hand on his arm.

FELICITY

Thank you.

John places his hand over hers and gives it a reassuring squeeze.

JOHN

That's okay. We'll get Anna back, I promise.

28

INT. SQUID'S CAR - NIGHT

28

Squid is looking in to the rear-vision mirror to see John's car slow down and turn down a side street.

SQUID

Looks like they've given up.

Bruiser peers into his side mirror.

BRUISER

Yeah, looks like it. We're nearly at the warehouse, lets see if the little shit's been there yet.

They drive down the side street of the industrial area, turn up the alley and stop beside the warehouse.

BRUISER

No car. Bet we missed them while you were sucking down dinner.

(CONTINUED)

SQUID

Hey. I was hungry. Anyway what about you?

Bruiser grunts. They both get out of the car and walk to the door. Squid keeps his back to the door so he can keep watch while Bruiser knocks. After a couple of moments, Tanya questions them through the closed door.

TANYA (OS)

Who's that?

BRUISER

Bruiser.

The panel slides open to show firstly the barrel of a pistol, then Tanya.

TANYA

Bruiser?

BRUISER

Yeah.

TANYA

And Squid?

Squid turns and smiles.

SQUID

Hello Tanya, my sweet.

Tanya ignores him.

TANYA

You looking for the kid?

BRUISER

Yeah.

TANYA

Well they've gone, 'bout fifteen minutes ago.

BRUISER

Have they got the stuff?

TANYA

Yep. They would have left Twiggy's by now.

(CONTINUED)

BRUISER

Fuck!

Bruiser turns to go.

BRUISER

Thanks Tanya. Come on Squid, we're screwed if we don't catch them.

Squid turns to Tanya and blows her a kiss.

SQUID

See you, mu love.

TANYA

Fuck off.

She slides the panel closed with a clang.

29

INT. FELICITY'S CAR - NIGHT

29

Stephano and Carol are driving through a rural area.

CAROL

How far away is the next place?

STEPHANO

A few minutes.

Carol turns to look at Anna.

CAROL

Do you think she's okay?

STEPHANO

Yeah. Why?

CAROL

She's awfully quiet.

Carol turns back.

STEPHANO

Better quiet than screaming all the time. Why are you so worried about her? I told you that we would make sure that she's okay. Didn't I?

CAROL

Yeah, but I feel so guilty, it's wrong, stealing a child.

Stephano reaches over and takes her hand.

(CONTINUED)

STEPHANO

Yeah I know baby, but we didn't plan for this. It just happened and now we must get this job done. Once it's done, I promise we'll drop the kid off at the hospital and make sure that she is found. Okay?

CAROL

(Sighs)

Okay.

30

INT. JOHN'S CAR - NIGHT

30

John and Felicity cruise around the streets trying to spot Felicity's car.

FELICITY

Tell me more about your daughter.

JOHN

There's not much to tell.

FELICITY

There's got to be something?

JOHN

(Sighs)

Okay...what do you want to know?

FELICITY

Are you close?

JOHN

I thought we were.

FELICITY

What happened?

JOHN

She grew up and...

(Swallows)

I screwed up.

(Pauses)

She's not much younger than you I suppose, but she seems a world away from me. She was once a good kid, kind, loving, but it all seemed to change overnight.

FELICITY

Drugs?

(CONTINUED)

JOHN

No. Well I don't think so. It was when my wife died.

FELICITY

I'm sorry.

Cancer?

JOHN

Thanks, but no, a car accident.

(Pauses)

It changed her. She became...I don't know...withdrawn...quiet. I couldn't seem to reach her. Nothing I said seemed to sink in. It was as if she'd forgotten how to live. She dropped out of college, got a dead end job, now I never see her.

FELICITY

Maybe she just needs time.

JOHN

I've given her time.

FELICITY

Maybe not enough.

JOHN

Maybe.

FELICITY

I'm sure that she'll get in touch with you when she's ready.

JOHN

God, I hope so. I miss her.

John's radio crackles. He leans down to adjust it while Felicity stares out of the window.

31 INT. SQUID'S CAR - NIGHT

31

Squid and Bruiser are on the way to the second fence's compound when Bruiser's cell rings.

BRUISER

Yeah boss?

32 INT. THE PALACE - NIGHT 32

Wilson is walking through his club. He playfully slaps a dancer on the ass as he walks past. He pauses at the front desk and kisses the female door RECEPTIONIST on the cheek before walking out the front door. He talks into his cell.

LEWIS  
Listen carefully.

RECEPTIONIST  
Good night Mr Wilson.

To the receptionist.

LEWIS  
Good night, love.

To Bruiser.

LEWIS  
Have you found him yet?

33 EXT. THE PALACE - NIGHT 33

Wilson and his bodyguards walk towards two parked limousines. A driver holds the rear car's back door open. More guards stand around observing the crowds and traffic.

34 INT. SQUID'S CAR - NIGHT 34

Bruiser is on his cell.

BRUISER  
Not yet Boss. But we'll find him.

35 INT. LIMOUSINE - NIGHT 35

Lewis climbs into the back of the limousine.

LEWIS  
You'd better. Don't fuck this up  
Bruiser. Don't let the little shit  
leave town. I want my dough.

36 INT. SQUID'S CAR - NIGHT 36

Squid looks at Bruiser.

BRUISER  
We won't Boss.

37 INT. LIMOUSINE - NIGHT 37

The limousines pull out of the car park.

LEWIS

You'd better not and there's been a change of plans. As soon as he's got the cash, we'll meet on the way to the airport.

38 INT. SQUID'S CAR - NIGHT 38

Bruiser makes hurry up motions to Squid.

BRUISER

Sure thing Boss.

LEWIS (OS)

And Bruiser?

BRUISER

Yes, Boss?

LEWIS (OS)

Don't fuck up.

Bruiser hangs up his cell.

SQUID

Was that him?

BRUISER

Yeah.

SQUID

So?

BRUISER

He wants us to keep on him?

SQUID

How much do ya reckon it's worth?

BRUISER

What?

SQUID

The stuff. How much do ya think?

BRUISER

I don't know. Probably about three.

(CONTINUED)

SQUID  
(Incredulously)  
Three thousand?

BRUISER  
No, you stupid shit. Three hundred.

SQUID  
Three hundred?

BRUISER  
Thousand, you fuckwit, three  
hundred thousand.

SQUID  
(Thoughtfully)  
Three hundred thousand.

BRUISER  
Approximately. Could be more.

39 INT. FELICITY'S CAR - NIGHT

39

Stephano is concentrating on navigating the slippery dark gravel road. Trees loom creepily over the road and as there are no street lights. We can only see the passengers by dash light.

Anna mumbles in her sleep from the backseat. Carol turns to check on her. She stays watching Anna throughout the conversation.

CAROL  
She's still sleeping.

STEPHANO  
Good.

They are both quiet for a while. Carol reaches out to stroke Anna's hair.

CAROL  
Have you ever thought of having  
one?

STEPHANO  
One what?  
(Pauses)  
A kid?

CAROL  
Yeah.

(CONTINUED)

STEPHANO

What? Now?

CAROL

No, not now. You know, in the future?

STEPHANO

Suppose so. Why? Have you?

CAROL

Yeah, I think so, but not for ages.

She turns back to face the front.

CAROL

What was your childhood like? I mean, was it good or bad?

STEPHANO

I don't know. Good I suppose. My mum didn't worry too much about me or my brothers. We mainly just did what we wanted, but we did have to follow her rules in the house, like no shoes on the carpet and no feet on the furniture. Why?

CAROL

No reason.

(Pauses)

Where was your Dad?

STEPHANO

He wasn't around much. He was a miner and only came back to see us a couple of times a year.

(Laughs)

Think Mum liked that. One less person messing up her clean house.

CAROL

But he was *there*, right?

STEPHANO

Yeah. Even if he was away all the time he would phone us and ask us about our school work and homework and stuff. We also had to write to him once a week and didn't we get yelled at if he hadn't got a letter that week.

(CONTINUED)

CAROL

Sounds nice. So even though he wasn't at home he was still, you know, *there*?

STEPHANO

Yeah. He never forgot a birthday and always took us out fishing when he came home. What about your Dad?

CAROL

(Sad)

Oh. He was around.

STEPHANO

So, he was a great Dad?

CAROL

Oh, I wouldn't say that.

STEPHANO

Well, what was it like then?

CAROL

He was there, in the house, but he wasn't in our lives. He was distant. Even though his body was sitting at the table, his mind was at work. Mum always looked sad, especially when his cell would ring on his day off, and he would go to work.

STEPHANO

Maybe he had to.

CAROL

No. It's because he wanted to. He felt like the job couldn't get done without him. He still does.

STEPHANO

So, you're not close?

CAROL

No.

They pull up at a large set of iron gates.

STEPHANO

We're here.

The SPEAKER box beside the gate, crackles.

(CONTINUED)

SPEAKER  
Announce yourself, please.

STEPHANO  
It's Stephano, with a delivery.

SPEAKER  
What's the password?

STEPHANO  
Flap Jacks.

CAROL  
Flap Jacks?

Stephano shrugs as the gates creep open. They pull through the gates and slowly make their way up the paved drive.

40 INT. JOHN'S CAR - NIGHT

40

The car pulls up at the edge of the industrial complex next to a set of rusted old dumpsters. John and Felicity get out and walk over to the nearest dumpster.

FELICITY  
(Whispers)  
What are we doing here?

JOHN  
We're meeting one of our sources,  
the guy who said that he saw your  
car.

FELICITY  
What? Here?

They reach the dumpster and John knocks on the side.

JOHN  
Yeah, here.

The lid of the dumpster lifts up slightly to show an old man, RAT.

RAT  
Who's there?

JOHN  
Rat, it's me, John.

Rat peers out of the crack to look at John, then he notices Felicity.

(CONTINUED)

RAT

Who's that?

JOHN

This is Felicity. She's the lady  
who owns the car that you saw.

A police scanner crackles from inside the dumpster.

RAT

Oh yeah?

JOHN

Yeah. Now open up and tell us what  
you saw.

John makes to open the dumpster lid.

RAT

Careful, careful, this is my home  
ya know.

Rat pushes open the lid and pins it open with a piece of wood. He climbs out of the dumpster and drops to the ground. He is a skinny man with a pointed face, reminiscent of a rodent. His nose seems to twitch when he speaks.

JOHN

So. What did you see, Rat?

RAT

'Bout an hour ago I saw that car  
that was on the radio.

JOHN

The Green Taurus?

RAT

Yeah, that's it.

JOHN

And?

RAT

And what? I saw it, okay?

Rat goes to climb back into his dumpster. John grabs the back of his shirt, stopping him.

JOHN

So, which direction did it come  
from? Did it stop? How many people  
did you see in the car?

(CONTINUED)

RAT  
Why? What's it worth?

FELICITY  
Did you see a child in the back of  
the car?

JOHN  
It's worth a fair bit to you. So  
come on, give.

RAT  
Twenty bucks.

FELICITY  
Twenty dollars?

Rat pulls out the latest model cell phone from his pants  
pocket and waves it at Felicity.

RAT  
Yeah, for cell credit. Calls are  
expensive, ya know.

FELICITY  
(Incredulously)  
You live in a dumpster.

RAT  
So what? Got to have a cell to keep  
in touch with the kids, and these  
latest models chew up the juice.

Felicity shakes her head. John takes out his wallet and  
pulls out a note and hands it to Rat.

JOHN  
Okay, information.

RAT  
Yeah. Saw the Taurus. Needs a few  
dents knocked out and a good paint  
job.

Rat looks at Felicity.

RAT  
Could get ya a good deal for  
another twenty, my brother's a  
mechanic.

(CONTINUED)

JOHN

She doesn't want your backdoor deals. Information...

RAT

Okay, okay, just asking. Saw two people in the front. A man driving and a woman in the passenger seat. She kept looking into the back seat.

FELICITY

Anna.

RAT

They came from down there.

Rat points to the south.

JOHN

And?

RAT

They stopped at the Clinton warehouse.

FELICITY

The Clinton warehouse?

RAT

That one, there, with the bad graffiti on it.

Rat points to the warehouse.

JOHN

Did they stay long?

RAT

Nah. Tanya took them inside for a couple of minutes, then they came out with a couple of parcels. They stowed them in the trunk, then drove off.

JOHN

Tanya? Twin Tanya? Shit, one of Wilson's fences. Which way?

Rat peers around.

(CONTINUED)

RAT  
North. I think.

JOHN  
Damn. Did you see anything else?

RAT  
Not see anything, but *heard*  
something. A kid crying.

FELICITY  
Where?

RAT  
From the back seat of the car.

JOHN  
Anything else?

RAT  
Give me another twenty and I'll  
tell ya.

JOHN  
You bugger.

John peels off another twenty.

RAT  
About fifteen minutes later a black  
town car pulled up at the same  
building. They didn't go inside but  
stood at the door talking.

JOHN  
And, did you hear what they said?

RAT  
Yeah, something about a second drop  
and that they had to hurry to catch  
them.

JOHN  
Did you recognize anyone?

RAT  
Yeah, I did. It was Squid and  
Bruiser.

JOHN  
Bruiser? The one who works for  
Wilson?

(CONTINUED)

RAT  
Yeah, that's him.

JOHN  
Shit, shit...

John peels off another ten dollars and hand the note to Rat.

JOHN  
Thanks, Rat. You can scuttle back  
into your hole now.

Rat nods his head to John and Felicity.

RAT  
Any time John, anytime.

Rat climbs in the closes the dumpster lid. John and Felicity  
walk back to the car and climb in.

FELICITY  
Does he really have kids?

JOHN  
Yeah. He sees them once a week for  
Sunday dinner.

FELICITY  
Dressed like that?

JOHN  
No. He has a wash up and a shave at  
the Y then spends Sunday evening  
with them.

FELICITY  
Does his family knows how he lives?

JOHN  
Of course not, but he could leave  
the dumpster at any time if he  
wanted to. He lives off a trust  
fund set up by his granddaddy.

FELICITY  
What?

JOHN  
Yeah. He's made of money, but a man  
has to choose how he wants to live.

(CONTINUED)

FELICITY

Umm.

41 INT. SQUID'S CAR - NIGHT

41

Squid and Bruiser are making their way through the industrial area out onto a lonely country road.

BRUISER

Come on Squid put your foot down.  
We're going to miss them again if  
you keep going this slow.

The car speeds up.

SQUID

All right, all right.

Squid lights up a cigarette while holding the steering wheel with his knees. The car swerves and just misses a tree. Bruiser grabs the wheel until Squid finishes lighting his smoke and takes back control of the car.

BRUISER

Shit, watch what you're doing.

Squid puffs on his smoke and keeps driving.

SQUID

What would ya do with three 'undred thousand? Me, I reckon I would hike it to Mexico and change it over to a couple of million peso's, score myself a cute senorita and live the high life.

Squid squints at Bruiser.

SQUID

But not you, man. Hey? Reckon you're the man's man all through. Company man...hey?

Bruiser shuffles awkwardly in his seat.

BRUISER

Yeah.

SQUID

Come on. Betcha ya wouldn't mind an easy extra 'undred grand or two?

(CONTINUED)

BRUISER

We won't be getting any cut if we don't catch up with the kid and make sure that the cash gets where it's supposed to. So, stop daydreaming about something that won't ever happen and speed up.

SQUID

All right, all right.

The car picks up speed and they drive off down the dark street.

42

INT. FELICITY'S CAR - NIGHT

42

The car is slowly moving up the expensively paved drive until they reach the mansion at the end. It is lit up like a Christmas tree. There are armed guards standing on the steps that lead to the house. Another guard is positioned in a tower on the roof. They are dressed in suits and have ear pieces in their ears. The guards become more alert when Stephano pulls up at the steps.

CAROL

Geez, what's going on here?

Two guards walk down to the car. One guard peers in the window at Carol then take a look at Anna in the back seat. The other looks in at Stephano and gestures to him to get out of the car.

STEPHANO

Shit, looks like a fucking mobster's house.

The guard raps on the window with the butt of his gun.

STEPHANO

Okay, okay.

Stephano opens the door of the car and gets out while a guard gestures at Carol to get out. She quickly opens the door and climbs out. A third GUARD walks down the steps and proceeds to pat down Stephano, relieving him of his gun.

GUARD

Anything else on you, kid?

Stephano shakes his head. The guard walks to Carol and pats her down.

(CONTINUED)

GUARD

Okay, they're clean.

To Stephano.

GUARD

Where's the stuff?

STEPHANO

In the trunk.

The guard gestures with his rifle for Stephano to open up the trunk. They both move to the back of the car and lift the lid. Stephano reaches in and removes the package marked with a number 2.

GUARD

Follow me.

They walk around the car, up the steps and through an ornate entry to a set of double doors.

43 INT. MANSION - NIGHT 43

The guard knocks, and pushes the doors open to show an elaborate library.

44 INT. LIBRARY - NIGHT 44

There is a distinguished man, MR ANGELO, seated at the desk in the middle of the room. Stephano swallows nervously as the guard indicates for him to enter the room.

GUARD

The kid's here with the package, Mr Angelo.

The man's eyes flick up from his computer monitor for a second then returns back to the screen. The guard takes the package from Stephano and places it on Mr Angelo's desk. Mr Angelo stops scrolling and whips out a large knife from underneath the desk. He hefts it in his palm. Stephano is frightened that the knife will be used on him. Mr Angelo slices into the parcel. White powder spills out onto the desk. He tests it by scooping up the powder onto the knife's blade and with a wet finger, dabs a tiny amount onto his tongue. He nods and gets up from his chair and walks to a large safe in the corner of the room. After spinning the dial and opening the door, he withdraws a large envelope. He passes it to the guard who in turn hands it to Stephano.

(CONTINUED)

STEPHANO  
Thank you, Mr Angelo.

Mr Angelo closes the safe and returns to his desk. Without giving Stephano another look, he returns to whatever is on his computer screen.

GUARD  
Okay kid...move.

Stephano and the guard return to the car.

45

INT. FELICITY'S CAR - NIGHT

45

Stephano and Carol get back into the car.

CAROL  
Are you okay?

Stephano gives Carol the envelope and then starts the car.

STEPHANO  
Yeah, but a bit creepy. He didn't  
say one word the whole time.

As they start to drive back down the driveway a piercing alarm shrieks over the grounds. There is a crash, and Squid's car bursts through the gates and squeals its way up the drive.

STEPHANO  
Shit, shit! What the hell's that?

Carol screams and Anna wakes up, crying at the noise.

STEPHANO  
Fuck! FUCK!

Squid's car barrels up the drive heading straight for Felicity's car. Stephano, to avoid a collision, drives the car into a gap between the trees. He narrowly avoids a large conifer as they bounce over the bumpy ground. Carol screams again and Anna's cries increase in volume.

CAROL  
Shit!

STEPHANO  
Fuck! FUCK!

Carol hold onto the dashboard in sheer fright. When Anna's cries increase in volume again Carol turns around in her seat and tries to soothe her.

(CONTINUED)

CAROL  
It's all right. It's all right baby  
girl. Go back to sleep. Shush. Go  
back to sleep.

To Stephano.

CAROL  
Can't you get the car back on the  
road?

STEPHANO  
I'm trying. I'm trying.

Gunshots are heard as Stephano breaks through the barrier of trees and with squealing tires, they make it back onto the driveway then through the ruined gates to the main road.

46 INT. SQUID'S CAR - NIGHT

46

Bruiser is firing out of his window at the guards. Squid pulls at the wheel aiming for the nearest guard trying to run him over.

SQUID  
Bloody Guido's.

BRUISER  
Hey, wasn't that the kid's car?

Squid fires his own gun at the mansion, shattering a window.

SQUID  
What?

BRUISER  
The one you nearly hit, fuckwit.  
TAKE THAT YOU FUCKERS!

Bruiser shoots another guard then shoots volleys into the house.

SQUID  
Where?

Bruiser looks around to see headlights in the distance.

BRUISER  
It's there, through those trees.  
Let's go.

Squid takes one last shot at an expensive large vase on the steps and it explodes, its debris knocking a couple of guards over.

(CONTINUED)

SQUID

Okay, okay.

Squid backs the car up and runs over a guard. They then tear off down the drive.

SQUID

Do ya think that'll settle the score for Wilson?

Bruiser reloads his gun and checks the chamber.

BRUISER

Yeah. Glad that we could do some damage to that scumbag as well as making sure the kid did the deal.

SQUID

Fucking Guido, spraying up 'The Palace' last month. Glad we got him back.

BRUISER

Maybe he'll think about it a bit more next time.

SQUID

Yeah.

47

INT. FELICITY'S CAR - NIGHT

47

Carol turns back to the front.

STEPHANO

Holy crap!

CAROL

What the hell was that all about?

STEPHANO

Shit, I don't know, but sure glad we got out of there when we did.

Anna hiccups and then settles to cry feebly in the back. Carol reaches back and soothes her some more.

CAROL

It's all right, baby. Shush now. Shush.

To Stephano.

(CONTINUED)

CAROL  
There's only one drop left, right?

STEPHANO  
Yeah, should be an easy one.

CAROL  
Thank Christ.

48 INT. JOHN'S CAR - NIGHT

48

John's cell rings.

JOHN  
Yeah.  
(Pauses)  
Okay.

He hangs up.

FELICITY  
Was that about Anna?

JOHN  
Yes and No. You're *boyfriend* works  
for a gangster called...

FELICITY  
Lewis Wilson. I know...

John looks at her questioningly.

FELICITY  
Long story.

JOHN  
Well, Wilson's on the move. A  
source at his club has just  
informed us he's on his way to the  
airport, and is leaving town  
tonight.

FELICITY  
So, what has that got to do with  
us. With finding Anna?

JOHN  
Nothing...or everything. Not sure  
yet.

FELICITY  
What do you mean?

(CONTINUED)

JOHN

You remember the Clinton Warehouse near Rat's dumpster?

FELICITY

Yeah?

JOHN

Well, we're pretty sure that's where Wilson stores stolen goods and possibly traffics drugs. We haven't been able to get a warrant issued to search the place, but with Rat seeing Tanya there...Her sister's a known fence for Wilson and...if the people who stole your car picked up some packages...well.

FELICITY

Well what?

JOHN

They could be dealing off those packages and collecting cash for Wilson. And as we know that Bruiser works for Wilson...maybe he's following them.

FELICITY

Following them for what?

JOHN

For Wilson.

FELICITY

Why?

JOHN

Not totally sure yet, but I bet if they are collecting for him he'll want the cash in his hands before he catches that plane.

FELICITY

So, what do we do?

JOHN

I've got an idea, but first we'll get a tail on Wilson.

John reaches for his cell and starts texting.

(CONTINUED)

JOHN

Okay...done.

He starts the car and they drive off.

FELICITY

So, what's your daughter like?

JOHN

What?

FELICITY

Talk to me John. I need to think about something else other than Anna. What was your daughter like as a kid?

JOHN

Well...she was a sweet kid. Never did anyone any harm.

(Laughs to himself)

She was a bit of a pet freak though. Brought home all sorts of critters.

FELICITY

Really? What kind?

JOHN

All sorts. Whatever she could find. Skunks, rabbits. Had to put my foot down though when she brought home a snake. She didn't know that it was venomous and if it had bitten her she could have died...but nothing fazed her. If it was sick or injured she would bring it home. We ended up with quite a menagerie, luckily she eventually grew out of it.

FELICITY

And, now?

JOHN

(Sighs)

Now, I don't know. Don't know much about what's going on in her life. I blame myself.

FELICITY

Why?

(CONTINUED)

JOHN

When my wife was killed, I sort of lost it for a while. I was hurting, bad, and now realize that Carol was hurting just as much. I couldn't cope so I threw myself into my job...tried to keep busy...to forget the pain. Sometimes I didn't go home for days...just slept at the station. One day, when I did go home, she had left and hasn't come back.

FELICITY

But, you kept in touch? Right?

JOHN

I tried for a while, and she did too, but then...

(Shrugs)

It's like...

FELICITY

Like?

JOHN

I keep telling myself that it was because we kept missing each others messages and texts. But, I realize that it was entirely my fault and it wasn't just after my wife died, I had killed our relationship before that. I had lived my job from the first day that I was sworn in. I missed so much...so much life and love with my daughter...my family.

If only I could redo everything again. I would have been a better husband and father. Hell, I would have been a better Dad.

FELICITY

So, you're trying to make up to her now?

JOHN

Yeah, if she'll ever respond to my messages. Shit, I'm not even sure where she lives now.

(CONTINUED)

FELICITY

So, you don't think that it's too late?

JOHN

No. I can't think that. I won't think that. I'm not giving up. I'll get to her eventually...I've got to.

John's cell beeps with an incoming text. He reads the message.

JOHN

A squad's tailing Wilson and with any luck we'll find Anna when the cash is handed over.

49 INT. SQUID'S CAR - NIGHT

49

Bruiser's cell rings.

BRUISER

Yes Boss?

(Pause)

Yeah, we caught up to the kid. He's made two drops so far and we'll be watching the third.

(Pause)

Yeah, Mr Angelo should be ringing you real soon with his apologies for the damage that he did to 'The Palace'.

(Pause)

Enough damage to make him think twice about hitting you again for a long while.

(Pause)

Okay Boss. Will ring you when they make the third drop.

Bruiser hangs up.

SQUID

So?

BRUISER

Let's get to the graveyard and make sure the kid doesn't fuck up. Then we'll follow him to the drop site and make sure the Boss gets the cash.

(CONTINUED)

SQUID  
(Thoughtful)  
Yeah.

50 INT. FELICITY'S CAR - NIGHT

50

The car pulls over to the side of the road.

STEPHANO  
Get the kid out of the seat.

CAROL  
Why?

STEPHANO  
I want to get the cash out and put  
it into a bag so that when we meet  
up with Wilson we can give it to  
him fast and get out of there.

CAROL  
Good idea.

They get out of the car and Carol takes Anna out of the seat. She cuddles her close making clucking noises while Stephano removes the cash. He grabs the baby bag from the back seat, empties it onto the car floor and stuffs the cash inside.

STEPHANO  
There. That'll do.

He then goes to the trunk and removes the last parcel that is marked number 3. Carol, almost without thinking, kisses Anna on the head before she puts her back into the child seat. Stephano notices her actions.

STEPHANO  
You're not getting too attached,  
are you?

CAROL  
(Embarrassed)  
Of course not.

They climb back in and drive off.

51 INT. SQUID'S CAR - NIGHT

51

Bruiser and Squid are driving around a dark and creepy graveyard. Broken headstones glow eerily in the moonlight.

BRUISER

They're not here yet. Pull over behind that Angel.

SQUID

Is that an angel? Where's it's wings?

BRUISER

I don't know. Kill your lights. I think that's them.

52 INT. FELICITY'S CAR - NIGHT

52

The car pulls in through the graveyard's old iron gates.

CAROL

Is this the place?

Stephano peers through the window at the headstones. The car has slowed to a crawl.

STEPHANO

Yeah. I'm sure. Look for an open grave will you. That's the last drop.

The car drives slowly around the graveyard until...

CAROL

Stop!

She points into the murky distance.

CAROL

Is that it?

STEPHANO

Suppose so. I'll go and take a look.

Stephano picks up the parcel and gets out of the car. Carol, Bruiser and Squid watch as he picks his way through the graves to a freshly dug hole. When Stephano reaches the hole he gets down on his hands and knees to peer into the dark depths. When he realizes that he can't see the bottom of the hole, he turns on his cell, which gives him a feeble light to see by. He sits down on the side of the hole with his

(CONTINUED)

legs dangling into the cavity. Suddenly he slips out of sight.

CAROL

Stephano!

Just as she yells his name, a package is thrown out of the hole and then Stephano climbs out after it. He picks it up and tucks it under his arm. He rubs his dirty hands on his pants as he walks back to the car. He opens the door and gets in.

CAROL

Oh my God. You frightened me.

Stephano opens up the package to show a few folded bundles of notes. He tips them into the baby bag and zips it up. He pulls out his cell and punches in a number.

53

INT. WILSON'S CAR - NIGHT

53

Wilson's cell rings. He glances at the number, then answers it.

LEWIS

Wilson.

(Alternate between Lewis Wilson and Stephano)

STEPHANO

(Nervous)

It's Stephano...I've got all the cash.

LEWIS

Good.

STEPHANO

So, where do you...

LEWIS

Franklin Street Bridge. Fifteen minutes.

Wilson hangs up. Stephano looks at his phone then hangs up.

54

INT. SQUID'S CAR - NIGHT

54

Bruiser's cell rings.

BRUISER

Yes Boss, the last drop is done.

(Pauses)

(MORE)

(CONTINUED)

BRUISER (cont'd)  
Franklin Street Bridge in fifteen.  
Okay Boss.

Bruiser and Squid watch as Felicity's car pulls out of the graveyard.

BRUISER  
Okay. Let's tail them close so they  
won't take off.

Squid grunts.

55 INT. FELICITY'S CAR - NIGHT 55

Stephano starts the car and pulls out of the graveyard.

CAROL  
Where?

They pull out onto the street.

STEPHANO  
Franklin Street Bridge in fifteen  
minutes.

CAROL  
That doesn't give us a lot of time.

Stephano plants his foot on the accelerator and the car jumps forward.

STEPHANO  
No.

Anna whimpers in the back.

56 EXT. FRANKLIN STREET BRIDGE - NIGHT 56

Wilson's two limousines pull up on the deserted bridge. Armed guards get out of the first car and start patrolling the bridge and surrounds. The squad car tailing them turns off before the bridge. It pulls into a partially deserted parking lot and stops. The DRIVER turns off the car lights so that they cannot be seen from the bridge. He reaches into the glove box and takes out a pair of binoculars. The PASSENGER picks up his cell and punches in John's number.

57

INT. JOHN'S CAR - NIGHT

57

John is talking on his cell. During the conversation he spins the steering wheel and the car makes a tight turn with tires squealing. It speeds off down the road.

JOHN

Franklin Street Bridge, south bound...okay. Get backup to meet us there in ten. Total silence okay. No sirens until I say the word.

He hangs up.

JOHN

The tail on Wilson has just informed me that they are stopped on Franklin Street Bridge. Wilson is still in the car but his goons are outside looking around as if they are waiting for something or someone.

FELICITY

So, you think that they're going to go there? That they will have Anna?

JOHN

Yeah, and I want us to be there with backup to make sure that she is safe...

(Quietly to himself)

and to arrest Wilson and Bruiser. With any luck.

They speed along for a time.

FELICITY

So, are you going to keep making an effort?

JOHN

Effort?

FELICITY

With your daughter. Are you going to make it up to her?

JOHN

(Pause)

Absolutely. If she'll let me.

(CONTINUED)

FELICITY

Good.

58 EXT. FRANKLIN STREET BRIDGE - NIGHT

58

Wilson's cars are still stopped on one side of the bridge. There are five armed guards scanning the bridge for any threats. A car's headlights can be seen in the distance. ARMED GUARD ONE raps on Wilson's window. The window slides down to show Wilson playing with his cell.

ARMED GUARD ONE

They're here.

LEWIS

Good.

The window slides up.

59 INT. FELICITY'S CAR - NIGHT

59

The car slowly drives onto the bridge.

CAROL

Is that them?

STEPHANO

I think so.

He pulls the car onto the opposite side of the bridge to Wilson's vehicles.

ARMED GUARD ONE

Get out of the car and put your hands on the hood.

Stephano and Carol look at each other then slowly get out of the car and do as asked. Squid's car pulls up behind Wilson's. Bruiser and Squid get out. They survey the scene and then walk to Wilson's car. Bruiser knocks on Wilson's window and it slides down. Armed Guard One walks over and checks out the interior of Felicity's car. He sees Anna.

ARMED GUARD ONE

You there? Woman. Get the child out of the car.

Carol looks at Stephano and he nods to her unasked question. She moves to the backdoor of the car, opens it, unstraps Anna and lifts her up into her arms. Anna is awake and snuggles into Carol's warmth.

(CONTINUED)

LEWIS

Squid?

Squid moves to the open window.

SQUID

Yes Boss?

LEWIS

Get the cash.

Squid nods and walks to Felicity's car. After opening the backdoor he looks around and sees the baby bag. He unzips it to show the money. After checking the cash is there he zippers the bag back up and starts to hoist the bag.

Everything seems to happen at once. Squad cars, with their sirens piercing the quiet night, race up the road from both sides of the bridge blocking it off. Wilson's guards freeze. POLICE OFFICERS get out of their vehicles and position themselves so that they have all the bridge occupants covered.

POLICE OFFICER ONE

DON'T MOVE! PUT YOUR WEAPONS ON THE  
GROUND. PUT YOUR HANDS ON YOUR  
HEAD. DO IT!

POLICE OFFICER TWO

PUT IT ON THE GROUND!

He waves his pistol at the nearest Armed Guard.

POLICE OFFICER TWO

PUT IT DOWN! PUT YOUR WEAPONS ON  
THE GROUND!

With a squeal of tires and a plume of smoke, John pulls up his vehicle up behind the squad cars. Both he, and Felicity, jump out of the vehicle and join the other Officers. Felicity sees Anna in Carol's arms and she starts to rush forward only to be held back by John.

FELICITY

ANNA!

JOHN

No, Felicity. No.

He pulls her back.

(CONTINUED)

FELICITY  
But my daughter.

Anna sees her mother.

ANNA  
MAMA!

John takes a good look at the woman holding Anna.

JOHN  
CAROL?

Carol looks up at him.

CAROL  
DAD?

FELICITY  
Oh my God. Is that your daughter?

POLICE OFFICER ONE  
PUT YOUR GUNS ON THE GROUND AND  
MOVE BACK! DO IT! DO IT NOW!

FELICITY  
ANNA! GIVE ME ANNA!

Squid shifts the bag on his shoulder and goes to place his gun on the ground when suddenly he aims and shoots Wilson through the open window, killing him. Squid immediately dives to the ground and squirms behind the car to avoid the gunfire. Police Officers and the Armed Guards all start shooting. There is blood everywhere and there are a lot of casualties. Stephano gets wounded in the shoulder and falls to the ground. John pushes Felicity down, then shoots a Guard.

JOHN  
GET DOWN!

FELICITY  
NO! ANNA!

Beside Felicity, a Police Officer gets shot and he drops his weapon st Felicity's feet. She picks it up and hold it with a steady hand. Bruiser dives behind an open car door, he then lines up a shot that would kill Carol and Anna. Carol sees him and rushes to the side of the bridge protecting Anna with her body. She looks over the edge then quickly slides Anna over the side. Bruiser takes the shot and the bullet hits Carol in the chest. She is killed instantly and the momentum of the bullet causes her to fall over the

(CONTINUED)

bridge's side. Stephano and Felicity see that Carol has been hit.

FELICITY

NO!

STEPHANO

CAROL! NO!

Felicity aims at Bruiser and shoots to kill. A splash can be heard from the river below.

JOHN

No! NO!

Felicity drops the gun and with John just steps behind her, they race forward to the side of the bridge.

FELICITY

ANNA!

JOHN

CAROL! OH MY GOD! CAROL!

The shooting subsides around them as they peer over the edge of the bridge. Nothing can be seen in the water except for ripples. All of the Armed Guards and some Police Officers have been wounded or killed. There is no sign of Squid.

FELICITY

(Crying)

Anna. Oh Anna.

JOHN

(Depair)

Carol.

Felicity turns and buries her face into John's chest. His face is etched with grief as he pulls her into his arms. They stand there consoling each other until suddenly they hear a child crying. They pull apart and lean as far over the bridge's edge as they can to see Anna sitting on the bridge's stone ledge.

FELICITY

OH MY GOD! STAY THERE! DON'T MOVE!

MAMA IS COMING TO GET YOU!

Felicity starts to climb over the railing when John pulls her back.

(CONTINUED)

JOHN  
Don't. I'll go.

John swings himself over the edge and slides down to the ledge. He reaches Anna and lifts her into his arms.

JOHN  
Hello Anna, you brave girl. Come with me, your Mama's waiting.

ANNA  
Mama?

JOHN  
Yes darling. Your Mama's up there waiting for you. See?

Anna looks up at Felicity. She hold out her arms to her mother. John stands up and lifts her up to Felicity's waiting arms.

ANNA  
Mama. Mama.

FELICITY  
Yes my darling girl. I've got you. You're safe. You're safe.

Felicity holds Anna close while a Police Officer helps John back onto the bridge. John then gathers Felicity and Anna into his arms and hold them close.

60 EXT. SHORE LINE - NIGHT 60

From the shore line we can see the carnage on the bridge. Ambulances and more squad cars pull up. Officers and emergency personnel move among the dead and wounded. We see a silhouette of John with Felicity and Anna holding each other as they look down into the water.

Squid, from the shore line, turns away from the scene on the bridge. He lifts the heavy baby bag onto his shoulder and with one last look, walks away.

61 TITLE CARD : SIX MONTHS LATER 61

62 INT. FELICITY'S NEW APARTMENT - AFTERNOON 62

A healthy, happy and untroubled Felicity laughs and plays with Anna on the floor of her apartment. The apartment has nice, reasonably new furniture. It is full of light and is decorated in happy colors. The atmosphere of the room is one of safety, love and happiness. There is a rattling of keys

(CONTINUED)

and the front door opens to show John, carrying a large pink teddy and a beautiful bunch of flowers. He walks into the room. Anna looks up and when she sees him holds up her arms to be picked up.

ANNA  
(Squeals)  
Daddy.

Felicity smiles happily at him and gets up off the floor. John hands her the flowers then gathers her into his arms and kisses her soundly. He then lets her go and drops down onto the floor beside Anna.

JOHN  
Who's a beautiful girl then? Look  
what I've got for you?

Anna squeals again and reaches for the bear.

ANNA  
Teddy, Daddy. Teddy.

JOHN  
Yes Anna, a pink Teddy just for  
you.

63 FADE OUT

63

64 CREDITS

64