

MISFORTUNE

Written by

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FADE IN:

1 INT. A SMALL APARTMENT'S LIVING ROOM - DAY

A SMARTPHONE on a couch.

The phone beeps a notification. A woman's hand picks it up. It is KAREN MCINTYRE. 35, crystal blue eyes, Blonde and Petite.

And right now, she is a mess, in an old T-Shirt and a pair of night pants

She fiddles with her phone. Puts it in a pocket in her night pants.

KAREN

Gwen! Are you ready? The bus will be there any moment now.

ON GWEN, 6 YEARS OLD

... as she comes into the room.

A miniature of her mother with the same colored hair and eyes.

Innocent and beautiful. She combs her hair and fastens it with hair clips. A precocious imitation of her mother's actions.

GWEN

I'm ready!

KAREN (OS)

Did you finish your cereal?

GWEN

I did.

Gwen finishes up with her make-up and goes to the living room where she puts on her shoes.

Karen comes in, running a comb through her hair.

KAREN

Get your schoolbag. You'll be late for your bus. I can't afford to drive you to school. I have an interview in an hour.

She places the comb between her teeth and fastens her shoulder length hair into a ponytail.

She grabs Gwen, who is now ready with her school bag. She puts her hand on the doorknob when...

A POUNDING ON THE DOOR rocks the small apartment.

PAUL (OS)

Come out bitch. You want to go to court for missed child support? I'll take you there.

Karen stands frozen for a moment. Gwen is scared.

PAUL (OS)

If you're not gonna open this door, I'm going to break it down.

Karen hugs Gwen.

GWEN

(Whispers)

Mom? I'm scared.

KAREN

Shhh Honey!

Karen puts a finger to her lips. There's the sound of a neighbor's door being unlocked.

NEIGHBOR (OS)

(Indistinct)

Hey Paul! That's enough. I'm calling 911 if you don't leave now.

PAUL (OS)

(Indistinct)

Fuck off Ken. Mind your own fucking business. Think your gun scares me?

NEIGHBOR (OS)

(Indistinct)

I going to give you till ten.

There's a long pause. No clue as to what is going on outside the apartment.

Again, another loud pounding on the door that startles Karen and Gwen.

PAUL (OS)

I'm going now bitch. But I'll be back.

There's a sound of footsteps moving away. Karen kneels to the floor. Crying in relief.

She remains there for a few seconds.

There's another knock on the door. This time it is

softer.

Karen raises her head and freezes. Has he come back?

The knock is persistent.

KEN (OS)

Karen? This is Ken. Are you OK?

Karen gets up in a hurry and unlocks the door. Ken is a fifty year old man in a wife beater and pajamas.

KAREN

Ken! I'm so sorry.

KEN

It's OK. He's gone.

KAREN

I.. can you come with me and Gwen?
Her school bus..

2 INT. APARTMENT ELEVATOR AREA - DAY

Karen stands with Ken and Gwen. She presses the elevator button. There's no response. Karen notices that the lights on the floor indicator are not up.

KAREN

Shit!

KEN

It's the stairs.

Karen pulls Gwen and goes down the stairs, followed by Ken. He still carries his gun, a RUGER SP101.

3 INT. APARTMENT STAIRWELL - DAY

Karen notices Gwen's schoolbag.

KAREN

Give me your bag.

Gwen stops and takes off her bag.

KAREN

No stopping. Keep moving.

She hefts the bag. Looks like it is pretty heavy. She continues going down the stairs.

KAREN

It's heavy. What's in it?

On the move, she opens the bag and looks inside.
There're a couple of books inside.

KAREN

How many times do I have to tell
you not to carry these damn books?

(Beat)

We can't go back and put them back.
We're running late.

She closes the schoolbag and pulls on Gwen's arm to
make her come down faster.

GWEN

Mom! My legs hurt!

Ken swings Gwen up and carries her down the stairs,
running behind Karen, sometimes missing a step,
sometimes almost tripping down.

They reach the bottom and go flying out of the doors.

4 EXT. ROAD/STREET CONTINUOUS - DAY

They run out to the street, only to see the school bus
disappear around the far corner.

Ken puts Gwen down.

KEN

(Out of breath)

Looks like you missed it

KAREN

(Breathing hard)

Shit!

She bends double from the exhaustion, breathing hard.
The schoolbag swings down from her shoulder.

GWEN

You shouldn't swear mom.

Karen straightens up and swings the bag back to its
proper position.

She gives a smile with some difficulty.

KAREN

(Between breaths)

You're right sweetie. This just
means that I have to drive you to
school.

(Looks at her watch)

And I have an interview in an hour.

(Re: Ken)

Thanks Ken.

Hesitatingly, she gives him a slight hug.

KEN

I'll come with you to the parking lot.

5 INT. KAREN'S APARTMENT PARKING LOT - DAY

Karen puts Gwen in a child seat in the back and fastens her seat belt. Then, she hurriedly gets into the driver's seat and puts on her own seatbelt.

She looks at Ken who stands beside the car.

KAREN

Thanks Ken.

She starts the car and comes out in a tearing hurry.

From the shadows, a man appears. He withdraws into the shadows as Karen's car passes him.

6 EXT. CAPITAL ROAD BANK - DAY

An armored money van comes into view. The CAPITAL ROAD BANK is seen on the far side of the street.

This is a commercial street.

A cleaner pushes his mop on the bank steps. A security guard peeks out from the yet to open bank.

The armored money van comes to a stop, blocking the view of the bank entrance.

7 INT. CAPITAL ROAD BANK - DAY

From inside the bank through the glass doors.

Two men, GREG and DEVLIN, in security jackets get out of the money van. They approach the door. Each carries a pair of metal security cases, one in each hand.

GREG is 26, six feet tall and is obviously a newcomer to his job. Nervous and unsure. He blinks nervously, repeatedly.

DEVLIN is experienced at his job. He knows what he's doing and Greg follows his lead. Devlin is 28, five ten in height, curly hair and piercing gray eyes.

The Bank's security guard goes out of the door. Devlin puts one of the cases down to take out his ID card from his jacket's front pocket. Greg follows suit.

They show them to the bank security guard. He opens the door and lets them in.

8 INT. KAREN'S CAR - DAY

Karen is driving the car. Her cellphone rings. She looks up at the number.

KAREN

Jeez!

She picks up the call, swearing under her breath. She switches to a fake cheerful voice.

KAREN

Hi Linda! I was just about to call you.

(Listens)

No no no. My daughter missed her school bus and I need to drive her to school.

(Listens again)

It's about half an hour's drive each way.

(Beat)

Would it be possible for you to reschedule my interview?

(Pause)

Thanks Linda!

(Listens again)

Evening? What time?

Karen listens again. She breathes a sigh of relief.

KAREN (CONT'D)

That'd be great! I'll be there.

Thanks. Bye!

She throws the phone on the seat.

9 INT. CAPITAL ROAD BANK - CUSTOMER AREA - DAY

It is deserted. One by one, a couple of employees make their way to their stations.

Greg and Devlin walk through the customer area to a door marked "RESTRICTED ACCESS".

10 INT. BANK INNER ROOM- DAY

The two men enter the room. There's another room with a solid steel door and an access panel. A security guard sits on a stool close to the door.

The two men put the cases down and show their ID cards.

The security guard nods.

A bank employee hurries in through a second door.

BANK EMPLOYEE

Good morning Devlin. I'm sorry. Did I keep you waiting?

DEVLIN

Good morning Jim. We came in just now.

(Turns to Greg)

This is Greg. He's new.

BANK EMPLOYEE

Howdy!

The bank employee extends his hand. Greg nervously shakes his hand.

The bank employee swipes his card and presses his thumb to the scanner on the access machine. The red light turns orange.

The security guard enters his own code and presses his index finger. The orange light turns green.

There's a sound of the door unlocking.

11 EXT. GWEN'S SCHOOL - DAY

Another unlocking sound, almost in synch with the previous one. This time, it is a school gate that is opened.

Karen drives up to the school. She parks the car and gets out. She collects Gwen and runs with her to the school gates.

They reach the gates and stop. Karen kneels in front of Gwen.

KAREN

Bye honey!

GWEN

Bye mom.

KAREN

Give mommy a kiss.

Gwen sweetly kisses her mom.

Karen stands. She watches as Gwen lugs her heavy schoolbag into school.

She turns back and walks to her car. She gets into her

car and drives slowly away. Gwen turns back to look at her and wave. She waves back.

12 INT. BANK VAULT ACCESS ROOM - DAY

The vault access room is barren except for a table.

There are two vault doors on the far wall. Greg and Devlin stand back while the bank employee steps forward and opens one of the doors.

He steps in and comes out with a heavy metal security box. He takes a key from his pocket and opens it.

Greg looks around at the ceiling. There're several security cameras.

Devlin and the bank employee transfer stacks of cash to the security guard's box.

13 INT. KAREN'S APARTMENT PARKING LOT - DAY

Karen drives the car into her slot. She opens the door, only to have it violently slammed back.

She is shaken. She looks up. It is PAUL DRIVER, her ex-husband. He is the one who assaulted her door in the morning. He was the one who watched her drive away with Gwen.

He is a good looking man, but has a mean streak about him. He smiles a smile laden with threat.

PAUL

Hello Bitch!

KAREN

(Scared)

What are you doing Paul?

Paul pulls back. Karen climbs out of her car.

PAUL

I will not pay a thin red cent towards child support. You understand?

KAREN

(Angry)

She's your daughter.

PAUL

Like fucking hell she is. Bet you slept with all the neighbors.

KAREN

I didn't Paul. You know it. The DNA test..

PAUL

Fuck the DNA test.

He backhands Karen. She staggers against the car. He grabs her hair and pulls her around and lets go. He grabs her jaw under her chin, and squeezes tight.

Then he pushes her away so hard that she stumbles back and falls to a sitting position.

JENNY (OS)

Hey!

JENNY comes into view. She is an old lady in her late seventies.

Paul turns in her direction.

PAUL

Get out of here. It's not your fucking business.

Jenny comes to stop in front of Paul. She is short, but she stands resolutely in front of him.

JENNY

This is where I live asshole. I'm making it my business.

She brings out her hand to reveal a can of pepper spray. She sprays Paul's eyes and face.

Paul screams. He clutches his eyes and squats. He jumps up and down all the time screaming obscenities.

PAUL

Dumb fucking bitches. Whores. Fucking cunt. Shit. It burns.

JENNY

That'll teach you.

Karen stands up, dazed. Paul gets to his feet and stumbles away. Jenny places a protective hand on Karen's forearm.

JENNY

I saw him push you down. Was he trying to mug you?

Karen shakes her head. She takes a moment before she replies.

KAREN

My Ex.

JENNY

That's worse than a mugger. Take my advice. Get one of these.

She waves the can of pepper spray before Karen's face.

Karen looks up at Jenny. She smiles. A scared yet relieved smile.

KAREN

You live on my floor.

JENNY

I do.

KAREN

Thanks.

JENNY

Good thing I was around uh?

KAREN

Yeah.

Jenny holds up the can of pepper spray.

JENNY

Don't forget to get one. He looked like he was coming back.

KAREN

I will.

Karen removes the keys and locks the car. She remembers something. She opens the car and reaches for the phone that she dropped in the passenger seat.

14 INT. KAREN'S APARTMENT BEDROOM - DAY

Karen walks through the bedroom, shedding her clothes on to the floor.

15 INT. KAREN'S APARTMENT BATHROOM - DAY

Karen looks into the mirror and examines the red marks from Paul's backhand across her cheek. There's a small cut on her lower lip that just about oozes a small droplet of blood. Her jaw bears red marks from where he gripped her.

A tear rolls down her cheek.

She takes a tissue and pats the blood on her lip.

KAREN

Why do things happen to me?

Karen gets into the shower. She turns on the taps. She just stands there, head down, letting the water run over her body.

16 INT. KAREN'S APARTMENT BEDROOM - DAY

Karen sits on the edge of her bed, holding her head, her hair still wet. The smartphone beeps again. She checks the message and throws it back on the bed.

She gets up, dresses herself in a pair of shorts and a Tee. She sits at her laptop.

She has a dozen envelopes and their contents strewn about her on the bed. They are all utility and credit card bills.

Her phone rings.

KAREN

Hi Emily.

(Pause)

I know. I missed an interview this morning.

(Pause)

Thank god they took some pity on me and rescheduled.

(Pause)

I know. I've been going through my bills. God knows how I'm going to push through this month if I don't get a job soon.

(Pause)

No. Paul hasn't made his payments in a while now. He was here this morning. He beat me up.

17 INT. KITCHEN - DAY

She gets up during the conversation and carries the laptop to the kitchen where she gets a soft drink from the fridge.

KAREN

Thank you sweetheart. I'll let you know how it went. My love to little Jason.

(Pause)

Bye!

18 INT. KAREN'S APARTMENT LIVING ROOM -DAY

She cuts the call and walks to the living room, where she trips on something.

It is a piece of nylon rope. An illustrated book on making woven bags sits next to it. She grabs the rope and a bottle of superglue that sits next to it.

KAREN

(To the absent Gwen,
Softly)

You shouldn't be playing with these
sweetie.

She takes them and drops them on a chair. She continues with her work on the laptop.

19 INT: BUSINESS CENTER ATM KIOSK - DAY

A similar screen, this time, it is on an ATM. Devlin squats in front of the ATM. Greg squats next to him.

DEVLIN

You've seen the procedure. Now it's
your turn.

GREG

OK.

DEVLIN

Unlock the vault.

Greg uses a key to unlock the vault's door. It reveals a combination lock like the ones found on a safe.

GREG

The combination?

DEVLIN

34-23-33

Greg smiles.

DEVLIN

Madonna's stats.

Greg laughs. The door opens. There are four 'cassettes' or 'trays' inside the ATM's vault. There's a smaller one on top.

DEVLIN

Pull them all out. The smallest one
on top of the four is for rejects.

Greg dutifully pulls them all out. He starts to open one box.

DEVLIN

It's locked. It needs a key.
There's a dye inside. If you try to
force it, it sprays the bills with
dye.

(Beat)

Here.

Devlin hands him the key. Greg uses it to open each
cassette.

DEVLIN

Remove all the bills, count them
and make a record of the number and
the amount.

Greg removes the bills, uses a hand held counter to
count the stack. Then hands them to Devlin.

Devlin hands him a few stacks of fresh dollar bills.
Greg breaks open the bands and places them in the
cassettes.

Then he closes the cassette, places it inside the
vault.

20 INT. CONVENIENCE STORE ATM KIOSK - DAY

This is a convenience store ATM kiosk, set outside the
store. It is housed in its own booth.

Greg and Devlin silently work on loading cash into
cassettes. They place them inside the vault.

GREG

I rotate the cassettes?

Devlin nods. Greg rotates the cassettes. Devlin shuts
the vault door and the cover door for the combination.

DEVLIN

And we are done.

He opens the door and goes out.

21 EXT. CONVENIENCE STORE ATM KIOSK - DAY

Karen crosses him and goes into the convenience store.

Devlin stares at her figure appreciatively before he
heads to the armored van with Greg and the two security
guards.

Devlin loads the case into the van. He stops and turns
to Greg.

DEVLIN

I need to get something from the store. I'll be back in a minute.

He walks towards the store.

22 INT. CONVENIENCE STORE - DAY

Karen walks through the aisles buying groceries. She sees the sports department and hesitates.

Then turning her cart in that direction, she goes towards the guns. She sees a rack behind the gun display with a row of pepper spray cans.

She reaches for one, upsetting a couple of others that fall down.

As she bends down to retrieve them, she sees someone bend down to pick up one of the fallen cans.

She rises to see Devlin.

KAREN

Thanks. They're placed too high.

Devlin smiles. He holds a box of 9mm bullets and a can of soft drink.

DEVLIN

That brand's a little small. I'd suggest you go in for one of the larger cans.

He reaches and picks out another can.

DEVLIN (CONT'D)

This one sprays further. Less chance of getting it into your own eyes. It's also got more shots in it.

(Beat)

So that you don't run out.

KAREN

Thanks.

DEVLIN

A pleasure.

Devlin smiles and leaves.

23 EXT. CONVENIENCE STORE DRIVE - DAY

Devlin stuffs the box of bullets into his jacket as he walks to the armored van.

He opens the tab on the soft drink, chugs it down, throws the can into a litter bin and goes to the armored van.

24 INT. KAREN'S APARTMENT - DAY

The door opens and Karen comes in, loaded with armful of groceries.

25 INT. ARMORED VAN - DAY

Greg and Devlin, are seated behind the driver in the moving armored van.

He takes out his GLOCK 19 from inside his jacket. He removes the clip and begins loading it with bullets from the box he's purchased in the convenience store.

GREG

Is that your personal piece?

Devlin nods without looking up. He checks his watch. He takes his phone out and makes a call.

DEVLIN

One hour.

He cuts the call. He looks at Greg and smiles. Greg doesn't know how to react. He looks away.

26 INT. KAREN'S APARTMENT LIVING ROOM - DAY

Karen hurriedly puts on a jacket and runs outside, leaving the door swinging.

27 INT. KAREN'S APARTMENT LIVING ROOM - DAY

Karen opens the door with Gwen in hand. Gwen talks non-stop.

GWEN

And Royce is such a weirdo mom. He makes such silly faces.

KAREN

He does?

GWEN

Yeah. And you know what Peter did today? He pulled that new Chinese girl by her...

KAREN

Later baby. We are already running

late.

(Looking around)
Where's your schoolbag?

GWEN

In the car.

KAREN

OK.

Karen lets go of Gwen's hand and she gets her own stuff ready. She goes to the bedroom.

GWEN

You never listen to anything I say.

KAREN

That's coz I am running late again.

GWEN

Yeah. Running late for me too.

Karen pauses. She knows that Gwen has a point. But this is for her too in a way. She moves to the...

28 INT. KAREN'S APARTMENT BEDROOM (CONTINUOUS) -DAY

..Bedroom where Karen adjusts her make-up, hair etc., in a hurry. She puts on a pant suit and a T shirt with a matching jacket on top.

GWEN (OS)

Where are we going mom?

KAREN

Mom has an interview. For a new job.

Gwen walks into the bedroom.

GWEN

Why do you have to go to an interview?

KAREN

So that mom can make some money to get us nice clothes and good food.

She turns Gwen around and pats her on her back.

KAREN (CONT'D)

Get your stuff ready. Your teddy and coloring stuff. Mom might have to leave you alone in the office for a few minutes.

GWEN

Okay.

Gwen turns around and leaves.

29 INT. KAREN'S APARTMENT - LIVING ROOM - DAY

Gwen carries her teddy bear, a coloring book, and a box of crayons. She stuffs it into a small bag.

Then she spots the bottle of superglue and the nylon rope and stuffs them in her bag as well.

Karen comes out in a rush. She carries her laptop bag.

KAREN

Ready sweetie?

GWEN

Yes mom.

Karen gives her a bag of chips and a drink in a bottle. She gives Gwen a hug and a kiss.

KAREN

Thanks for being so patient with me sweetie.

They leave the house and go out, slamming the door.

A long pause. There's the sound of a key hurriedly being inserted in the lock.

The door opens and a harried looking Karen comes in alone and disappears inside.

She stuffs her newly purchased can of pepper spray into her laptop bag.

The door slams for the second time behind Karen.

30 EXT. NEW BUSINESS PLAZA SECURITY GATE - DAY

This is a ten-storied office building that houses several technology companies.

Karen drives into the gates. The Gate security guard is named ANDY. A grandfatherly man. He is in his sixties.

KAREN

(Re: Gate security)

Where's the visitor's parking?

31 INT. KAREN'S CAR - DAY

As her mom speaks to the security guard, Gwen is busy transferring the super glue and the nylon rope into her school bag.

ANDY

Straight down and take a left.
You'll come to section C. There
should be a few spots there.

KAREN

Thank you.

ANDY

You're welcome Ma'am.

She drives off in the indicated direction.

32 EXT. NEW BUSINESS PLAZA SECURITY GATE - DAY

Behind Karen's car, an armored van pulls up at the gate. It is the same one with Greg and Devlin.

Andy turns from Karen's direction and sees the armored car.

ANDY

One moment sir.

He goes inside and comes out with a register.

ANDY

Here you go.

33 INT. ARMORED MONEY VAN - DAY

GREG

How many more to go? Got a massive
headache.

DEVLIN

This is the last one. I'll do this
one. You can sit this one out.

GREG

Thanks.

The guard hands a register to the driver, who in turn, hands it to Devlin. Devlin hands it to Greg.

DEVLIN

You do this.

GREG

Why?

DEVLIN

(Smiling)

To show that you've been pulling
your weight.

Greg quickly scribbles his signature with the date and
time.

GREG

You sure you don't want me to help?

(Beat)

We still have half the cash left in
the box.

DEVLIN

That's coz this job is the biggest
one. It's got a full load
clearance. So that means stacking
all the machines, and all the
cassettes.

(Beat)

Usually we just top up. But not
here. This is a high transaction
ATM.

The van moves off towards the building's entrance.

34 EXT. NEW BUSINESS PLAZA DRIVE ENTRANCE (CONT'D) - DAY

Greg also steps out and stretches.

A security guard opens the side of the van and pulls
out the metal security case.

DEVLIN

Will be out in about half an hour.

He hefts the case.

GREG

Take your time.

Devlin carries the case into the building. He is
accompanied by the two armed security guards.

Karen comes running, dragging Gwen along. They almost
run into the money men.

DEVLIN

Watch it lady!

KAREN

Sorry.

(Re: Gwen)

Come along sweetie.

Devlin seems to have a sense of Déjà vu. He takes a long look at Karen, then dismisses her from his mind and goes towards the foyer.

ON KAREN AND GWEN AS THEY

..hurry through a pair of glass doors into the..

35 INT. NEW BUSINESS PLAZA FOYER -CONTINUOUS - DAY

A security desk is set up at one side, while there is a row of three ATM machines on the other side. Potted plants decorate the room. A couple of prints adorn the walls.

Karen doesn't notice any of these as she passes in a hurry. It is obvious that the working day has long ended. The place has a deserted look.

GWEN

Mom can we go back to the car? I left teddy there.

Karen glances down to see what Gwen is carrying. She's got her schoolbag.

Karen doesn't stop. She keeps going and pulls Gwen along.

KAREN

You should have left the school bag in the car. THEN You'd have remembered to bring teddy.

GWEN

There're some books I want to read. Mom, please mom, can we go back and get teddy?

A couple of housekeeping personnel bump into Karen as she rushes along. They are going home.

KAREN

(Re: Housekeeping personnel)

Sorry.

(Re: Gwen

No. We may get late for Mom's interview.

She breaks into a half run.

36 INT. FIRST FLOOR FOYER - ATM SECTION - DAY

Devlin carries the case to the row of ATMs.

He puts the case into the ATM Section and pulls the blinds down. The two armed security guards stand outside.

37 INT. FIRST FLOOR FOYER - ELEVATOR SECTION - DAY

Karen and Gwen are on the other side in the first floor's Foyer where the elevators are located.

They come to a row of elevators. Karen hurriedly pushes the button several times. The elevator finally reaches the floor and disgorges people.

Karen has to wait till they get out and then she moves to get in.

38 INT. INSIDE "KAREN'S" ELEVATOR - DAY

Karen and Gwen get into the elevator.

To her surprise, the elevator has an operator. An old man by the name of DOUGLAS or Doug as he is known.

Doug is seated on a stool in the corner next to the elevator's control panel.

DOUG

(Re: Karen)

Which floor miss?

KAREN

The eighth please.

The elevator moves up, very slowly, from Karen's perspective.

It suddenly jerks and stops.

KAREN

(Nervously)

What happened?

The elevator operator punches a couple of buttons.

DOUG

I don't know miss. Let me check.

He picks up the elevator's phone and listens in.

DOUG

What's happening? We're stuck between the second and the third.

He listens for a few more minutes and hangs up. He turns to Karen.

DOUG

Some malfunction miss. They say
it'll be cleared up in a few
minutes.

KAREN

(Almost in tears)

Not again.

She takes out her phone from her bag and makes a call.
Karen waits for the person to pick it up.

KAREN

Hello Linda. No no... I am in the
building. I'm stuck in the
elevator. I'll be there in a few
minutes.

(Pause)

Thank you.

She puts the phone back.

GWEN

Are we stuck here mom?

Doug looks at her and smiles.

DOUG

Just for a little while miss. We
should be moving soon.

Suddenly a small vibration can be felt in the elevator.
A thudding noise maybe.

KAREN

(Looking up)

What's that?

DOUG

(Surprised)

I don't know.

Karen draws Gwen closer to her.

KAREN

Are we safe here?

Doug doesn't answer. He peers up through the fan
ventilator grill in the roof. He takes a flashlight and
shines it through the grill.

39 INT. ELEVATOR SHAFT - DAY

It is dark. The light from Doug's flashlight briefly
cuts through the darkness, moves around and goes out.

The cables sway for a second. Or is it our imagination?

40 INT. KAREN'S ELEVATOR - DAY

DOUG

Elevators are very safe. They have dozens of safety features built in like automatic brakes and cutouts.

KAREN

But we can get trapped in here and get asphyxiated.

DOUG

There are lots of ways to get out. Let me show you how these things work. If you're ever trapped in an elevator, it might come in handy sometime.

He takes a key from a hook on the elevator's wall, next to the key pad.

DOUG (CONT'D)

Now this gives you control over the elevator. Just put this key into this slot here and turn it like this. If you decide to hold the elevator or move it up or down, it's your baby. It overrides anyone calling the elevator from outside.

(Points to the stop button)

Use this if you want to stop the elevator.

(Points to the alarm button)

This one raises an alarm

41 INT. ELEVATOR SHAFT - DAY

DOUG (OS) CONT'D

..that can be heard on all the floors. Now...

Doug's voice fades off.

A man (HARRY) stands on a ledge, working on some cables and wires. He talks on a cellphone that he holds with his head cocked and his right shoulder. His face is not seen as he works in darkness.

HARRY

Can you do a check?

He pauses for a brief moment. A voice comes distorted and inaudible over his cellphone.

HARRY

Good. How's it at Devlin's end? Has he started loading?

He again waits for the answer.

HARRY

You're ready to start? Is the place clear?

He waits for the answer.

HARRY

Good. I'll be out in five.

He lowers his shoulder to take the cellphone in his right hand, his left hand, clutching a pipe, when he loses his grip on the cellphone and it falls down, right towards the elevator cage below him.

The phone continues falling till it hits the top of the cage, bounces, falls into a circular cutout for the ventilator fan, bounces and comes to a rest on a grill under the fan, on the edge. It looks as though it may fall any moment.

The man silently curses.

42 INT. KAREN'S ELEVATOR - DAY

Karen looks up again at the sound.

KAREN

Sounds like something fell on the elevator.

Doug looks up.

DOUG

What?

Karen's eyes search the top.

KAREN

There was a noise.

43 INT. ELEVATOR SHAFT - DAY

The man climbs out.

44 INT. KAREN'S ELEVATOR -DAY

The Elevator starts moving.

KAREN

Thank god.

DOUG

I told you miss. There was no danger.

KAREN

(Uncertain smile)

Yeah!

The elevator pings as it reaches the eighth floor. Karen hurriedly gets out and rushes to...

45 INT. SEEWAY INFOTECH RECEPTION (CONTINUOUS) - DAY

...a well-furnished office reception.

She goes to the desk, where a woman, the receptionist, is getting ready to leave for the day.

KAREN

Hi! I'm Karen McIntyre. I was scheduled for an interview.

The receptionist looks slightly annoyed. She puts down her bag.

RECEPTIONIST

(Look of disbelief)

Interview?

(Beat)

now?

KAREN

Yes. I...

RECEPTIONIST

Who did you speak with?

KAREN

Linda Nash in HR.

The receptionist who's been looking to escape early for the weekend is not pleased. She thinks for a moment.

RECEPTIONIST

I think Linda left for the day.

She avoids eye contact.

KAREN

(Shocked)

What?

46 INT. FIRST FLOOR LOBBY - ATM -DAY

The loading of the ATM is underway. One of the machines is open and Devlin is loading it. He takes several bundles of \$100, removes the bands and places them in the cassettes.

He takes lower denomination bills, removes two pieces, slides in two \$100 bills from a separate bundle that he has.

He then arranges the 'fixed' bundles in the section for the \$100 bills in the case.

He places a pin in the cassette's lock system that prevents it from locking when the cassette is closed.

47 INT. SEEWAY INFOTECH RECEPTION) - DAY

Karen looks worried.

KAREN

Mind if I call her?

She searches her bag for her telephone. The receptionist knows that she is trapped. She picks up the interoffice phone.

RECEPTIONIST

Let me try.

She waits while the phone rings.

48 INT. FIRST FLOOR LOBBY - ATM -DAY

Devlin finishes stacking one ATM. He reaches to the back and disconnects a cord that is attached to a connector. He closes the vault door, and turns the combination shit.

He close the door for the combination dial, but surreptitiously attaches a kind of hook to the lock mechanism before he closes it.

A very thin metallic wire protrudes outside. He looks the ATM machine's loading door. Then gently pulls the wire.

The ATM door springs open again. He gently closes it for the second time.

49 INT. SEEWAY INFOTECH RECEPTION - DAY

The receptionist is still on the phone.

RECEPTIONIST

Linda? Hi. Janice from the front desk.

(Pause)

I thought I saw you leave. Still in?

(Pause)

Yeah. I have a
(Mouths 'name?')

KAREN

Karen McIntyre

RECEPTIONIST (CONT'D)

..Karen McIntyre waiting here for an interview.

(Pause)

Yeah. I'll tell her to wait.

Karen breathes a sigh of relief.

Janice puts the phone down.

JANICE

(Annoyed expression)

She says she be here in a couple of minutes. Please take a seat.

She points to a couple of chairs. Karen goes to the chairs and sits. Gwen sits next to her.

The receptionist gives a cold stare at Karen when she is not looking at her. She puts down her stuff and takes off her jacket.

50 INT. FIRST FLOOR LOBBY - ATM -DAY

Devlin is busy at work, loading the second machine.

51 INT. SEEWAY INFOTECH RECEPTION - DAY

Gwen is playing with Karen's phone and having a conversation with her.

GWEN

Does it have pebbles?

KAREN

(Hushed voice)

No honey. What's Pebbles?

GWEN

It's a new game. Everyone's seen it. You have these rocks that go rollin' and you have to stop them before they become a

(She slowly
pronounces the
word)
a-va-launch, and destroys a
village.

KAREN

Hmm mmm

GWEN

Will you download it for me?

KAREN

Sure

Gwen hands her the phone.

KAREN

Now?

Gwen makes a pleading face in the cute way that little girls have.

GWEN

Please?

She holds out the phone to Karen.

KAREN

Okay.

She takes the phone and begins searching for the App. A door opens and Karen looks up.

52 INT. FIRST FLOOR LOBBY-DAY

The ATM doors open. Devlin comes out with the metal security box. Greg is standing with the two armed guards.

DEVLIN

Why don't you sign the security register?

GREG

Sure.

Greg moves to the security desk. There are two security guards here. Perry and Drew.

PERRY is slightly overweight. He is in his late forties, a fatherly looking person, soft and a ready smile.

DREW on the other hand is younger. He is 24, five eleven, with a whipcord body that boasts of time spent at the gym.

Perry notices Greg moving to the counter. He nudges Drew. Drew who's been reading a book, looks up. He rummages under the counter and comes up with a register.

PERRY

All done?

GREG

Yeah.

Greg takes the register and signs it.

ON DREW, who steps back a bit. He looks at Devlin who stands at a distance.

A slight nod from Devlin. A signal has been passed.

DREW

(Re: Perry)

I'm going to the machine for a coffee. Want one Perry?

PERRY

Make it strong and get me some extra cream.

(Beat)

And some extra sugar.

53 INT. SEEWAY INFOTECH RECEPTION - DAY

A cup of coffee. In nice china. Not the kind one would expect a security guard to get from a machine.

But it is actually Janice the receptionist who gives the coffee to Karen. And a juice drink to Gwen.

GWEN

Thank you.

Janice still has a sour face. She moves away revealing Linda standing behind her. Linda speaks on a cellphone.

Linda finishes her call and comes over to Karen.

LINDA

(Friendly, smiling)

Kelvin's on a call. He'll call you in as soon as he's finished. Maybe ten, fifteen minutes.

KAREN

Thanks.

Gwen shakes Karen's arm. Karen turns to look at Gwen.

GWEN
It's taking forever to load.

KAREN
(Distractedly)
Give it some time hon!

Gwen puts the phone next to her on the chair and opens her bag.

54 EXT. TWO BLOCKS FROM NEW BUSINESS PLAZA - DAY

The money van stops and Devlin gets down with his briefcase. He waves to Greg and walks away.

The armored van moves away. Once it is out of sight, Devlin begins to jog.

55 INT. FIRST FLOOR COFFEE MACHINE - DAY

A hand holds a paper cup of coffee. It is Drew. He places the coffee on the counter next to the coffee machine and takes another cup. He adds the brew from a clear flask that he takes from the coffee machine.

He then rummages his pockets for something. He comes with a clear baggie with a white powder. Very carefully, he adds the powder to the decoction in the coffee cup.

He adds the hot water from the machine, grabs a fistful of cream and sugar packets, stuffs them into his pockets.

He then takes the other coffee cup, which has a much lighter brew.

He makes his way outside.

56 INT. SEEWAY INFOTECH RECEPTION - DAY

Gwen sits with a book that she has taken from her bag.

The door swings open and Karen comes out. She's had a rough time in the interview and she is sure that she doesn't stand a chance.

JANICE
You're done?

KAREN
(Grabbing Gwen)
Yeah. Thanks.

(Re: Gwen)
Come on Gwen.

Karen roughly pulls Gwen behind her as she exits.

ON JANICE as she puts on her jacket and collects her bag.

ON KAREN AND GWEN as Karen takes her own laptop bag, pulls Gwen and they go to the doors.

GWEN looks back and sees Karen's phone.

GWEN
But mom..

Karen is in a very bad mood.

KAREN
(In a dangerous
voice)
Not now Gwen. Come. Let's go.

ON THE PHONE

Janice notices Karen's phone. She picks it up and walks out into the..

57 INT. EIGHTH FLOOR CORRIDOR - DAY

The elevator door closes with Karen and Gwen in it. Janice looks at the phone and then goes to the elevator and presses the button and waits.

A second elevator comes up. Janice gets into that.

58 INT. FIRST FLOOR LOBBY-DAY

Perry finishes his coffee and throws the cup into the trash.

Drew watches him from behind a paper that he reads. Perry makes a face. Something is wrong. He turns to Drew.

PERRY
I'm feeling sick. I'm going to the toilet.

DREW
(Lowering his paper)
You need to go to the ninth. That's the only one that will be open now.

He watches Perry as he makes his way to the elevator. The employee traffic is non-existent now.

59 INT. ELEVATOR - NIGHT

Doug is getting ready to go home. He hangs his elevator keys and puts on his Jacket as the doors close behind Karen and Gwen.

Karen remembers and rummages for her phone in her bag.

KAREN

(Re: Gwen)

Where did you put the phone?

GWEN

On the chair. I was trying to tell you that.

KAREN

(Clutching her head)

Oh god no!

The elevator pings and they are on the first floor. Doug gets out.

DOUG

Have a good weekend.

Karen forces a smile for Doug and presses the elevator buttons.

As the doors close, Janice walks past the elevator, looking for Karen.

60 INT. EIGHTH FLOOR CORRIDOR - NIGHT

Kelvin and Linda come out of the office. An office boy locks the doors and pockets the keys. They walk to the elevators.

LINDA

How was the last one? I thought she had the best skill set. The kind of skills that Hans is looking for.

61 INT. KAREN'S ELEVATOR - NIGHT

Perry makes it to the elevator and punches the up button. The elevator doors stop closing and opens again.

Perry stumbles in.

Karen eyes the sick man.

KAREN

Are you OK?

Perry doesn't answer. He presses the button for the ninth floor.

62 INT. FIRST FLOOR ELEVATOR AREA - NIGHT

Drew watches the elevator go up. He makes a call.

DREW

He's coming up to the ninth.

He cuts the call as Harry passes him. His face hidden. Drew watches him get into one of the elevators.

63 INT. FIRST FLOOR SECURITY DESK - NIGHT

Janice is at the security desk, looking for a security guard. The whole place is eerily empty.

No one is there at the security desk either, but Drew turns up in a moment.

DREW

Can I help you?

Janice turns around.

JANICE

Hi. Did you see a woman pass by?
Blonde, blue eyes, about five two.
She had a six or seven year old
daughter.

DREW

Can't say I did.

JANICE

Oh!

She fiddles with the phone. Thinks for a second.

JANICE

If she turns up, can you give this
phone to her? She left it in the
eighth. Seeway Infotech. She was
taking an interview with us.

DREW

Will do.

JANICE

Thanks.

She goes out of the glass doors.

64 INT. EIGHTH FLOOR CORRIDOR - NIGHT

Kelvin and Linda still wait for the elevator which is coming up.

KELVIN

I put her through a wringer. Gave her a hint that she was not what we were looking for.

The elevator doors ping open. They step in.

LINDA

(Smiling)

Why did you do that? The poor thing. She was looking depressed I think.

The doors close.

Another elevator, the one Karen was in, pings open. She rushes out with Gwen in tow.

The elevator door closes and it goes up to the ninth.

65 INT. INSIDE SECOND ELEVATOR - NIGHT

Kelvin grins.

KELVIN

Thought I might give you some help with the package negotiations.

LINDA

Some help. I emailed her for a Monday appointment the moment I saw your email with the greenlight.

The elevator stops at the first floor. They get off.

KELVIN

Oh well, what can I say? Have a good weekend.

LINDA

You too. Bye.

66 INT. NINTH FLOOR TOILETS - NIGHT

Perry rushes into the toilet and vomits all over the sink. He pauses to take rest and suddenly retches up all over again.

Behind him, two figures make an entry. One carries a silenced gun, a Glock 19. The other one has an iron rod.

67 INT. EIGHTH FLOOR CORRIDOR - NIGHT

Karen calls out at the locked doors.

KAREN
Hello! Anyone around? Hello?

GWEN
Mom..

KAREN
(Agitated)
Shut up. Hello.. is there anyone
around? I left my fucking phone
here.

GWEN
Mom.. Please..

KAREN
What is it?

GWEN
I've got to go.

KAREN
Can't it wait?

GWEN
(Almost in tears)
No mom.

Karen looks around. Sees a sign and goes towards it,
dragging Gwen.

They reach a toilet. Karen jiggles the door handle. It
opens. They rush inside.

68 INT. NINTH FLOOR TOILETS - NIGHT

Perry is dead. Bludgeoned to death with an iron rod.
Two men carry him. One is Devlin. The other one is
Harry, the elevator technician who was working in the
elevator shaft when Karen was stuck in the elevator.

HARRY is about forty years of age. Curly haired that is
beginning to recede, slight paunch, around five eight
or five nine in height. He is dressed in a maintenance
jumpsuit.

DEVLIN
You know what to do right?

HARRY
I wait with him near the elevator
door. When the Elevator reaches the
tenth, I open the door with the

Knox key and dump him down the shaft.

DEVLIN
Right. Don't mess up.

HARRY
You do your job, I'll do mine.

They carry the dead Perry, careful not to get any blood on the floor out of the toilets to the elevator area.

69 INT. FIRST FLOOR SECURITY DESK - NIGHT

Kelvin and Linda walk out of the glass doors.

ON DREW

He is on the computer. A tracking software gives him the total number of people who have gone in and out. He gets a call on his mobile.

DREW
Yeah
(Pause)
The last two went out just now.
(Pause)
We have two hours before the shift change. I'm good down here. I'll get the money out.

He cuts the call, reaches under his desk and takes a large gym bag.

He looks at the monitors and takes out a little remote. He presses a button. The images on the monitor flicker and then stabilize.

He calls a number on his phone.

DREW
The monitor loop feed is working.

He moves away to the row of ATMs.

70 INT. FIRST FLOOR - ATMS - CONTINUOUS - NIGHT

Drew goes into the ATMs and puts the bag down. He starts with the first machine.

As Harry did, he pulls gently on the metal cord. The ATM's door that conceals the combination lock springs opens. He quickly goes to work, removing the bundles of money from the four cassettes.

When he's done with one, he moves on to the next.

71 EXT. NEW BUSINESS PLAZA SECURITY GATE - DAY

A sports utility vehicle with the name of the security firm on Drew and Perry's uniforms pulls in at the gate. The security guard pokes his head outside.

GATE SECURITY GUARD

How're you doing Mr. Dave?

Dave is the security supervisor who does periodic inspections of the different locations where his firm deploys personnel. He is an afro American with a rather hefty build.

DAVE

Doing good Andy. Just checking in to see what you boys are up to. Thought your shift had ended,

GATE SECURITY GUARD

Just another few minutes and I leave.

GATE SECURITY GUARD

Have a good weekend Andy.

GATE SECURITY GUARD

And to you too Mr. Dave!

72 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

Harry and Devlin carefully lower Perry's body on the floor.

DEVLIN

I'm going to call the elevator to the tenth.

HARRY

OK.

Harry takes the stairwell.

73 INT. FIRST FLOOR SECURITY DESK - NIGHT

Dave walks in. There's no one at the security desk.

Then we see Drew straighten up from behind the desk. He looks startled.

DREW.

Hello Mr. Dave. Didn't expect to see you tonight.

Dave has a no nonsense attitude.

DAVE

That's the idea. The ATM loaders
were here?

DREW

About half an hour back.

DAVE

(Looking around)
Where's Perry?

Drew starts breaking into a sweat at this point.

DREW

He just went up for an inspection.

DAVE

Call him in.

DREW

Yes sir.

Hesitating. He doesn't know what to do.

Dave spots the gym bag near the security desk.

DAVE

What's this?

DREW

Er.. Someone, I think her name was
Janice. Wanted it sent up to the
eighth floor. Seeway Infotech.

DAVE

(Interrupting)
We're not running a delivery
service.

DREW

Yes sir.

Dave kicks the bag with his feet.

DAVE

What's in it?

He bends down and begins to unzip it open when his
phone rings.

Dave straightens up. He takes his phone out.

Drew stares at the bag. We can see the bundles of
hundred dollar bills inside the bag.

Dave answers the phone and moves away.

DAVE

Dave here

(Pause)

Hi Jerry! What's up?

(Pause)

Sure... I can be there in

(Sees his watch)

Half an hour.

He motions to Drew. Drew comes forward. Drew positions himself to block the view of the open bag.

Dave cups the phone's microphone end.

DAVE

(Whispers harshly)

Take the damn bag up and leave it
at the eighth.

DREW

Yes sir.

Drew turns around and quickly zips the bag up. Turns and carries it to the elevator area.

He hits the elevator button. After a few seconds pause, the elevator doors ping open. Drew places the bag in the elevator. He places it just beyond the door and crosswise. Anyone who tries to get into the elevator will trip on the bag.

Drew turns around. Dave is in conversation, headed out of the building.

74 INT. TENTH FLOOR ELEVATOR AREA - NIGHT

Devlin presses the button for the elevator.

75 INT. FIRST FLOOR ELEVATOR AREA - NIGHT

Drew turns back to see the elevator doors closed. The elevator begins to move.

Alarmed, he punches the button repeatedly but the elevator keeps moving up.

76 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

Harry puts the Knox key in the hole and opens the elevator doors. He sees the elevator pass him on the way up.

77 INT. EIGHTH FLOOR ELEVATOR AREA - NIGHT

Karen and Gwen make their way back.

Karen presses the elevator button.

78 INT. TENTH FLOOR ELEVATOR AREA - NIGHT

The elevator doors open. Devlin is on his phone.

DEVLIN

Now Harry Now!

79 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

Harry turns around, his back to the open elevator shaft. He pulls the inert body.

The elevator passes him down.

80 INT. EIGHTH FLOOR ELEVATOR AREA - NIGHT

Karen, carrying the laptop bag and Gwen's schoolbag, steps into the elevator. She trips on the bag and falls inside. She bangs her head on the opposite wall in the elevator.

Gwen stands outside the elevator.

GWEN

Mom!!

Karen is dazed. Gwen starts to go inside, but the elevator doors begin to close.

KAREN

Gwen!!

81 INT. NINTH FLOOR AREA - NIGHT

Harry has just managed to topple Perry's body into the elevator shaft when he hears Karen's scream.

Sensing that something is wrong, he claws at Perry's body, but it slips and lands below on the elevator cage, with a thump.

82 INT. KAREN'S ELEVATOR - NIGHT

As the doors close out on Gwen, Karen hears the thump above.

A cellphone (Belonging to Devlin) topples out and falls

into the elevator cage, near the bag and is almost hidden. But what catches Karen's view is the dead Perry whose face and lifeless eyes stare at her from the grill on top of the elevator.

Karen screams.

83 INT. TENTH FLOOR ELEVATOR AREA - NIGHT

And continues screaming.

Devlin freezes. And starts to run.

84 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

Karen continues to scream. Harry backs away from peering into the elevator shaft

85 INT. EIGHT FLOOR ELEVATOR AREA - NIGHT

And Karen still screams.

Gwen, terrified, backs into a corner. A dark corner, but still stares at the elevator doors.

86 INT. FIRST FLOOR AREA - NIGHT

Karen stops screaming.

But Drew has heard enough.

DREW

(Under his breath)

What the fuck?

He races up the stairs.

87 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

Devlin comes down racing.

Harry turns around, pulling his gun on Devlin.

DEVLIN

(Putting his hands
up)

Hey hey! Take it easy? Who was
that?

HARRY

(Breathing hard)

Someone is there.

DEVLIN

Yes.

HARRY

A woman. She called the elevator down. The body is on top of the elevator.

DEVLIN

Shit. Damn.. fuck

He stamps around.

DEVLIN (CONT'D)

I want to keep the collateral down. That's how we don't get caught. What the fuck were you doing?

HARRY

I was fucking trying to get the body into the elevator shaft without leaving blood around.

DEVLIN

And you did a poor job of it. Look!

And he is right. There's a thin smear of blood on the floor.

DEVLIN (CONT'D)

And if we waste time talking here, she might just get out. Can you stop the elevator?

88 INT. KAREN'S ELEVATOR - NIGHT

Karen hyperventilates. She gets up, her eye on the dead man.

She reaches for the elevator's door open button.

89 INT. ELEVATOR CONTROL ROOM - NIGHT

Devlin turns on a computer. He calls up the elevator control screens. He disables the elevator that Karen is on.

90 INT. KAREN'S ELEVATOR - NIGHT

Karen presses the button. Nothing happens. She repeatedly jabs the button.

KAREN

Oh god no!

She starts sobbing.

She hears Gwen outside. Scared. Even terrified. A very small voice.

GWEN (OS)

Mommy?

KAREN

Shhh.. Gwen, hide somewhere. Mom will come and get you. You hear me? There're bad men around.

GWEN (OS)

Where are you mommy?

Karen can hear several thuds of feet somewhere.

KAREN

Oh god No!

91 INT. STAIRWELL - NIGHT

Drew rushes up, panting.

92 INT. EIGHT FLOOR ELEVATOR AREA - NIGHT

Gwen's instinct for self-preservation makes her hide back in the shadows.

Devlin comes to the place, followed by Harry with his gun out.

Drew almost crashes into them.

DREW

(Out of breath)

What the fuck happened?

DEVLIN

Harry screwed up.

93 INT. KAREN'S ELEVATOR - NIGHT

Karen listens to the conversation with her ear glued to the crack between the elevator doors.

HARRY (OS)

Wait.. wait.. Nothing that can't be easily fixed. Drew's taken the money out.

94 INT. EIGHTH FLOOR ELEVATOR AREA - NIGHT

HARRY (CONT'D)

All we need to do is finish the woman, whoever she is, dump her with the guard and then leave. It'll be two hours before the next shift turns up.

95 INT. KAREN'S ELEVATOR - NIGHT

Karen closes her eyes tight shut. She is even more terrified. If that can be possible.

96 INT. EIGHTH FLOOR ELEVATOR AREA - NIGHT

DREW

I think we should wait till the shift changeover like we planned. It may buy a few more hours.

(Beat)

And there's another problem. The bag is in the elevator.

DEVLIN

The bag? What bag?

DREW

The bag with the fuckin money.

97 INT. INSIDE KAREN'S ELEVATOR - NIGHT

Karen cautiously goes to the bag. She opens the zip. Inside, there are bundles of money.

HARRY (OS)

How did that fuckin happen?

Karen quickly closes the bag. She takes off her bag and Gwen's bag that she's been carrying.

DREW (OS)

The fucking super made a fucking surprise fucking check. That's how. He sees the fucking bag. Asks what it is. I tell him it belongs to someone in the eighth floor.

She opens Gwen's bag. She sees her books and crayons. A bottle of superglue. And the rope. She puts them all back in.

DREW CONT'D (OS)

He asks for Perry. I tell him he's come up here for an inspection.

She opens her laptop bag and comes out with the can of pepper spray. And a small knife.

DEVLIN (OS)

So you hid the fucking bag in the elevator?

She takes out the can of pepper spray.

98 INT. EIGHTH FLOOR ELEVATOR AREA - NIGHT

DREW

Fuck no. He made me put it in the elevator. To take it up. And then, fucking mercifully, he was called away. I thought I was a goner. And the elevator just starts to fucking move up.

Harry looks at the elevator doors. Did he just see a shadow move inside?

HARRY

(Sotto voice)

Can she hear us?

All three of them look at the elevator doors.

DREW

(Softly)

And what if she calls 911?

DEVLIN

We better get her out of there quick.

He takes the Knox key out of his pocket.

Behind them, Gwen, unseen, comes out of the shadows and goes up the stairwell.

Devlin puts the key into the hole in the elevator door and twists it. Drew pulls the door.

99 INT. INSIDE KAREN'S ELEVATOR - NIGHT

Karen pepper sprays the three of them. She holds the can in her left hand.

Drew and Harry who have had the worst of it, scream the loudest.

Harry yells and collapses. Drew goes down on his knees.

Devlin shields his eyes and makes a grab for her. With the small knife hidden in her right hand behind her

back, she brings it forward and slashes his forearm, breaking the skin.

DEVLIN

Goddamn bitch!

Devlin pulls his hand back. Karen quickly closes the door.

100 INT. NINTH FLOOR TOILET - NIGHT

Harry and Drew wash their eyes at the sinks while Devlin washes the blood off at another sink.

Drew looks at his eyes in the mirror. They are bloodshot red.

DREW

Damn that bitch.

HARRY

She's going to call the cops.

Devlin sees a first aid kit. He goes to the wall, takes the kit down, applies a cream and dressing on the knife cut.

DEVLIN

We're not sure if she's called the cops.

HARRY

Everyone carries a cellphone. What makes you think she doesn't?

Devlin finishes dressing the wound.

The toilet's door creaks open. The men look at each other. Harry rushes towards the door, followed by Devlin and Drew.

101 INT. OUTSIDE NINTH FLOOR TOILETS - NIGHT

It is Gwen. She starts to walk away when the three men surround her.

Drew grabs her arm.

Gwen whimpers.

Devlin snatches Drew's hand away and glares at him.

DEVLIN

(Glaring at Drew)

Let me handle this.

(Re: Gwen)
Are you lost young lady?

Gwen nods her head.

GWEN
My mom got trapped in the elevator.

She silently sobs.

GWEN (CONT'D)
She said that there are bad men
around.

Devlin kneels before her.

DEVLIN
(Smiling
sympathetically)
That's right. There're bad men
around. But we will keep you safe
from them till your mom gets out of
the elevator.

GWEN
Are you the good guys?

DEVLIN
Pretty sure.

HARRY
Oh for heaven's sake stop with the
baby coddling.

DEVLIN
(Re: Gwen)
Will you excuse me a second little
one?

He gets up and goes face to face with Harry and Drew.

DEVLIN
(Quietly)
You guys have made a mess. I'm
going to use this girl to get the
woman out. And with the cops if
they come around. So till then, I
would appreciate it if you screwed
your fucking mouths shut.

He kneels back before Gwen.

GWEN
You seem nice.
(Points in the
general direction
of Drew and Harry)
They seem nasty.

DEVLIN

(Looks up at the
two)

They do? Why?

GWEN

They have red eyes.

Devlin laughs.

DEVLIN

That's coz they were eating hot
dogs and they got mustard sauce in
their eyes.

Gwen relaxes. She laughs a little.

GWEN

That's funny.

DEVLIN

What's your name little one?

GWEN

Gwen. And my mom's name is Karen.
And she's awfully mad at me.

DEVLIN

And why is that?

GWEN

Coz I lost her phone.

Devlin exchanges glances with Drew and Harry. He
smiles.

Drew slaps his forehead.

DEVLIN

How many phones does your mom have?

GWEN

Just one. It's got all these games
in it. I was downloading a game
called pebbles when I lost it.

DREW

Dev...

DEVLIN

What?

Drew motions to him to come closer.

DEVLIN

(Re: Gwen)

One moment sweetheart!

He gets up and goes to Drew.

DREW

A woman named Janice from the eighth floor gave me a phone that she'd found.

HARRY

Good. So that woman is without a phone. Only...

He becomes thoughtful.

DEVLIN

Only what?

HARRY

My phone fell into the fan grill when I was in the elevator shaft fixing those camera lines.

DEVLIN

Shit. Let's just hope it stays on top of the elevator.

(Re: Gwen)

Let's go down Glen.. Is that right?

GWEN

My name is Gwen.

DEVLIN

Sorry. Let's see if we have some candy for you.

GWEN

Candy is bad for your teeth.

DEVLIN

One won't harm you I think. Let's go down anyway.

Harry heads for the elevator. Devlin roughly grabs his hand as he goes to press the elevator button.

HARRY

What the hell?

DEVLIN

(Between clenched teeth)

The sound of the elevator may alert her. She may think we're gone.

DREW

I'll stay behind.

They climb down the stairwell.

102 INT. FIRST FLOOR - SECURITY DESK - NIGHT

Harry carries Gwen to the security desk and sets her down on a chair.

HARRY

Stay put here.

GWEN

Okay.

103 INT. EIGHTH FLOOR - ELEVATOR AREA - NIGHT

Devlin rejoins Drew. Drew's phone beeps.

DEVLIN

What's that?

DREW

(Checking his phone)

Just a reminder.

Devlin mops his face with a handkerchief.

DEVLIN

Reminder for what?

DREW

It was Perry. He wanted me to check some rat traps on the second floor. There were complaints about chewed wires.

DEVLIN

The rats will have to wait.

(Beat)

Wait. That's it.

DREW

What?

DEVLIN

Do you think there might be any rats in those traps?

DREW

I can go and check.

DEVLIN

Do it. If there's one, bring it here.

104 INT. FIRST FLOOR SECURITY AREA - NIGHT

Harry paces the floor. Gwen watches him.

GWEN

You are the bad men.

105 INT. SECOND FLOOR - OFFICE SPACE - NIGHT.

Drew walks the corridors. He sees one of the traps. It's the box kind that is meant to trap them alive.

But it is empty.

He walks a couple of turns. Finds another one. Empty again.

A third one. This time he is lucky. He sees a rather large menacing looking rat inside.

Grinning, he holds it up.

DREW

You'll do nicely.

106 INT. KAREN'S ELEVATOR - NIGHT

Karen sits in a corner. Terrified. In one hand, she clutches the pepper spray absently.

KAREN

Baby... where are you... Please God! I hope they don't harm her!

107 INT. ELEVATOR SHAFT - NIGHT

Devlin climbs down the shaft from the ninth floor.

108 INT. EIGHTH FLOOR ELEVATOR AREA - NIGHT

Drew waits, tensed up.

109 INT. INSIDE KAREN'S ELEVATOR - NIGHT

Karen hears a noise above. She freezes at first. Then gets up. She sees only the dead man's face.

Suddenly, the man's face moves.

Karen screams.

110 INT. FIRST FLOOR SECURITY AREA - NIGHT

The scream is audible to Gwen. She gets up with a start.

GWEN
(Screaming)

Mommy!

Harry rushes to her in a couple of steps and grabs her mouth shut.

Harry holds her like that, bends forward and threateningly whispers to her.

HARRY
Don't make a noise or it'll only be
worse for your mom.

(Beat)
Understand?

Gwen tearfully nods.

HARRY
(Grinning)
You're right. We are the bad men.
And you better listen and do what
we tell you to do.

Gwen nods again.

Harry lets her go.

111 INT.ELEVATOR SHAFT - NIGHT

Devlin squats on top of the elevator cage. He removes the nightstick from Perry's belt. He uses the night stick to stop the ventilator fan from rotating.

In a quick movement, he opens the rat trap and releases it into the elevator through the ventilator shaft.

112 INT. INSIDE KAREN'S ELEVATOR - NIGHT

Karen sees the rat trap and the rat come through the mouth and screams again.

She backs herself into a corner. And continues screaming.

The rat drops down to the floor and scampers around.

113 INT. ELEVATOR SHAFT - NIGHT

Devlin watches Karen's antics inside the elevator.

DEVLIN
You better come out if you know
what's good for you.

He climbs out of the elevator shaft.

114 INT. INSIDE KAREN'S ELEVATOR - NIGHT

The rat is equally terrified. It scampers around the corners. Karen rushes to the other end. She presses the door open elevator.

The moment the door opens, she sees Drew standing outside.

She hurriedly closes it again.

And then she remembers the pepper spray.

She takes aim and sprays it in full force on the rat. The rat writhes in agony.

Something catches her eye.

It's Devlin's cellphone. It was knocked out from behind the bag when Karen tried to run from the rat.

Karen picks it up. She dials 911.

115 INT. EIGHTH FLOOR ELEVATOR AREA - NIGHT

Devlin and Drew stand expectantly, waiting for Karen to come out.

DREW

Something is wrong. She stopped screaming. And she's not moving either.

DEVLIN

Let's try opening the door.

DREW

The pepper spray?

DEVLIN

We have to chance it.

They pull open the door.

116 INT. INSIDE KAREN'S ELEVATOR - NIGHT

Karen is speaking on Devlin's phone.

KAREN

Hello? Emergency services? Please help! There's a robbery in the New Business Plaza. They've taken my daughter...

She gets cut off as Devlin clamps a hand on her mouth and removes the cellphone.

He cuts the call.

DEVLIN

I'll take that bitch. It's mine.

He turns her around and slaps her.

DEVLIN

So you called the cops?

(Re: Drew)

We have just five minutes left.

Take the money.

Drew takes the money bag.

DEVLIN

(Re: Drew)

Take her stuff and stash them somewhere.

Devlin shoves Karen and she moves forward.

We follow Drew as he collects Karen's bag and Gwen's schoolbag and follows them.

There's a tall trashcan on the way to the stairwell. Drew dumps them into the trashcan and closes the lid.

He takes out Karen's cellphone and dumps it in there as well.

Karen stops for a moment, looking at Drew's actions. Her eyes are full of tears. She looks at him. If looks could kill...

Drew returns a nasty smile.

DEVLIN

Move bitch.

He shoves her roughly and she moves forward.

117 INT. FIRST FLOOR SECURITY DESK - NIGHT

Harry waits with Gwen. Devlin and Drew come down with Karen in front of them.

Gwen spots her mom and tries to run.

GWEN

Mommy!

Harry grabs her roughly by her shoulder.

GWEN

Let go. You're hurting me.

Karen breaks free and runs to her daughter. She kneels and hugs her tight.

KAREN

Baby...

Devlin roughly separates them. He puts a gun to Gwen's head.

KAREN

Noo..

DEVLIN

Shut up. We won't hurt her if you'll do what we tell you to do. Got it?

Karen nods. She sees the red marks on Gwen's cheeks where Harry's fingers had pressed her skin, she sees the angry red mark left by the gun's nozzle on Gwen's temple.

She takes it all in and calms herself.

118 EXT. OUTSIDE THE BUILDING'S GLASS DOORS - NIGHT

Two squad cars rush in. Four cops get out. HARVEY, 51, RANDY 33, LIZ, 35, and GARY 42.

They come to the glass doors, they take out their weapons.

We see Karen standing, empty eyed, looking at them, her hands held in front.

HARVEY

Looks like she's packing.

They move into the building.

119 INT. BUILDING FIRST FLOOR CONTINUOUS - NIGHT

The four cops enter and fan out. Karen stands still, terror on her face.

As the cops come around, they see a bound Drew on the floor.

HARVEY

Ma'am, turn around, put your weapon down, and lie face down on the floor.

Karen complies.

Liz holsters her gun, quickly steps forward, pulls Karen's hands behind and back and snaps a pair of handcuffs on her.

She makes her stand up. She pats her down for weapons. She comes clean.

LIZ

Nothing on her except this piece.

Randy holsters his weapon, takes out a pair of rubber gloves and puts them on. He goes forward, picks up the gun and removes the clip.

RANDY

It's full.

Gary cautiously steps towards Drew while Randy scans the area with his gun held out in front of him.

GARY

(Re: Drew)

Who are you?

DREW

I'm the security guard here.

GARY

Who called 911?

DREW

She did.

GARY

Why did you call 911?

KAREN

I thought I killed him.

RANDY

You said something about a daughter.

KAREN

I didn't.

GARY

Is there anyone else around?

DREW

My colleague Perry. She killed him I think.

GARY

(Re: Liz)

Cover me.

Liz takes out her gun again and covers Drew, while Gary unties him.

Gary pats him down for weapons. Comes up clean.

Drew rubs his wrists. He sits down on a chair.

GARY

Where's the body.

DREW

I don't know.

GARY

Was there a robbery?

Drew motions towards the ATMs.

DREW

She robbed the ATMs with the help of Perry. I think they had a fall out and she shot him.

HARVEY

Where's the body?

DREW

I don't know. I was tied up. When I came to, she was standing there and saying that she killed him.

LIZ

Where's the money?

DREW

You have to ask her. I think she's unstable.

Liz walks up to Karen.

LIZ

Where's the body?

Karen stares at the floor and remains quiet.

LIZ

Do you hear me?

Karen doesn't respond.

RANDY

She looks like she is in shock.

(Beat)

Do we call homicide in?

HARVEY

We do.

120 EXT. NEW BUSINESS PLAZA PARKING LOT - NIGHT

Devlin and Harry crouch, listening to the conversation on a cellphone. Gwen lies unconscious next to them. Drew's phone is connected to Harry's phone and it is transmitting the conversation.

HARVEY (OS)

He may need to interrogate her and book her. We don't want to screw up any evidence.

HARRY

It is working. The pigs don't suspect a thing.

DEVLIN

Of course it is working.

HARRY

(Looking at Gwen)

Is she OK?

DEVLIN

Who knows? Who cares? I just cold decked her.

HARRY

She's breathing.

DEVLIN

Jeez... you care about her?

Harry looks uneasy.

HARRY

If she dies, we're in a bigger mess.

DEVLIN

(Dismissively)

Don't worry. She won't die.

A couple of minutes later, an unmarked police car turns into the building's drive.

DEVLIN

That must be the homicide detective.

HARRY

This must be Justin.

121 INT. FIRST FLOOR SECURITY AREA - NIGHT

JUSTIN, 35, well built, close to 6 feet, wears glasses, walks in. He is smart. Very smart. Kind of an Ivy

Leaguer look. Balanced in thought. Careful in speaking.

JUSTIN

What do we have here?

HARVEY

(Pointing to Drew)

This is the security guard, Drew. He says this woman and his colleague knocked him cold, tied him up and proceeded to rob the ATMs.

JUSTIN

What about the alarms?

GARY

We called up the bank. No Alarms.

JUSTIN

Where's the colleague?

HARVEY

Drew says that she possibly killed him.

JUSTIN

Did you find the body?

HARVEY

No.

JUSTIN

(Looking in Karen's direction)

Did you ask her?

LIZ

She isn't talking much.

Justin walks towards Karen. He glances at Drew. He seems to be tense.

Justin stops in front of Karen and lifts her chin up.

JUSTIN

Where's the body?

Karen looks straight at his eyes. Then at the other uniforms that surround them.

Justin speaks without turning.

JUSTIN

(To the other cops)

Please leave us alone for a moment.

The other cops move away.

KAREN
(Softly)
I killed him.

JUSTIN
Where's the body?

KAREN
On top of an elevator.

Justin barks orders without turning around.

JUSTIN
Randy, Liz, check the elevators. Be
on the lookout for traps.
(Re: Karen)
Why did you kill him?

Karen hesitates.

KAREN
I just wanted to keep all the
money.

Justin turns to Harvey.

JUSTIN
Send for the forensics team.

122 INT. NEW BUSINESS PLAZA PARKING LOT - NIGHT

Devlin and Harry remain hidden.

HARRY
What's taking them so long?

DEVLIN
Patience.

HARRY
The shift will come in soon.

DEVLIN
They might not. The cops would have
informed the security agency.

HARRY
I hope you are right.

DEVLIN
I am right.

123 INT. FIRST FLOOR ELEVATOR AREA - NIGHT

Randy presses the elevator buttons. Nothing works.

He tries all the elevators with the same results.

RANDY
Nothing is working.

LIZ
Let's take the stairs.

RANDY
Eight floors?

LIZ
It'll help keep you trim.
(Prodding Karen)
Move.

Karen moves to the stairwell.

124 INT. FIRST FLOOR SECURITY DESK - NIGHT

Justin examines the ATMs with gloved hands. The doors swing open. He looks at the closed circuit cameras.

He looks outside. Drew sits with his head in his hands.

Sirens sound outside.

Justin sees the forensics team come in. A mortuary van is also present outside.

The forensics team talk to Harvey and Gary. They gesture towards Justin.

Justin turns away and takes out his radio.

JUSTIN
Emergency services? This is
Detective Justin investigating the
robbery at New Business Plaza.

CONTROL ROOM (OS)
Go ahead detective.

JUSTIN
Can you play back the emergency
call recording for me?

125 INT. SECOND FLOOR STAIRWELL - NIGHT

Karen walks up the stairs with Liz and Randy behind her.

She struggles to walk up the stairs. She stops and turns around.

KAREN

Can you remove these please? It's difficult to climb up the stairs.

Randy takes out his gun, while Liz unlocks Karen's handcuffs and snaps them back on in the front.

KAREN

Thanks.

They continue on their way.

126 INT. FIRST FLOOR SECURITY AREA - NIGHT

Justin walks the area. He goes to the security desk. Drew gets up.

Justin points to the registers.

JUSTIN

Mind if I take a look?

He riffles through the registers. Gwen's drawing falls out. Bu we don't see it.

JUSTIN

You got kids?

Drew's eyes widen.

DREW

Yeah. A little girl. She's five. Six.

JUSTIN

(Smiling)

I have two myself. A boy and a girl.

He walks away. Drew breathes a sigh of relief.

127 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

Liz and Randy both have their guns out. Karen walks to the open elevator doors.

She peers down.

KAREN

He's still down there.

LIZ

Step back.

Karen steps back. Liz covers her with her gun.

LIZ

Randy, take a look.

Randy steps to the elevator door. He peers inside.

RANDY

There's a white Caucasian male.
Looks to be between forty and
fifty. Dressed in a security
jacket.

He takes out his shoulder microphone.

RANDY

Harvey come in.

HARVEY (RADIO VOICE)

Harvey here.

RANDY

Randy here at the ninth. We've
found the body. It's on the
elevator cage as she said. White
Caucasian male dressed in a
security guard uniform. Mid-forties
I'd say.

HARVEY (RADIO VOICE)

Forensics is here. I'll inform them
and detective Justin.

128 INT. FIRST FLOOR SECURITY DESK - NIGHT

Justin follows the forensics team to the elevator area.

FOTENSICS GUY

The elevators don't seem to work.

PHOTOGRAPHER

Don't tell me we have to take the
stairs.

(Beat)

Which floor?

JUSTIN

Eighth. Or Ninth.

PHOTOGRAPHER

I must ask for hazard pay on this
one.

They climb up the stairs.

129 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

The photographer is busy clicking away. The mortuary

pair moves in.

Karen stands a little back, with Liz guarding her. All eyes are on the open elevator doors.

Two mortuary assistants get into the shaft. A stretcher is lowered down.

130 INT. ELEVATOR SHAFT - NIGHT

The dead man is lifted and transferred to the stretcher. Then the two men lift the stretcher up.

They slide the stretcher to the ninth floor.

131 INT. NINTH FLOOR ELEVATOR AREA - NIGHT

A crowd of bodies hide the stretcher. When they part to pull the body in, Karen sees the body.

KAREN

(Softly)

Oh no!

She begins to collapse on her feet. Liz holsters her gun and tries to hold her but Karen still slides down.

Her body suddenly heaves and she retches, all over her clothes.

LIZ

Oh shit!

Liz moves forward and hold Karen's head up. She and Liz stretch Karen's now limp body on the floor.

LIZ

What happened?

MORTUARY ASSISTANT #1

I think the sight of the dead body upset her.

LIZ

She was the one who killed him.

The mortuary assistant shrugs.

He moves to the dead man.

JUSTIN

Why aren't the elevators working?

LIZ

Looks like they've been disabled through the control system.

RANDY
 (Looking at Karen)
 Why would she do that?

JUSTIN
 Bigger question would be, if she
 were capable of doing that.

LIZ
 The dead man might have been. He
 was the security guard.

MORTUARY ASSISTANT #1
 So we carry him all the way down?

JUSTIN
 Not unless someone knows how to fix
 these things.

MORTUARY ASSISTANT #2
 We carry him down.

Justin motions towards Karen.

JUSTIN
 When she recovers, get her cleaned
 up and then bring her down.

132 INT. FIRST FLOOR SECURITY AREA - NIGHT

The mortuary assistants arrive with the stretcher,
 followed by the rest of the forensics team.

Justin comes behind them. As they come towards the
 gate, Drew makes an attempt to stand up and crashes,
 first into the desk and then slides on to the floor.

He struggles and gets up. There's a bit of a commotion.

JUSTIN
 (Amused)
 What's this? A fainting party?

HARVEY
 What happened?

Drew holds the back of his head.

DREW
 It hurts.

GARY
 What hurts?

Justin joins the others over Drew.

DREW

The place where Perry socked me.

He turns towards Gary and removes his hand. There's bruising and a lump there.

GARY

I have some first aid training. Let me see.

JUSTIN

Sure.

Gary does a quick check of Drew.

GARY

Do you feel nauseous?

Drew nods his head.

GARY

Any disorientation? Light-headedness?

DREW

Yes.

Gary turns to Justin.

EMT

He better get checked by a doctor.

JUSTIN

Are you sure?

GARY

Yep. He's been badly knocked on his head. There might be a blood clot forming.

(Beat)

It could turn fatal.

Justin looks at Drew.

JUSTIN

Can he go with the body in the mortuary van? He can be taken to the hospital from there.

Mortuary assistant #1 shrugs.

MORTUARY ASSISTANT #1

I suppose it shouldn't be a problem.

Justin walks to Drew.

JUSTIN

You're going in the mortuary van.
Get checked by a doctor and stay
put there.

DREW

Thanks.

He moves towards the glass doors with the EMT helping
him.

133 EXT. MORTUARY VAN IN NEW BUSINESS PLAZA DRIVE - NIGHT

The mortuary assistants load the stretcher with Perry's
body in the van.

Mortuary assistant #2 comes to the driver's side.

MORTUARY ASSISTANT #2

You've got a passenger Jerry.

DRIVER

All right.

Drew gets into the van. The van drives away.

134 INT. NINTH FLOOR TOILET - NIGHT

Karen stands in front of the row of basins, looking at
herself. It is apparent that she has washed herself.

She stands in a bra and suit pants. Her T-shirt washed
and wringed in her hand and the suit on the platform
for the washbasins.

Liz stands, impatient.

LIZ

I'm going to take a pee. Don't try
anything. Randy is outside.

Karen nods.

Liz goes into a stall.

Karen puts on her T shirt and turns to look at the
stall. Then at the door.

She takes a moment to decide.

Then she makes a move. She quickly steps in and latches
the stall in which Liz is, moving quietly and making no
noises.

She then slowly opens the door. Peeks outside. Randy
stands outside, relaxing.

She silently closes the door.

135 INT. MORTUARY VAN ON THE ROAD - NIGHT

The mortuary van goes through traffic and then passes out to a deserted stretch.

DRIVER

You all right?

DREW

Yeah. But you are not.

Drew pulls out a gun.

DRIVER

What's this?

Devlin and Harry step out from the back.

DEVLIN

Pull over.

Jerry pulls over.

DEVLIN

(Re: Harry)

Tie him up.

HARRY

(Taking a cord out)

Gladly.

A look passes between Devlin and Drew.

136 INT. NINTH FLOOR TOILETS - NIGHT

ON Liz's stall door as it is suddenly jiggled.

LIZ

Hey! The door is stuck or something.

Liz pauses. She jiggles the door some more, more violently.

LIZ (CONT'D)

Hey! You there?

(Pause)

Randy!!!!

Randy comes in through the door.

RANDY

Liz? What happened? Where is she?

He turns around.

But Karen is lightning quick. Randy sees the door behind him, close. He hears the door being locked from outside.

He runs and bangs on the door.

137 EXT. AREA NEXT TO HIGHWAY - NIGHT

This is near the place where the Mortuary van has been pulled over.

Harry marches the tied up driver, a handkerchief across his mouth now, and takes him deep into the area.

HARRY

Won't be long before someone finds you.

He begins to turns around. Devlin smashes a rod on the base of his skull.

Harry lazily completes his turn, his eyes not understanding as he sees Devlin behind him with the rod, and finally collapses, though not out. He is dazed

Drew steps forward and ties up Harry as well. And ties him to the same tree.

DREW

One less share to divide. I and my brother thank you for your assistance.

HARRY

(Slurring)

Brother?

DREW

Yeah.

(Beat)

Devlin's my brother. He got me my job. Saw you for the sucker you were and planned the whole gig.

DEVLIN

Enough.

He lifts the rod again and brings it down on Harry.

138 EXT. NINTH FLOOR ELEVATOR AREA - NIGHT

Karen keeps running. She runs to the trashcan where Drew dumped her bag and Gwen's schoolbag.

She retrieves the bags and her phone, and goes up the stairwell.

139 INT. MORTUARY VAN - NIGHT

Devlin climbs into the driver's seat. Drew gets in and turns around.

Gwen is sitting up, sobbing.

DREW

What do we do with her?

DEVLIN

There's a storm drain a mile ahead.
She'll never be found.

Drew turns back. His attention goes to the bag. He takes it up from the back where it is resting.

Devlin starts the mortuary van and starts moving.

DEVLIN

(Eyes on the road)

What're you doing?

DREW

(Unzipping bag)

I want to see the fucking money

He literally drools as he unzips the bag. He dips his hand inside and comes out with a couple of \$10,000 stacks.

DREW

(Laughing)

Ha ha ha... We did it.

DEVLIN

(Allowing himself a
smile)

We have just started.

Drew digs deeper in. His face turns puzzled.

DEVLIN

(Glancing sideways
towards Drew)

What is it?

Drew pulls his hand out. It is a children's story book.

DREW

What the hell...

He tips the contents of the bag on top of the dashboard. More books come out. And the prize, a

laptop.

And about twenty currency bundles, just enough to disguise what's really in the bag.

DEVLIN

Shit! The bitch.

140 INT. A HANDYMAN'S CLOSET IN THE BUILDING - NIGHT

A school bag sits filled with \$100 bundles. Next to it sits a laptop bag with more \$100 bundles.

Karen sits in the closet. She takes out her phone. Goes through the dialed numbers and selects one.

She makes a call.

141 INT. NINTH FLOOR TOILETS - NIGHT

Justin stands in front of Liz and Randy. He's apparently been savaging them.

JUSTIN

How could you have fucking let her go? You could have just shot the lock off and gone after her.

He takes out his radio.

JUSTIN (CONT'D)

(Over radio)

Harvey do you read?

HARVEY (RADIO VOICE)

Yes Detective.

JUSTIN

The woman's escaped. Make sure she doesn't leave the building.

He turns to Randy and Liz.

JUSTIN

Go around the building. Check all open windows and fire escapes. I'll personally have your badges if she escapes.

LIZ AND RANDY

Yes sir.

They take their leave.

Justin turns around and looks at the area. He seems to be trying to get into her head.

"Which side would she go?"

142 INT. MORTUARY VAN - NIGHT

The mortuary van is stopped and its lights are off.

Devlin's phone rings. He pats his pockets, locates the phone and picks up the call.

DEVLIN

Where's my money bitch?

143 INT. CLOSET - NIGHT

Karen is on the phone.

KAREN

Where's my daughter you bastard?

DEVLIN (OS)

She's with us.

KAREN

Put her on.

DEVLIN

Where's my fucking money?

KAREN

(In control)

You put her on or I'll tell the cops where you are.

144 INT. MORTUARY VAN - NIGHT

Devlin turns to the back.

DEVLIN

(Re: Gwen)

Come here.

Gwen shakes her head "No".

Devlin gets up and goes to her.

DEVLIN

It's your mommy.

He holds the phone to her ear.

GWEN

(Into phone)

Mommy?

145 INT. CLOSET - NIGHT

Karen's cheeks are quickly covered in rivulets of tears.

KAREN

Baby? Are you OK?

GWEN (OS)

I'm scared mommy.

146 INT. MORTUARY VAN - NIGHT

GWEN (CONT'D)

They have guns.

KAREN (OS)

Don't worry baby. Mom will come and get you.

GWEN

My head hurts mom.

147 INT. CLOSET - NIGHT

Karen chokes back tears.

KAREN

It'll be OK honey. I'm telling those bad guys to send you back to me. Be brave and put that man back on.

148 INT. MORTUARY VAN - NIGHT

Gwen looks up at Devlin.

He puts the phone back to his ear.

DEVLIN

Satisfied?

149 INT. CLOSET - NIGHT

Karen clenches her teeth.

KAREN

You bastard. If you want your money, you harm her.

150 INT. MORTUARY VAN - NIGHT

Drew and Devlin tensely hear Karen's voice on the

phone.

KAREN (OS)

You come back with my daughter to the top of this building. You leave my daughter on the last floor. I will leave the money on the building's roof.

151 INT. TENTH FLOOR - NIGHT

Justin has his gun out. He walks the corridor. He stops and thinks. Did he just hear voices?

He moves forward cautiously.

152 INT. CLOSET - NIGHT

KAREN (CONT'D)

I will leave the money on one of the walls in a bag with a cord tied to it. If I don't see my daughter safe and sound and...

153 INT. TENTH FLOOR CORRIDOR - NIGHT

He comes towards the end and he is about to turn back when he freezes.

Karen's voice can be heard, soft, quiet, but clearly in the surrounding silence.

KAREN (CONT'D) (OS)

..alone, I will yank the cord and your money will be all over town.

Justin slowly grabs the door handle.

154 INT. MORTUARY VAN - NIGHT

Devlin actually gnashes his teeth.

DEVLIN

Listen bitch. You better have the money ready or...

155 INT. CLOSET - NIGHT

Karen's eyes are distant as the door opens and Justin slowly puts his gun to her temple.

Karen looks up with defeated eyes at Justin.

Justin takes the phone from her. He puts it to his ears.

It is the sound of a little girl crying.

The phone goes dead.

JUSTIN

Your daughter?

Karen just nods. He hands her the cellphone.

JUSTIN

Why didn't you tell me?

He motions her to come out. She turns around, closes the schoolbag and the laptop bag so that Justin does not see what is in them.

She brings them out.

KAREN

They had her. They threatened to kill her. They've already killed someone.

JUSTIN

Who are they and where are they?

KAREN

There are three of them.

(Beat)

I think they were the ones who killed the security guard and dumped him on top of the elevator.

JUSTIN

Did you see them rob the ATM?

Karen shakes her head "No."

KAREN

I didn't know where they'd got the money from. It was there in the elevator.

JUSTIN

And the security guard that you were holding up?

KAREN

That was a set-up. He was one of them.

Justin curses.

JUSTIN

Shit shit shit. Any idea where they

are now?

KAREN

They planned to hijack the mortuary van when it came in.

He takes out his radio. He keeps an eye on Karen as he speaks.

JUSTIN

Harvey? Put an APB on that mortuary van that just left. The security guard that had the concussion is one of the robbers.

(Beat)

I have the woman. You can call off the search.

HARVEY (RADIO VOICE)

OK.

JUSTIN

Tell dispatch that they've got a child as a hostage. No blazing guns.

HARVEY (RADIO VOICE)

Roger that.

Justin turns back. Karen stands there.

KAREN

What now?

JUSTIN

We wait. In the meantime, I need to know what really happened here.

KAREN

OK.

156 EXT - HIGHWAY - NIGHT

Drew and Devlin jump out of the Mortuary van.

DREW

Why are we getting out?

DEVLIN

I don't trust that bitch. She might have told the cops about the mortuary van.

DREW

What do we do now?

DEVLIN

I have a plan. Help me here.

157 INT. TENTH FLOOR - NIGHT

Justin confronts Karen.

JUSTIN

What did they want?

KAREN

The rest of the money.

Justin watches her for a moment.

KAREN (CONT'D)

I swiped the money.

(Nods towards the
closet)

Hid it there.

Eyes on her, Justin moves towards the closet.

158 EXT. HIGHWAY NEAR THE MORTUARY VAN - NIGHT

Devlin takes out his cellphone and dials 911.

DISPATCHER (RADIO VOICE)

Emergency services. What is the
nature of your emergency?

DEVLIN

Hi. I was driving on the highway
and I saw a guy jaywalking in the
middle of the road. I think he is
drunk. He is all over the place. He
almost got hit by a truck just now.

DISPATCHER (RADIO VOICE)

Where are you sir?

DEVLIN

I am on route XX. Next to the XX
marker.

159 INT. POLICE DISPATCH/CONTROL ROOM - NIGHT

The dispatcher speaks over the radio.

DISPATCHER

We'll have a patrol car come around
and take a look sir.

DEVLIN (RADIO VOICE)

Is there anything I can do till

they come?

DISPATCHER

No sir. He may be armed. Please
keep your distance from him.

160 EXT. HIGHWAY - NIGHT

Devlin speaks into the radio's microphone.

DEVLIN

I thought I could stand a little
ahead and warn the oncoming
vehicles.

DISPATCHER (RADIO VOICE)

You might place yourself at risk.
If you have any warning reflectors
in your vehicle, you could place
them on the road. But please ensure
your own safety first.

DEVLIN

I don't think I have any. But thank
you.

DISPATCHER (RADIO VOICE)

Thank you sir.

Devlin cuts the call.

DEVLIN

That fixes our transportation.

161 INT. TENTH FLOOR - NIGHT

Justin stops and turns.

JUSTIN

You are lying. What's in those
bags?

He points to the schoolbag and the laptop bag that
Karen is holding.

KAREN

My laptop and Gwen's stuff.

JUSTIN

Let me have a look.

KAREN

(Backing away)

Why?

JUSTIN

You don't understand what you have done here.

(Beat)

You helped a criminal escape. If they have killed the mortuary van driver, which can mean you will be prosecuted. It's called Felony murder.

Karen stops.

KAREN

I was protecting my daughter.

JUSTIN

I understand. But if a death results from your actions and statements, you could be held accountable. And in this state, it would mean a life sentence at the minimum, but more likely the gas chamber.

(Beat)

Co-operate with me and I'll try and help you.

Karen's eyes cloud with tears.

KAREN

I was protecting my daughter.

162 INT. PATROL CAR - NIGHT

The car cruises on the highway. A single cop who is in the patrol car, is on the radio.

PATROL COP

I don't see anything. I'm going to drive a little further.

He puts the microphone back and drives a little further.

163 EXT. MORTUARY VAN - NIGHT

The mortuary van has been moved off-road, off the highway. The police cruiser goes by.

Drew and Devlin peek out from behind a tree.

DREW

Only one pig.

DEVLIN

Good. Make your play.

Drew comes out.

He goes on to the road and starts yelling and waving and staggering.

164 INT. PATROL CAR - NIGHT

The patrol officer hears the yelling and looks in his mirror. He sees Drew's theatrics.

He stops the car.

165 INT. TENTH FLOOR - NIGHT

Karen stands, her face streaked with tears. Justin stands in front of her, his hand outstretched for the bag.

KAREN

(Between sobs)

Ok. You promise me that you'll get my daughter back?

JUSTIN

I will.

KAREN

Ok.

ON KAREN'S hands as she slips something out from the bag.

She walks closer to Justin, her eyes looking at the laptop bag.

She looks up for a second.

And sprays Justin with the pepper spray.

166 EXT. HIGHWAY - NIGHT

Drew sees the car stop, stumbles and falls to the ground.

The cop gets out of the car and walks towards Drew. He takes out his flashlight and shines it on him.

PATROL COP

Are you OK there?

DREW

(Under his breath)

Dumb cop, dumb question.

The cop comes closer to Drew and stands over him.

Drew watches Devlin come up behind him and use his iron rod on the cop.

The cop collapses.

167 INT. TENTH FLOOR - NIGHT

Justin screams and clutches his eyes.

From his POV, he can see Karen still there before him.

KAREN

I'm sorry. But I have to do this.

Justin stretches out his hand towards her. Almost blindly.

She comes closer. She grabs his gun. Justin reaches for her.

Karen sprays him again and Justin collapses.

168 EXT. NEAR THE HIGHWAY - NIGHT

Drew and Devlin carry the unconscious cop.

They dump him unceremoniously on the ground. Devlin strips him of his uniform and jacket.

The cop moans in pain and moves.

Devlin takes up the rod and blackjacks him again. The cop's head rolls. He is now stripped down to his boxers.

Devlin takes off his own clothes and puts on the cop's uniform.

He and Drew go to the mortuary van.

169 INT. TENTH FLOOR - NIGHT

Karen stands over the kneeling Justin. He points the gun in her general direction.

JUSTIN

It burns like hell. Damn you.

KAREN

Get into the closet please.

JUSTIN

Listen to me...

Karen raises her can of pepper spray. It makes Justin

move.

JUSTIN

OK OK.

Justin moves haphazardly.

KAREN

To the right.

Justin stumblingly enters the closet.

JUSTIN

(Angry)

You'll be sorry for this.

Karen pauses.

KAREN

You have kids?

JUSTIN

A son.

KAREN

How old.

JUSTIN

Five.

KAREN

What's his name?

JUSTIN

Sam.

KAREN

Imagine that it's Sam, not my daughter, in the hands of those men. Imagine a big gun shoved so hard into his temple that it left red imprints. I didn't see just the two circles.

(Beat)

I saw the full barrel imprinted.

(Beat)

Now imagine they did it right before your eyes. Imagine if they've knocked him unconscious and threatened to kill him.

Beat)

What would you do?

Justin doesn't speak.

170 INT. MORTUARY VAN - NIGHT

Drew climbs into the mortuary van and pulls Gwen out.

171 INT. TENTH FLOOR CLOSET AREA - NIGHT

Justin is now inside the closet.

KAREN
Give me your radio.

Justin hesitates.

KAREN
I have your gun.

Justin gives her his radio.

JUSTIN
(Calm now)
You don't realize how many felonies
you've committed.

172 EXT. HIJACKED PATROL CAR IN HIGHWAY - NIGHT

Drew drags the little girl by one arm and puts her in
the back seat of the patrol car.

Gwen sobs.

173 INT. TENTH FLOOR CLOSET AREA - NIGHT

Karen gets ready to move.

KAREN
Here's your gun. I don't know how
to use it anyway.

She throws the gun into the closet, far behind Justin.
Justin blindly scrambles for the gun. Karen shuts and
locks the closet door.

She runs to the stairwell.

174 INT. FIRST FLOOR - NIGHT

Harvey stands with the other three officers.

HARVEY
What's keeping the detective?

GARY
Want me to take a look?

Harvey Nods.

HARVEY

Take Randy along.

(Beat)

The detective was on the tenth when
he talked to me.

175 INT. BUILDING STAIRWELL - NIGHT

Karen races up the stairwell.

176 INT. BUILDING STAIRWELL - LOWER FLOORS - NIGHT

Gary and Randy go up the stairs.

177 EXT. THE BUILDING - NIGHT

The hijacked patrol car comes in silently with its
lights off. There's little or no activity.

The lights are on in the first floor. Harvey and Liz
are with their heads together.

Harvey is trying to raise Justin on the radio.

178 INT. HIJACKED PATROL CAR - NIGHT

DREW

How do we get it?

DEVLIN

We chance it.

DREW

Two pigs there.

DEVLIN

You go for the girl.

179 EXT. BUILDING ROOF - NIGHT

Karen reaches the top. Looks around and races to a
section where there is a 6 foot section of the building
that protrudes from the normal wall line. The
protrusion is just a foot in depth.

She goes and looks over the edge. The protrusion is the
stairwell section.

She kneels down and digs inside Gwen's schoolbag.

She comes up with the rope and the bottle of superglue.

180 INT. FIRST FLOOR - NIGHT

Harvey keeps trying to raise Justin on the radio.

HARVEY

Detective? Are you there? Come
in...

Liz stands next to him.

Behind them, Devlin and Drew quietly make their entry.
Sensing something, Liz begins to turn.

181 INT. TENTH FLOOR CLOSET - NIGHT

Justin repeatedly kicks the door with all his force.

182 EXT. TERRANCE - NIGHT

Karen ties one end of the rope to the handle of the
laptop bag.

She put some glue on one side and takes it to the edge.
She swings the bag down so that it sticks with the
super glue to a metal window frame on the side. It
sticks for a moment and then comes loose due to its
weight.

She swings again and holds the rope close to the wall
so that it doesn't pull the bag free. She holds for a
couple of seconds and then checks by tugging it.

The bag holds.

She loops the rope in the school bag's handle, pulls up
a great deal of the ropes length between the two bags,
clenches it in her teeth.

She then applies the superglue on one side again.

She swings the school bag. It takes more tries, but it
sticks.

183 INT. FIRST FLOOR - NIGHT

Liz is half turned when Drew swings with a night stick.
Devlin catches Harvey in the back of the head with his
rod. But Liz gets it on the side of her jaw. Her teeth
go flying.

Drew swings again. This time he knocks her out cold.

184 INT. TENTH FLOOR - NIGHT

Randy and Gary race up the stairs. They can hear the thumping noises from the closet.

Gary runs to the closet and unlocks the doors.

Justin stumbles out.

GARY

Where is she?

JUSTIN

I don't know.

185 EXT. BUILDING ROOF - NIGHT

Karen's laid a simple trap. She lays the finishing touches to it. All we can see is a section of the rope that lies close to the wall.

She gets a call. She picks it up.

KAREN

Where's my daughter?

DEVLIN (OS)

Show us the money first.

KAREN

You are supposed to bring her to the roof.

DEVLIN

Don't make me waste the girl.

KAREN

Don't make me waste the money.

186 INT. FIRST FLOOR - NIGHT

Devlin and Drew have the girl with them.

DEVLIN

She's not with the cops.

DREW

How do you know?

DEVLIN

She'd have talked differently.
She's batting alone.

(Beat)

But there are cops around.

DEVLIN

We go to the roof, get the money,
use the woman and the girl as
hostages, take one of the patrol
cars and make the run.

They hear the noise of feet coming.

DEVLIN

Hide.

The two run towards the elevator section and hide
themselves behind a pillar.

Justin, Gary, and Randy come down the stairwell.

They see Liz and Harvey.

They run towards them.

Devlin and Drew make a break for it.

Randy spots them.

RANDY

Hey!

Justin and Harvey draw their guns, but Devlin who
carries Gwen in one hand and Drew, get into the
stairwell and make their way up.

Randy follows them.

We here gunshots.

JUSTIN

Randy!

But Randy is fine.

RANDY

It's OK.

GARY

(Clenching his
teeth)

I'll call for the ambulance.

JUSTIN

I'm going after Randy.

Justin runs to the stairwell.

187 INT. STAIRWELL, DEVLIN AND DREW - NIGHT

Devlin passes Gwen to Drew. He turns around and stops.
Listens.

There is the sound of footsteps. He fires a round.

188 INT. STAIRWELL - RANDY

He stops when he hears the gunshot. Then he cautiously climbs, keeping his pace, but sticking close to the hand rail.

Justin catches up.

189 EXT. BUILDING ROOF - NIGHT

Devlin and Drew come out to the roof. Drew locks the door behind them.

Devlin who was now carrying Gwen, puts her down. Looks around.

His phone rings. He answers the phone.

DEVLIN

Where's my money?

KAREN (OS)

I want both of you to step away from my daughter.

Devlin signals Drew.

KAREN (OS)

I see you both. Tell my daughter to walk away to the end where the antenna is.

Devlin motions the child to go. She begins walking. Afraid. Very afraid. Turning to look back at the men.

Devlin trains his gun on her.

DEVLIN

Keep your eye on the door. Shoot any cop who tries to come through it.

DREW

It's a metal door. They can't shoot through it. Don't worry. I'll give them a warning shot if they try opening it.

We here sirens on the ground. Far away sounds.

190 INT. BUILDING ROOF LEVEL - DOOR ACCESS - NIGHT

Randy and Justin have reached the door. Randy tries the

door. Shots are fired from the other side, which dent the metal door.

RANDY
Is there no other way?

JUSTIN
How the hell would I know?

His radio barks.

JUSTIN
Detective Justin here. The suspects are holed up in the roof. There's a woman and her child there.
(Pause as he listens)
Surround the building. Anything that they can use to climb down. We will wait here.

He puts back the radio. He and Randy take positions on both sides of the door.

EXT. BUILDING ROOF - NIGHT

Karen watches from the shadows as Gwen approaches her. Gwen doesn't see where Karen is.

Karen waits for the correct moment and then speaks into the phone.

KAREN
Look to your right. On the other side of the wall.

191 EXT. ABANDONED MORTUARY VAN ON HIGHWAY - NIGHT

Patrol cars and cops swarm the area. EMTs rush to and fro with stretchers. The first to come through is the mortuary van driver. He is alive.

192 EXT. BUILDING ROOF - KAREN'S LOCATION - NIGHT

Gwen hears her mom's voice. She turns with a face that is ready to explode in tears.

Karen puts a finger on her lips. She points towards the men.

She peers out of her hiding place. They are engaged.

She pulls Gwen in and holds her tight. She hugs and kisses her alternately.

Tears flow down both their faces.

It is a silent but very emotional reunion. Karen strokes her daughter's hair. She sees the still angry red marks left by the semi's barrel. She feels something in the back of Gwen's head. Karen lifts Gwen's hair and sees. An angry red bump.

Karen quietly mouths the word "Bastards".

193 EXT. ABANDONED MORTUARY VAN ON HIGHWAY - NIGHT

Another stretcher comes through. It is Harry.

He is dead.

A third stretcher comes. The lone patrol car cop. He too is dead.

194 EXT. BUILDING ROOF - DEVLIN AND DREW - NIGHT

Devlin turns and looks at the section where Karen has laid her trap.

DEVLIN

(Into phone)

I don't see anything.

NANCY (PHONE VOICE) (OS)

It's on the other side of the wall.

Devlin walks to the wall, his gun at the ready. He cautiously peers over the wall.

He sees the two bags, stuck to the side of the wall. They seem to be just out of reach.

He reaches down and tries to grab the school bag, which is closer. His fingers brush against it. It sways a little and a bundle of money slips out of the laptop bag's mouth, the zipper of which is attached by the rope to the school bag. If he pulls the school bag, it will unzip the laptop bag, which is hanging upside down, which in turn, will dump all the money out. The same goes if he tries to pull the laptop bag alone.

They have to be pulled up together.

Devlin turns and looks around. The little girl has disappeared. The metal access door to the roof is silent.

He beckons to Drew. Drew comes to him.

DREW

What?

He peers down on the other side of the wall.

DREW

It's looks to be a stretch but we can pull them.

DEVLIN

The bitch has rigged it in such a way that they should both be pulled up together.

Drew looks back down again.

DREW

OK.

DEVLIN

Keep your piece ready in case she appears. Or if the cops make an attempt on the door.

DREW

Sure.

He puts his gun on the wall to a side. Both of them bend down and claw at the bags. Devlin gets his fingers on the laptop bag. Drew also manages to grab a piece of the school bag.

195 INT. BUILDING ROOF ACCESS DOOR - NIGHT

Justin's radio squawks.

JUSTIN

Detective Justin.

He listens to the voice on the other end and walks away to a distance.

His features turn angry. Randy looks at him with concern.

Justin ends the conversation and comes over.

RANDY

What is it detective?

JUSTIN

The bastards killed a cop. And one of their own. The mortuary van driver and the assistants were found alive.

196 EXT. BUILDING ROOF - DEVLIN AND DREW - NIGHT

Their bodies are stretched to the extreme over the wall.

DEVLIN

Ready?

Drew nods his head.

DEVLIN

Pull.

They pull the bags. The material under the superglue gives way slowly.

The two men put in a bit more effort. They are almost overbalanced.

But the hidden section of the rope in front of the two men's feet stretches straighter from its original sag. As the men pull at the bags, it lifts closer to their shins.

DEVLIN

(Shouting)

PULL!

They both pull.

ON THE ROPE

As it suddenly becomes taut, tripping the two men.

ON THE TWO MEN

As they struggle, holding on to the bags, not letting go, yet flailing with their free arm.

Devlin topples first, his foot, further tripping Drew, who follows him over the edge.

ON KAREN AND GWEN

As Karen holds Gwen tightly close to her as the men scream on their way down...

197 INT. BUILDING ROOF ACCESS DOOR - NIGHT

The screams of the men continue to be heard as Justin and Randy stare incomprehensibly at each other.

RANDY

I think someone just fell.

(Beat)

Do we try and go in?

There's a sound of the door being unlatched from the other side.

Justin and Randy go on alert mode. Their guns pointed at the door.

The door opens.

Karen comes in front, shielding Gwen behind her.

Randy lowers his gun.

JUSTIN

What happened?

KAREN

Two of them fell. I don't know
where the other one is.

Justin glares at her for a long moment. He looks down
at Gwen. He lowers his gun.

JUSTIN

You pushed them?

KAREN

They fell on their own.

Justin looks at Randy for a second.

JUSTIN

Radio the boys downstairs and keep
an eye on her.

(Beat)

I don't think she'd be trouble
anymore. But don't relax a muscle.

RANDY

Sure detective.

Randy takes his microphone and begins to speak into it,
keeping an eye on Karen.

Justin turns to go but stops and turns back. He looks
at Karen.

JUSTIN

These two killed the third guy.

He turns back and steps onto the building's roof.

198 EXT. BUILDING ROOF - CONTINUOUS - NIGHT

Justin stands for a moment and looks around.

He goes towards it. He doesn't touch anything. Looks
over the edge.

The police are already there on the ground, surrounding
the two very dead men. Hundred dollar bills litter the
ground everywhere.

Justin sees the two patches from the schoolbag and the

laptop bag, still stuck to the wall with superglue.

He retreats from the wall.

199 INT. FIRST FLOOR - NIGHT

The place is swarming with a lot of people. Cops, medical personnel, forensic people, and a couple of journalists.

Karen and Gwen walk slowly, escorted by Randy.

Among the forest of people, Karen sees Liz. She is being placed on a stretcher with an IV bottle being held by one of the medics.

Liz's hair has been undone and she might look beautiful. Except for the swollen side of her face and the angry red bruise which covers most of that side.

Karen turns away and shield's Gwen from the sight.

Randy shows a couple of chairs in a corner. Karen sits with Gwen in a corner. Justin directs some of the operation in the background.

Randy stays close, vigilant.

GWEN

I'm hungry and tired mom. My head is hurting.

KAREN

I'll see if I can get you something.

She sees Justin walk up to her.

KAREN

My daughter is...

Justin hands her two bags and a soft drink bottle.

Karen takes them and gives one to Gwen. It has a burger and fries inside.

JUSTIN

Thought you guys would be hungry.

KAREN

Thank you.

JUSTIN

You pepper sprayed me. It still hurts like hell.

KAREN

I'm sorry.

But Justin is already gone.

Karen watched Gwen eat hungrily. Tears come again.

Justin comes back with another man. He is much older, in his fifties. He is Justin's partner RONALD. A big beefy man.

JUSTIN

This is detective Ronald Emerson.
He's my partner.

Karen nods her head in Ronald's direction.

JUSTIN

We'd like to clear up a few things
with you.

KAREN

OK.

The anger and the adrenaline has left her. She is afraid and shaking.

JUSTIN

Are you OK?

KAREN

What happens to her?

Karen nods in Gwen's direction.

JUSTIN

In a moment. Please tell us what
happened.

KAREN

I had an interview with Seeway
Infotech.

Karen's narrative continues without audio. At one point during the narration, Justin holds up a hand.

JUSTIN

Wait. According to what you said to
me before, the security guard and
the elevator technician dragged you
out of the elevator and locked you
up with your daughter in a closet.

(Beat)

In the tenth floor.

(Beat)

Right?

Karen blinks. She looks from Justin to Ronald and back.

That was not what happened.

KAREN

That was not what...

JUSTIN

You were locked in for a long time
and then you heard shots. You
shouted for help and then we came
by and let you out.

(His eyes bore into
her)

Isn't that right?

Karen looks back at him. He looks at Gwen and then back
at her.

It is a long pause. Then Karen looks down at Gwen. She
has slept off, leaning against her mom.

KAREN

Something like that.

Ronald speaks for the first time.

RONALD

You can't be vague Ms. McIntyre.
Either it happened that way or it
didn't.

KAREN

It did.

RONALD

It did what?

KAREN

I did just as detective Justin
said.

Justin takes out a couple of sheets of handwritten
paper stapled together. He extends it to Karen.

JUSTIN

I've written out your statement.
Read it and sign it. I'll be
around.

KAREN

Am I free to go then?

Justin looks at Ronald.

RONALD

Once you've signed it. Yes.

Justin and Ronald leave. Karen begins to read the
document.

In the background, Justin and Ronald talk to the two reporters.

Karen reads the paper and Justin's voice can be heard in the background.

JUSTIN (OS)

There were three perps. I can't give you any information on them at this point.

REPORTER #1 (OS)

So they stole the money loaded in the ATM?

JUSTIN (OS)

Yes. It was pre-planned.

REPORTER #2 (OS)

Someone told me that the woman sitting with the child over there was involved.

Karen freezes slightly.

JUSTIN (OS)

She was a bystander. They found her looking for her lost phone and locked her up in a workman's closet.

REPORTER #2 (OS)

Why did they come back?

JUSTIN (OS)

They left some of the money back here. They'd come to retrieve it.

REPORTER #1 (OS)

Can you tell us a little more?

JUSTIN (OS)

For some reason, they decided to use the child's schoolbag and the laptop bag to transport the money.

(Beat)

When they heard us, they fled, leaving behind a chunk of the money. Later they hijacked the mortuary van. When they realized that they'd left the money behind, they tried to come back and retrieve it. We had a shoot-out. They fled to the roof. When we went after them, they tried to jump.

(Beat)

I need to do a few things now. If you will excuse me...

200 EXT. NEW BUSINESS PLAZA PARKING LOT - NIGHT

Justin accompanies Karen who carries the sleeping Gwen.

JUSTIN

Are you sure you can drive back
home safely?

KAREN

Yes. Thanks.

They reach the car.

JUSTIN

I can have someone come with you.
You know, a police escort or
something.

Karen hesitates.

KAREN

No. I'm good.

(Beat)

Thank you for what you did.

Justin looks down at his shoes.

JUSTIN

They killed a cop. They almost
killed another one.

KAREN

The one called Liz?

Justin nods, eyes still on the ground. He looks up. It
maybe that the effect of the pepper spray still lingers
or he is tearing up.

JUSTIN

(Quietly)

She's Sam's mom.

KAREN

Oh!

JUSTIN

We're engaged.

Karen is silent.

JUSTIN (CONT'D)

But it's not about that. Most of us
on the force, have children. And
everyone felt that you are a hero.
They feel that you...

He breaks off.

JUSTIN (CONT'D)

You better go. Get some sleep.

KAREN

Thanks Detective.

JUSTIN

My name's Justin.

He hands her his card.

JUSTIN (CONT'D)

If there's anything I can do for you, let me know.

Karen smiles. She takes out the car keys from her pockets and opens the car.

KAREN

Sure. Maybe you could recommend a job for me in the force.

Justin laughs. He checks in, sees the child seat in the back. He holds the door open.

KAREN

(Rueful)

I don't think I got the job that I interviewed for today. And there're tons of bills for me to pay.

She sighs.

JUSTIN

Maybe you could just pick up one of the stacks of bills lying around.

Karen smiles as she places Gwen in the child seat and fastens her belt.

KAREN

(Smiling)

I could do that!

Karen starts the car.

201 INT. APARTMENT PARKING LOT - NIGHT

Karen drives into her slot and switches off her engine. She gets out of the car.

Her head is yanked back and slammed into the car.

It is her ex-husband Paul. He's intoxicated.

PAUL

Where did you go bitch?

KAREN

Paul no...

PAUL

Sleeping around some more?

JUSTIN (OS)

Let her go.

Paul turns around. Confused. Justin shines a light on Paul's face. Paul sees the gun and lets Karen go.

PAUL

Who's the uniform? Your boyfriend eh?

JUSTIN

Turn around with your hands up in the air, and kneel down on the floor.

PAUL

What the fuck are you doing..?

Justin fires a shot.

Paul gets down on his knees with alacrity. Justin goes forward and handcuffs him.

JUSTIN

You are under arrest for assaulting a cop with pepper spray. You have the right to remain silent.

PAUL

But... But I...

JUSTIN

Shut up.

(Beat)

Anything you say will be used against you in a court of law. You have the right to an attorney. If you cannot afford one, one will be court appointed for you.

(Beat)

Now fucking get up.

(Re: Karen)

He's going to go away for a long time. Give me the pepper spray can.

Karen silently hands him the pepper spray can. Justin reaches into his pocket and gives her Gwen's drawing of the family. It is a disturbing child's rendering of the morning's incident with the father trying to batter the door down.

By the time Karen looks up, Justin is gone with his

prisoner. Karen wipes her tears. She opens the back door and unbuckles Gwen and lifts her up.

202 INT. KAREN'S APARTMENT LIVING ROOM - NIGHT

Karen comes in carrying the sleeping Gwen.

She feels something in her pant pocket. Takes it out. It's her phone. She throws it on the couch.

ON THE PHONE'S SCREEN

It shows an email from linda@seewayit.com

FADE OUT.

THE END