

**CAPTAIN BOULEVARD**

By

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FADE IN:

EXT. CUL-DE-SAC - DAY

A wide and empty residential street somewhere in a big city. Smoke ENGULFS the screen, followed immediately by a thunderous JOLT. We can make out the sounds of crashing objects, as well as individuals, groaning and struggling in what sounds like a brawl. We see flames everywhere. Out of the fire emerges a woman, KELLY SICKLES (29), covered in blood. She looks possessed and demonic. She is sending objects around her large and small flying about, merely by the power of her mind. One of these objects is a man, Danny, who goes by CAPTAIN (34). He is pleading with her, desperately attempting to save his life.

CAPTAIN

Kelly, no! You don't have to do this.

Before he is able to finish his plea, she TOSSES him forward at least twenty feet on the empty street. Captain HITS the ground hard and lets out a painful groan.

CAPTAIN (CONT'D)

I never meant to hurt you...

Kelly reacts to Captain's plea with rage and indignation. Using her mind, she DISMANTLES A PARKED VEHICLE on the side of the road and HURLS at him the parts, starting with the doors. Captain stretches one arm forward, while leaning against the ground with the other, and REPELS the objects.

CAPTAIN (CONT'D)

Think of how many lives you could save...

Captain looks down on his bruised and beaten body, riddled with scars and burns. His long sleeve shirt is torn everywhere. Its collar is loose and disheveled.

CAPTAIN (CONT'D)

(to himself)

You're certainly more powerful  
than me...

Unfazed by her failed attempts, Kelly continues her assault, this time toppling a UTILITY POLE, causing the power lines to come down directly on Captain, striking and electrocuting him. But he seems unnaturally unharmed. He removes the wires from himself and moves the giant wooden pole out of his way. He manages to get up from the ground and dust himself off, but still seems to be in pain, as can be seen by him holding his elbow with a look of agony on his face. But he seems more concerned with the wellbeing of Kelly than his own predicament.

CAPTAIN (CONT'D)

Kelly, I have to --

Before he could finish, Kelly lets out an extremely loud and terrifying SCREAM. The sound can only be described as that of an animal before slaughter. Simultaneously, as if as a reaction to her scream, the cloud over her gathers and LIGHTNING FLASHES, followed by a ROARING THUNDER. Everything around her is in chaotic disarray. The wind has picked up speed. Captain looks at her with a feeling of imminent danger.

CAPTAIN (CONT'D)

(yells)

I have to go now, Kelly.

Captain suddenly turns his back toward Kelly and with tremendous force LEAPS into the air, taking flight with astonishing speed. Kelly can only look at him and follow him with her eyes. She seems quite lonely and sad.

INT. PARENTS' HOUSE - LIVING ROOM COUCH - DAY

We hear TV in the background, most likely the news. PAN ACROSS the hand of an elderly man, AUSTIN PETERS, pointing a remote control at the television.

We MOVE PAST him and emerges the face of a somewhat elderly woman, CATHERINE. She is holding a cellphone against her ear and waiting for a receiver to answer her call.

EXT. SOMEWHERE IN THE SKY - DAY

We see Captain FLYING through the air. Below him is a great metropolis that is bustling with life. The sky is clear and makes for a pleasant flight. Suddenly, a RINGTONE.

INT. PARENTS' HOUSE - LIVING ROOM COUCH - CONTINUOUS

While still holding the phone, Catherine momentarily turns to Austin, somewhat annoyed.

CATHERINE

Would you turn the TV down,  
please?

AUSTIN (O.S.)

Who are you calling...?

CATHERINE

Danny.

EXT. SOMEWHERE IN THE SKY - CONTINUOUS

While still in flight, Captain pulls a cell phone out of his pocket and holds it against his ear.

CAPTAIN

Hello?

CATHERINE'S VOICE

Hello, Danny.

CAPTAIN

Hi, mom.

INT. PARENTS' HOUSE - LIVING ROOM COUCH - CONTINUOUS

There is a look of excitement on Catherine's face.

CATHERINE

How are you Danny? It's been a while since we've seen you. Let's see, when was that? Last Halloween?

CAPTAIN'S VOICE

Yeah. I've been busy, mom.

EXT. SOMEWHERE IN THE SKY - CONTINUOUS

While speaking on the phone, Captain is preoccupied with spitting out something disgusting that flew into his mouth. He seems hardly interested in the conversation and is not paying much attention.

CATHERINE'S VOICE

What are you doing now?

CAPTAIN

I'm flying, mom...

CATHERINE'S VOICE

(scoffs)

Oh, you're flying.

INT. PARENTS' HOUSE - KITCHEN - CONTINUOUS

Catherine wanders around the kitchen while engaged in the phone conversation. The TV can still be heard in the background, but at a lower volume.

The CLINKING and CLATTERING of kitchenware can be heard as Catherine rummages through the kitchen cabinets. Finally, she pulls out a frying pan.

CATHERINE

Listen, Danny. Your dad is quite ill and you and I both know there is nothing that makes him feel better than for you to be here.

CAPTAIN'S VOICE

How's he doing?

The SIZZLING noise of frozen fish fillet being thrown into boiling oil. Catherine carefully stirs the fish using a spatula, flipping it periodically. Smoke gradually envelopes the kitchen.

CATHERINE

His cough has gotten worse. He complains of migraines a lot, chest pain... I don't know. I'm scared for him.

EXT. CITY SIDEWALK - CONTINUOUS

No longer flying but still on the phone, Captain is now among the city crowd which he had hovered over just moments ago. While listening to his mom, his eyes wander about the boutiques and small shops lining the block.

CATHERINE'S VOICE

Don't be late for dinner.

CAPTAIN

Okay, mom. I'll try.

CATHERINE'S VOICE

I love you, Danny.

CAPTAIN

I love you too, mom. Tell dad I said hi.

CATHERINE'S VOICE

I will. He can't wait to see you...

CAPTAIN

I'll see him tonight...

Captain looks at his cellphone for a brief moment and places it back into his pocket. He approaches a shop and we CLOSE IN ON its name, "COSPLAY".

Captain pauses in front of the store to glance at the items in display through the shop window. There are a variety of EXOTIC COSTUMES and ACCESSORIES.

INT. COSTUME STORE - CONTINUOUS

A BRIGHT LIGHT illuminates the unusually dim room as Captain opens the door and enters. The store is filled with aisles upon aisles of costumes, mostly superhero outfits. In the center of the store are a collection of masks of various horrifying creatures, as well as wigs and props. Captain walks around the aisles with keen interest until something grabs his attention. It is a DARK COLORED SAMURAI COSTUME. Captain feels the costume with his hand as if to validate its authenticity. He turns his head to the corner of the store and sees a GLASS CASE displaying SAMURAI SWORDS.

INT. SAME - MOMENTS LATER

A sword is being drawn elegantly from its case. It is a KATANA, a traditional Japanese sword. Firmly gripping its handle is the hand of Captain. He raises the sword upward and twists it around with fascination.

INT. COSTUME STORE - FITTING ROOM - MOMENTS LATER

Captain stands in front of a fitting room mirror, fully dressed in the dark colored samurai costume, with a sword tucked under his belt. He examines himself in the mirror from different angles and likes what he sees.

EXT. CITY SIDEWALK - MOMENTS LATER

With his samurai costume and sword, Captain STROLLS along the sidewalk of the city street. Drivers and pedestrians alike all look at him in bemusement, but Captain hardly seems to care.

CUT TO:

INT. WHITE VAN - DAY

The CHAOTIC PREPARATION OF TWO BANK ROBBERS getting ready for a robbery. They are dressed in tactical gear, complete with vests and gloves. A ROBBER IN THE PASSENGER SEAT turns to a SECOND ROBBER situated in the back of the van, waiting for something.

ROBBER IN THE PASSENGER SEAT

Everything is in the bag.

The ZIPPER of a large DUFFEL BAG opens. From inside of it the second robber pulls out several weapons, TWO HANDGUNS and TWO ASSAULT RIFLES. The second robber tucks one of the handguns under his waistband while handing another handgun and a rifle to the robber in the passenger seat. Both of the robbers put on SKI MASKS.

EXT. BACK ALLEY - CONTINUOUS

The white van is parked adjacent to the backside of a building, a bank. There is no one in sight. The van shakes slightly back and forth to the side due to the commotion inside. Suddenly, both the slide door and front passenger door open and out come the two robbers, both carrying firearms and one also carrying a duffel bag.

EXT. CITY SIDEWALK - CONTINUOUS

While stopped in front of a crosswalk, Captain notices something suspicious in the far corner across the street. He looks closer and realizes it is two masked gunmen walking toward the front entrance of a building.

INT. BANK LOBBY - CONTINUOUS

Bright light coming from the wide glass doors and fluorescent light from the ceiling illuminate the entire building. Several people are standing at the front desks, while others are seated on fancy furniture located in the middle of the building. The employees of the bank are going about their daily routine of handling customers' requests.



Suddenly, one of the front doors opens and two of the robbers calmly walk into the building with their guns drawn. Hardly anybody seems to have noticed their presence until one of them begins to SHOUT-

ROBBER IN THE PASSENGER SEAT

Don't do anything stupid!

The robber in the passenger seat signals for the second robber to round up hostages.

People inside of the bank are now in complete panic. Those who are standing in front of desks immediately duck for cover under the desks, while those sitting on chairs and sofas scramble to hide themselves behind the furniture. With one hand holding the duffel bag and the other a rifle, the robber in the passenger seat quickly moves toward the BANK TELLER that is closest to the entrance. The terrified young male employee stands frozen in fear. The robber in the passenger seat tosses the bag onto the counter and points the rifle at him. Meanwhile, the second robber has rounded up virtually everyone in the building into a corner, where they are huddled together in fear for their lives.

EXT. BANK ENTRANCE - CONTINUOUS

Captain cautiously inches closer to the entrance of the bank, slowly peeking inside through the glass door. He can make out the figure of one of the bank robbers standing in front of the teller with a rifle pointed at him.

INT. BANK FRONT DESK - CONTINUOUS

The duffel bag has been barely filled with bundles of hundred-dollar bills.

The robber in the passenger seat looks at the money inside of the bag with disappointment and looks back at the teller.

ROBBER IN THE PASSENGER SEAT

That's it?

BANK TELLER

(nervous)

That's all we have.

The robber in the passenger seat gives the teller a long distrustful gaze before turning his attention to his partner. He zips the duffel bag closed and signals for the second robber to come, indicating that it is time to leave.

INT. WHITE VAN - CONTINUOUS

Inside of the driver's seat of the van is the GATEWAY DRIVER. We can't see his face, but we see he is impatiently checking his watch and anxiously looking into the rear-view mirror.

EXT. BACK ALLEY - CONTINUOUS

Captain LURKS toward the white van, almost crouching, in an attempt to avoid detection. Through the van's window he sees the hand of an individual constantly adjusting the rear-view mirror. He takes out his cellphone and takes a picture of the license plate. Unbeknownst to Captain, the two masked robbers are standing behind him, bemused. It doesn't take long for him to realize their presence and he slowly turns toward them while tucking his phone under his samurai robe. There is a long awkward silence while the two parties examine one another. Then, without further delay, the two robbers RUSH PAST Captain and get into the white van. Captain has had barely any time to react before the white van BACKS OUT of the alley and PEELS OUT, leaving only smoke behind.

INT. SUBURBAN HOME - DINING ROOM - DAY

PATRICK STEWART (42), his wife AMANDA (37), and their son JIMMY (11), are seated together at a dining table about to enjoy their afternoon meal.

All three are preoccupied with preparing their meals for consumption. Patrick is the first to eat. Jimmy is still looking at the food, hesitant to take a bite.

PATRICK

Eat. That's how you'll get big and strong, like me.

Amanda looks at Jimmy with some concern.

AMANDA

What's wrong Jimmy, you don't like the food?

Jimmy unenthusiastically puts the food in his mouth, a spoonful of vegetable broth. He reacts indifferently to its taste. He eventually begins eating at a regular pace.

PATRICK

(to Amanda)

Honey, did you read Mr. O'connell's email?

AMANDA

...Jimmy's teacher?

PATRICK

Yeah... He's concerned about Jimmy.

Patrick looks at Jimmy, as to make it obvious this conversation is about him.

PATRICK (CONT'D)

He's been getting lower grades. Maybe we need to do more work...

Patrick has finished his meal, while Amanda and Jimmy continue eating.

PATRICK (CONT'D)

I don't have work today, so I've decided to take Jimmy to the library, so we can work on some homework.

Jimmy looks at his father with discontentment.

JIMMY

Why can't I do my homework here?

PATRICK

Too many distractions.

Patrick's phone VIBRATES on the table. He pretends as if it's not there, but both Jimmy and Amanda are staring at him, expecting him to answer it. He excuses himself from the table and retreats with the phone.

EXT. SUBURBAN HOME - PATIO - CONTINUOUS

He dials a number on his phone and speaks in a hushed voice, sounding slightly irritated.

PATRICK

You know you shouldn't be calling  
me at this hour.

He puts his hand on his waist and erects his posture.

PATRICK (CONT'D)

I'm busy. I'm with my family.

He nods his head repeatedly in annoyance.

PATRICK (CONT'D)

I know that...

Amanda comes out to the patio with a suspicious look on her face.

AMANDA

Who are you talking to?

Patrick briefly removes the phone from his ear and covers the speaker with his hand, as to muffle the voice on the other end.

PATRICK

It's -- from work...

AMANDA

Why can't you talk at the table?

PATRICK

It's bad etiquette.

AMANDA

Patrick, you can't keep acting like this.

PATRICK

Acting like what?

AMANDA

Clearly, you're hiding something from me.

PATRICK

What am I hiding from you? I'm not hiding anything from you, honey. You're just being paranoid.

AMANDA

No, I'm not paranoid. I have every right to be suspicious.

PATRICK

Amanda, please! That's not very attractive, you know.

AMANDA

What's not attractive?

PATRICK

What you're doing. Jealousy, envy, whatever you want to call it.

AMANDA

So now this is about me and my attractiveness?

PATRICK

What else could it be about? I married you because I'm attracted to you. I think you are an attractive woman.

AMANDA

I don't believe you. You have some nerve...

Amanda walks back into the house and SLAMS the sliding door shut behind her. Patrick looks on in dismay.

EXT. APARTMENT - DAY

Captain exhaustedly makes his way toward the door of an apartment building. The apartment number on the door is 302. As he is unlocking the door, he hears a voice greet him. It is his neighbor BRUCE SCHIFFER (39). A slender man whose welcoming smile betrays his yellow smoker's teeth.

BRUCE

Captain!

Captain waves his hand at his neighbor.

CAPTAIN

Hey, Bruce.

BRUCE

How about a beer?

CAPTAIN

I'm tired...

BRUCE (O.S.)

Okay. Well, talk to you later.

INT. APARTMENT - LIVING ROOM - CONTINUOUS

Captain makes his way into his small living room and turns the light on. Not too far from the light switch there is a standing desk, on which there is a FRAMED PHOTOGRAPH.

THE PHOTO IS OF A SLIGHTLY YOUNGER KELLY AND CAPTAIN INTIMATELY EMBRACING EACH OTHER. Captain removes his sword from his waist and places it on the desk. He walks past the desk and sits down on the only sofa in the room. He opens a book in which there is a bookmark and just as he begins reading-

A LOUD KNOCK on the door. He gets up from his couch to answer it. It is his LANDLADY, an overweight middle-aged woman.

LANDLADY

Daniel?

CAPTAIN

Please, call me Captain.

The landlady looks at him, slightly annoyed.

LANDLADY

Captain... this is for you.

The landlady hands him an envelope.

CAPTAIN

What's this?

LANDLADY

It's an eviction notice. It's telling you to either pay or leave the property.

CAPTAIN

But, I paid last week.

LANDLADY

Yeah, you did. Only one problem...

CAPTAIN

What's that?

LANDLADY

That was last month's rent.

Captain tries to act surprised.

LANDLADY (CONT'D)

You have a habit of not paying on time, or not paying at all. I can't tolerate it... You need to start paying or find somewhere else to live. This is your final warning. I need the money by the end of this week. Understand?

CAPTAIN

Okay...

The landlady leaves with a frustrated look on her face.

INT. SUBURBAN HOME - DINING ROOM - DAY

Amanda summons Jimmy from his room. A plate is left on the table with some left-over food.

AMANDA

(yells)

Jimmy! Did you finish your meal?

Jimmy appears at the dining area.

JIMMY

Yeah.

AMANDA

What do you do after you finish eating?

JIMMY

Wash my plate...

Jimmy picks up his plate and goes to the kitchen sink. Amanda turns and notices Patrick gleefully standing in front of her with a small gift box in hand, which he gives her.

PATRICK

This is for my beautiful wife.



AMANDA

What's this?

PATRICK

Open it.

Amanda unwraps the gift box and sees a small case. She opens the case and finds a DIAMOND NECKLACE.

AMANDA

Oh my god, Patrick...

PATRICK

Do you like it?

AMANDA

I love it.

PATRICK

Now will you stop being mad at me?

AMANDA

Where did you get this?

PATRICK

I bought it online. Twenty grand.

Amanda pulls out the necklace from the case and looks at it in awe.

AMANDA

You didn't have to...

PATRICK

It's worth every penny.

Amanda tries the necklace.

AMANDA

How does it look?

PATRICK

It looks beautiful.

Amanda puts the necklace back into its case. She and Patrick hug, followed by a quick kiss.

PATRICK (CONT'D)

I love you.

AMANDA

I love you, too.

INT. BASEMENT - DAY

A BOY (15) looks at a COMPUTER MONITOR with a picture of a PROFESSIONAL CAMCORDER on an auction site. His BROTHER (18) is sitting next to him.

BROTHER

How much did you pay for that?

The boy points to the price on the screen: "\$900".

BOY

Look. You can't see the price?  
Nine hundred dollars.

BROTHER

That's really expensive.

BOY

No... That's a good deal. You know  
how much this camera is worth?

BROTHER

How much?

BOY

Two thousand dollars!

BROTHER

Why do you need a camera anyway?

BOY

I'm going to make a movie.

BROTHER

Why don't you use your phone? It can shoot video, you know. Good quality video.

BOY

No. I need a real camera.

BROTHER

Okay, Mr. Spielberg. If you were smart you would use the money on something else. For example, a microphone. You just want to buy this camera because it looks fancy.

BOY

Whatever... That's your opinion. You're not a filmmaker.

BROTHER

(snickers)

And you are?

BROTHER (CONT'D)

What if it's a scam?

BOY

No, it's legit.

BROTHER

How do you know?

BOY

Because I've bought from this website before.

BROTHER

When is it supposed to arrive?

BOY

Today...

The doorbell rings.

BOY (CONT'D)

I think that might be it.

The boy excitedly opens the door and sees a PACKAGE placed on the porch.

EXT. FRONT PORCH - CONTINUOUS

The boy picks up the package and brings it into the house.

INT. BASEMENT - CONTINUOUS

The boy opens the package and sees that it's filled with STYROFOAM. He RIFLES through the box and discovers a LARGE PIECE OF ROCK. He THROWS the box on the floor in rage.

BROTHER

I told you...

The boy PUNCHES the air in anger and frustration.

BROTHER (CONT'D)

Calm down... Who sold it to you?

BOY

I don't know.

BROTHER

Check for his name.

The boy goes to the computer and checks for the seller's name.

BOY

Captain.

BROTHER

What's his address?

BOY

I don't see it. There's no address.

BROTHER

There has to be an address. Check  
his profile.

The boy clicks on the seller's profile and an address  
appears. His brother leans into the screen and reads the  
address out loud.

BROTHER

(reads)

"Seven two one Magnolia Boulevard,  
Apartment 302." Okay, we're gonna  
go to his house and ask for our  
money back.

BOY

Shouldn't we just call the police?

BROTHER

They won't do anything. He'll just  
say we're lying... If we confront  
him ourselves, he has nowhere to  
hide. We'll kick his ass if we  
need to.

BOY

Okay. I'm up for it.

BROTHER

Get your stuff.

The boy and his brother grab a BASEBALL BAT and a BRASS  
KNUCKLE and exit the house.

EXT. DRIVEWAY - CONTINUOUS

The boy and his brother get into a car, with the brother  
driving. They back out of the driveway.

EXT. APARTMENT - MOMENTS LATER

The boy and his brother arrive at Captain's apartment. They  
park their car in front of the house and knock on the door.  
Captain opens the door.

BROTHER

You are Captain?

CAPTAIN

Yes, can I help you?

BROTHER

Yeah... My little brother here  
bought a camera from you. You sent  
him a rock.

Captain holds back laughter.

CAPTAIN

I'm sorry, I don't know what  
you're talking about.

BROTHER

You know what I'm talking about.  
We want our money back.

CAPTAIN

Guys, I think you have the wrong  
person.

BROTHER

No, we know it's you. You're a  
crook.

CAPTAIN

I'm not a crook.

BROTHER

Yes, you are! We're not leaving  
empty handed.

CAPTAIN

Are you threatening me?

BROTHER

Yeah, I'm threatening you, punk.  
I'll kick your ass if you don't  
give my brother his money back.

CAPTAIN

Sorry, I don't fight with little  
kids. Please, get lost.

Captain attempts to close the door, but the brother holds  
it open.

BROTHER

You're going to regret messing  
with me.

Captain forces the door shut.

INT. APARTMENT - MOMENTS LATER

Captain is on the couch reading when he hears a knock on  
the door. He goes to answer it.

EXT. APARTMENT - CONTINUOUS

As soon as he opens the door, the boy and his brother DRAG  
Captain out of his apartment and begin assaulting him.

The boy beats him with a bat while his brother beats him  
with a brass knuckle. A CAR ALARM goes off during the  
struggle. After hearing the commotion, Bruce comes running  
from his apartment dressed in a TUXEDO.

BRUCE

Whoa! Whoa! Whoa!

Bruce breaks up the fight and the boy and his brother  
disperse, hastily driving away. Captain is left with a  
bloody nose.

CAPTAIN

Thanks for saving my life.

BRUCE

What the hell happened?

CAPTAIN

I was being robbed.

BRUCE

They do it in broad daylight now?

Captain brushes dirt and grass off his shirt.

CAPTAIN

We should grab a bite.

Bruce looks at his watch.

BRUCE

Work. We'll catch up later.

CAPTAIN

Sounds good...

BRUCE

(walking away)

See you later, my friend.

CAPTAIN

Later.

Bruce enters his car parked nearby. Captain watches him as he drives away.

INT. SUBURBAN HOME - LIVING ROOM - DAY

Patrick is on a LAPTOP engaged in a video chat with Jimmy's TEACHER. He periodically takes a bite from an apple.

PATRICK

Mr. O'connell, thanks for taking  
your time to speak with me. I  
really appreciate it.

TEACHER

Not a problem. I'm here to help.

PATRICK

So, we got your email about  
Jimmy...

TEACHER

Good. What are your thoughts?



PATRICK

We had a little discussion. So, what do you think needs to be improved?

TEACHER

Well, recently I've noticed Jimmy is really struggling in class, especially when it comes to bringing his homework on time. I noticed that he's barely paying attention in class.

PATRICK

Video games. That's all he cares about.

TEACHER

His mind always seems to wander off to a different place. He sometimes falls asleep. I don't know if he's not getting enough sleep.

PATRICK

He stays up all night playing games or watching movies. I tell him he needs to go to sleep early so he can wake up and be ready for school. He never listens.

TEACHER

That's a problem we have with many students. It's not just him. But Jimmy seems especially withdrawn. He has very little interest. He rarely participates in discussions.

PATRICK

How is he socially?

TEACHER

I worry for him. I worry he might fall in with the wrong crowd. As you know, there are some bad influences in school, as with everywhere.

PATRICK

Is he doing things he's not supposed to?

TEACHER

As far as I know he's not been in any serious trouble. He's been in detention once, but that was a while ago.

PATRICK

What was that about?

TEACHER

He was involved in a little altercation with another student. Nothing major.

PATRICK

How are his grades?

TEACHER

That's one area I believe needs to improve. If Jimmy is going to succeed in high school, he definitely needs to make more progress. I believe in Jimmy. Once he sets his mind, he always accomplishes.

PATRICK

I think we might need more of a hands-on approach.

(MORE)

PATRICK (CONT'D)

Now the homework... that's something I think we can definitely work on. What subjects is he having trouble with the most?

TEACHER

I would say things like science and math. He definitely struggles in those areas. I noticed he tends to excel in sports, as well as art.

PATRICK

In other words, he doesn't like the boring stuff. He likes the fun and exciting stuff.

Patrick and the teacher both laugh.

TEACHER

Exactly.

PATRICK

It's been great speaking with you Mr. O'connell. I will keep Jimmy posted and I'm sure we will see some results. Talk to you soon.

TEACHER

You too.

Jimmy's teacher disappears from the screen.

CLOSE-UP. LAPTOP SCREEN

Just before Patrick closes the laptop, a TEXT BOX appears on the bottom corner of the screen with a message under the name "Clara", which reads: "hey", followed by HEART SYMBOLS.

INT. SUBURBAN HOME - LIVING ROOM - CONTINUOUS

After looking to see no one is around, Patrick pulls out his cell phone from his pocket and dials a number.

PATRICK

(into phone)

Hey, Clara.

INT. CLARA'S BEDROOM - CONTINUOUS

A young scantily dressed woman sits on her bed twirling her long curly hair and chewing bubble gum while speaking on the phone. Next to her is an open laptop.

CLARA

Hey.

PATRICK'S VOICE

How's it going?

CLARA

Not bad. You?

PATRICK'S VOICE

Not bad.

INT. SUBURBAN HOME - LIVING ROOM - CONTINUOUS

PATRICK (CONT'D)

Listen, I'm sorry about earlier.

For being angry. My wife --

Clara interrupts him.

CLARA'S VOICE

It's okay. I understand.

PATRICK

That's very kind of you.

INT. CLARA'S BEDROOM - CONTINUOUS

CLARA

So, what are your plans today?

PATRICK'S VOICE

Today I'm a little busy.

INT. SUBURBAN HOME - LIVING ROOM - CONTINUOUS

PATRICK (CONT'D)

I'm taking my son to the library.  
I don't know how long it's going  
to be. What do you have in mind?

CLARA'S VOICE

I was thinking we should meet.

PATRICK

We should definitely meet. When do  
you think would be a good time?

INT. CLARA'S BEDROOM - CONTINUOUS

CLARA

I don't know. Whenever you can.

PATRICK'S VOICE

Why don't you get in touch with me  
in a little while. In a few hours.  
I should be free by then.

CLARA

Okay.

INT. SUBURBAN HOME - LIVING ROOM - CONTINUOUS

PATRICK

Or I'll just give you a call.  
Whichever works best for you.

Patrick makes smooching noises.

PATRICK (CONT'D)

Love you.

CLARA'S VOICE

(giggles)

I love you, too.

Patrick hangs up the phone.

EXT. SUBURBAN HOME - DRIVEWAY - LATER

Patrick and Jimmy head toward an SUV parked in the driveway of their upper middle class house, while Amanda stands by the door to bid them farewell. Jimmy is carrying a BACKPACK.

PATRICK

One day, you're going to thank me for this.

JIMMY

Thank you for what?

PATRICK

That you didn't turn out like one of those bozos you see out in the streets.

INT. SUV - CONTINUOUS

The SUV's doors are slammed shut with Patrick and Jimmy inside. Both fasten their seat belts and Patrick turns the car on.

EXT. SUBURBAN HOME - DRIVEWAY - CONTINUOUS

The SUV slowly pulls out of the driveway and gets on the road, driving off-camera.

EXT. PUBLIC PARK - DAY

Sitting on a bench of a public park are TWO YOUNG LOVERS, hugging and kissing. Their lips are locked when suddenly one of them notices something strange. They are LEVITATING. They LOOK DOWN and notice that their bench has been LIFTED OFF THE GROUND at least twenty feet and is SUSPENDED IN THE AIR. Terrified and mystified, they look straight ahead and see a disgruntled Kelly STANDING IN THE DISTANCE. Before they can muster a response, their bench comes CRASHING DOWN TO THE GROUND.

CUT TO:

INT. ICE CREAM PARLOR - DAY

A COUPLE is sitting together sharing ICE CREAM from a bowl. They are full of smiles and happily in love. The man is about to take a bite when the ice cream bowl is LIFTED OFF THE TABLE and FLUNG INTO HIS FACE. His lover LOOKS AT HIM horrified. She TURNS and sees Kelly STANDING OUTSIDE, terrifyingly close to the window. The woman lets out a SCREAM, almost falling off her chair. The man also turns and sees Kelly. He notices CRACKS RAPIDLY FORMING in the window glass. The man and the woman are both in disbelief when the glass SHATTERS and BROKEN PIECES ARE PROPELLED toward them. The woman and man both SCREAM.

CUT TO:

INT. CAR - DAY

A YOUNG WOMAN and MAN are passionately making out in the back seat of a car. An ominous shadow PASSES by the car window and the woman notices, but the man is unperturbed.

The woman relents and goes back to making out. We CLOSE ON the IGNITION SWITCH and the KEY is still in there. The key TURNS toward "on". Now finally disturbed, the man turns to see what's happening. The woman, also confused, looks around the car. Then, out of nowhere, Kelly's horrifying face APPEARS through the windshield. The man and woman SCREAM. The man attempts to open his door but it's locked. The AUTOMATIC TRANSMISSION MOVES FROM "P" TO "D" and the GAS PEDAL MOVES INWARD toward the floor. The car begins to ACCELERATE. The man and woman frantically attempt to exit the vehicle, trying all doors, but to no avail.

EXT. CITY WATERFRONT - CONTINUOUS

The car VEERS OFF COURSE from a secluded PARKING LOT and heads toward the OCEAN.

EXT. LIBRARY - DAY

Patrick and Jimmy walk toward the entrance of a large and busy library.

INT. LIBRARY - CONTINUOUS

The spacious library is surrounded by aisles of bookshelves which are all stacked with books. In the middle of the library there are rows of computers, as well as desks and chairs. Large windows bring light into the room.

Patrick and Jimmy find an empty desk and grab chairs to sit on. Jimmy unzips his backpack and pulls out several notebooks.

PATRICK

So, what are you having the most difficulty with?

JIMMY

Math...

Patrick skims through the notebooks.

PATRICK

What about the essay you were supposed to write?

JIMMY

I already turned it in.

PATRICK

And? How did you do?

JIMMY

I haven't been graded yet.

Jimmy pulls out several sheets of typewritten papers from his backpack and lays them on the desk.

JIMMY

This is my math homework.



Patrick pulls the papers closer to himself in order to examine their content.

PATRICK

(reads)

"Factor each of the expressions  
below: Three x plus three, eight x  
plus four, x plus two plus b x  
plus two b..."

CUT TO:

EXT. LIBRARY - DAY

Wearing a LONG-SLEEVE BLUE SHIRT, Captain makes his way to the entrance of a library with a book in hand, the same library which Patrick and Jimmy had entered.

INT. LIBRARY - CONTINUOUS

Captain approaches a large bin with a deposit which reads: "BOOK RETURNS". He inserts the book into the bin.

CUT TO:

INT. LIBRARY DESK - CONTINUOUS

Jimmy is intently listening to his father's lecture.

PATRICK

In order to simplify you have to  
get rid of the parentheses... So,  
you multiply three to x and to  
four.

Patrick instructs Jimmy as he writes in his notebook.

PATRICK (CONT'D)

So now you have three times x plus  
three times four. What's the  
answer?

Patrick pauses to give Jimmy time to work out the problem.

JIMMY

Three x plus twelve.

PATRICK

Great.

Captain appears a few feet from where Patrick and Jimmy are sitting. Patrick watches him with apprehension as he sits in front of a computer and begins TYPING ON A KEYBOARD.

Patrick refocuses his attention on Jimmy.

PATRICK (CONT'D)

(reads)

"A rectangle has a length given by two x minus one, where x is a variable."

As Captain types, he overhears the conversation between Patrick and Jimmy.

PATRICK (CONT'D)

(reads)

"The width of the rectangle is equal to three units. Find the value of x if the area of the rectangle is equal to twenty seven."

Patrick looks over the math problem somewhat confused.

PATRICK (CONT'D)

So, ...first you have to multiply twenty seven by three...

Patrick thinks twice about his explanation.

PATRICK (CONT'D)

No... that can't be right.

Jimmy looks at Patrick with anticipation when Captain INTERRUPTS-

CAPTAIN (O.S.)

Width times length.

Patrick and Jimmy both TURN to look at Captain.

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

Width times length equals twenty seven.

Patrick reconsiders the math problem with Captain's suggestion in mind.

PATRICK

So, three times two x minus one equals twenty seven.

CAPTAIN (O.S.)

That's right.

Jimmy writes in his notebook as he mutters the solution.

JIMMY

(writes)

Three times two x minus...

PATRICK

(to Jimmy)

Now multiply everything in the parentheses by three...

JIMMY

(writes)

Six x minus three equals twenty seven...

PATRICK

Now add three to both sides...

JIMMY

(writes)

Six x equals thirty.

PATRICK

Yup. Now, in order to simplify you  
divide both sides by six.

JIMMY

(writes)

X equals five.

PATRICK

Wonderful.

Patrick turns to Captain with a look of gratitude.

PATRICK

(to Captain)

Thanks for the input.

CAPTAIN

You're welcome.

PATRICK

(sarcastic)

I guess I'm not smarter than a  
sixth grader.

Captain chuckles.

CAPTAIN

According to studies, seventy five  
percent of all information that  
enters our brain is completely  
lost after six days.

PATRICK

You don't say. Could you imagine  
after thirty years?

Captain chuckles. Patrick reaches over for a handshake.

PATRICK

Patrick.

Captain shakes Patrick's hand.

CAPTAIN

Captain.

Patrick looks at Captain bewildered.

PATRICK

Captain?

CAPTAIN

Yeah...

Patrick momentarily redirects his attention to Jimmy, then back to Captain.

PATRICK

Any children?

CAPTAIN

I don't.

PATRICK

(jokes)

Yeah, it can be a hassle. I only have one and he's a handful.

Mostly unaffected by the conversation between Patrick and Captain, Jimmy continues working on his homework.

PATRICK (CONT'D)

You're not missing out. Prioritize yourself. That's what matters. Everything else will come.

Brief silence.

PATRICK (CONT'D)

I'm blessed to have a wonderful wife, kid and a great career. I don't take any of it for granted...

CAPTAIN

What do you do?

PATRICK

I'm a business consultant. And  
you?

Captain pauses for a second, as if he's trying to come up  
with a reply.

CAPTAIN

A stockbroker.

PATRICK

A stockbroker! I figure you do  
most of your work online.

CAPTAIN

Mostly.

PATRICK

I don't like online. I prefer the  
physical stuff. My work involves a  
lot of interaction. You know, the  
real world.

CAPTAIN

Yeah, well, there's a place for  
everything.

PATRICK

(blurts)

I was scammed once online. Big  
time.

CAPTAIN

Yeah? What happened?

Captain resumes typing and pressing a mouse button while  
listening to Patrick's story.

PATRICK (O.S.)

This guy, he had the picture and  
everything. It looked real. It was  
real.

(MORE)

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

So I made the purchase and --  
nothing. Didn't receive my item. I  
waited a week, no item. Two weeks,  
no item. Two months -- absolutely  
nothing. I went back to the  
website and sure enough -- he's  
gone.

Captain's interest in Patrick's story heightens.

CAPTAIN

What were you trying to buy?

PATRICK (O.S.)

A very expensive watch. Breitling.  
Metallica blue dial with gold  
sub-dials. Polished solid 18k rose  
gold bezel. Rose gold crown.

CLOSE ON the wrist of Captain's hand that is holding the  
computer mouse. It is the WATCH being described by Patrick.  
Captain stops clicking and attempts to cover the watch with  
his sleeve without drawing any attention to himself, but  
the watch is still VISIBLE. He suspects Patrick has seen  
the watch and becomes uncomfortable. Patrick, more than  
anything else, is noticing Captain's behavior. He finally  
GAZES at Captain's wrist and SEES the watch. Captain  
excuses himself.

CAPTAIN

I have to go.

As Captain abruptly walks away from the computer, Patrick  
notices the SHOES he is wearing.

PATRICK

(mutters)

And Garavani shoes..!

INT. PARENTS' HOUSE - LIVING ROOM - DAY

We hear Austin's loud, dry and persistent cough. He is sitting on a recliner sofa with his legs resting on the lifted footrest. His wife Catherine approaches him with a cup in hand. She hands him the cup and he takes a sip. It seems to have an immediate positive effect. In the background we can hear the broadcasting of a local news program by a FEMALE ANCHOR.

FEMALE ANCHOR (O.S.)

Police are searching for a suspect involved in multiple homicides this morning in Ashfield, where it is believed couples were randomly attacked and left for dead. Ron Salvatore is live on the scene.

Catherine focuses her attention on the news program. Showing on a large television screen is a live coverage of a MALE REPORTER standing in front of the shattered window glass of an ice cream parlor. The place has been barricaded by police tape.

MALE REPORTER

That's right, Barbara. Just behind me is where two of the victims, a man and a woman, both in their 30's, were viciously attacked by an unknown assailant as they sat inside of this parlor. As you can see from this shattered glass this was indeed a very violent assault on this couple. Both were rushed to the hospital where they were pronounced dead.

Catherine is sitting next to Austin in a non-reclined portion of the sofa, fully immersed in the news program.



MALE REPORTER (CONT'D)

It is important to note, Barbara,  
that this was not the only crime  
scene, as there are at least two  
others believed to have been  
committed by the same perpetrator.

Austin begins coughing again. Catherine grabs a cup from a  
coffee table and hands it to him. He takes a sip and hands  
the cup back to her, which she places back on the table.

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

All incidents in this case  
involved a young couple either in  
their 20's or 30's, simply  
enjoying each other's company. The  
investigation is still ongoing and  
police have yet to identify a  
suspect or any possible motive.  
They are asking viewers for any  
information which might lead to an  
arrest and solve this terrible  
crime. Ron Salvatore, WGG news.

INT. HOTEL LOBBY/ FRONT DESK - DAY

A number of mostly elderly people are lined up in front of  
a luxurious mahogany wood front desk. Some are carrying  
luggage with them, others are busy on their phones or  
chatting with one another. Standing behind the desk is  
Bruce, wearing a tuxedo and busily typing information into  
a computer. He hands a man in front of him a receipt and a  
key. The man leaves and the next person in line approaches  
the desk, an ELDERLY LADY.

BRUCE

Good afternoon ma'am.

ELDERLY LADY

(smiles)

Hello.

BRUCE

How may I be of help to you today?

ELDERLY LADY

I would like to check in.

BRUCE

Last name, please.

ELDERLY LADY

Kendrick.

BRUCE

(types)

You're here with us for three days?

ELDERLY LADY

That's correct.

BRUCE

Credit card and ID, please.

The elderly lady pulls cards out of her purse and hands it to Bruce. After processing the credit card and verifying her ID, he hands them back to her, along with a receipt and a key.

BRUCE

It's going to be on the third floor, on the right hand side.

He points in a direction.

BRUCE (CONT'D)

The elevator is just around the corner on your right.

On her way from the desk, Bruce notices the elderly lady struggling with her heavy luggage. He briefly leaves his desk in order to help.

ELDERLY LADY

How exhausting!

Bruce grabs the elderly lady's luggage and leads her to the elevator. Meanwhile, the NEXT WOMAN IN LINE is waiting impatiently. Bruce and the elderly lady reach the elevator door, where he puts the luggage down. He presses the "up" button and directs one of his co-workers to further assist the elderly lady.

ELDERLY LADY

You're far too kind.

BRUCE

No problem, ma'am.

The elevator door opens and the elderly lady walks in, assisted by Bruce's co-worker, who is carrying her luggage. Bruce returns to his desk where he encounters the next woman in line waiting for him, seething with anger.

NEXT WOMAN IN LINE

Jesus Christ. I've been standing here all day.

Bruce shrugs off the woman's remark and continues to process her information. He hastily hands her a receipt and a key.

BRUCE

Here you go ma'am. It will be --

The woman interrupts him before he could finish.

NEXT WOMAN IN LINE

I know where it is.

The woman snatches the key from his hand and storms off.

INT. HOTEL OFFICE - DAY

An overweight man sits in a small office room listening to someone speak on the phone. He is DESMOND GOINES (57), the manager of the hotel. The wall behind him is filled with bulletins containing policies, to-do lists and various guidelines.

After he's done listening, he leaves his office and heads to the reception area of the hotel.

INT. HOTEL FRONT DESK - CONTINUOUS

Bruce is helping customers when Desmond arrives and pulls him aside. Desmond instructs a female employee to temporarily take Bruce's place. The beautiful female employee is ASHLEY DOUGHERTY (30). Desmond proceeds to speak with Bruce.

DESMOND

Look, Bruce, we were going to have this discussion sooner or later. This wasn't the first complaint.

Bruce looks at his boss with indifference.

BRUCE

I'm doing all I can, Dez.

DESMOND

Well, you're not doing enough. Remember Bruce, I'm the one who brought you under my wings and vouched for you. You know damn well Mikey wouldn't accept anyone with a rap sheet. Don't screw this up, Bruce.

As Desmond is speaking, Bruce is fixated on Ashley, who is standing a few feet away working the register. Desmond catches wind of Bruce's distraction.

DESMOND (CONT'D)

Are you listening?

Bruce calmly returns his attention to Desmond and smiles.

BRUCE

I'm sorry, Dez. I'll do better next time.

DESMOND

You better.

Desmond gives Bruce a long glare before leaving. Bruce returns to the front desk where he finds Ashley busy with customers. He attempts to strike up a conversation, but she is reluctant.

BRUCE

(flirty)

Hey, Ashley...

Ashley looks embarrassed and uncomfortable as she turns to look at Bruce.

ASHLEY

What?

BRUCE

Nothing.

Ashley hands a key to a customer and the next person in line approaches. It is a middle-aged WEALTHY BUSINESSMAN. Ashley processes his information and proceeds to check him in. Meanwhile, Bruce gazes at her with admiration.

BRUCE

Dinner. On the house. What do you say?

Bruce cracks an optimistic smile, but Ashley is unimpressed.

ASHLEY

You never grow up, do you? Anyway, you're too old for me. Sorry, Bruce.

Ashley gives the wealthy businessman a key with a smile. She brushes past Bruce and walks away from the front desk. The wealthy businessman looks at Bruce with pity.

BRUCE

She'll come back.

WEALTHY BUSINESSMAN

Maybe next time.

BRUCE

If only I was rich...

The wealthy businessman lets out a loud and boisterous laughter.

WEALTHY BUSINESSMAN

You're damn right.

The wealthy businessman leaves toward the elevator and the next person in line steps forward.

INT. POLICE STATION - DAY

A 911 DISPATCHER sits at a command center surrounded by large computer screens, some showing surveillance footage, others various maps and incident logs, as she engages in a conversation with a caller.

911 DISPATCHER

911, what's your emergency?

INT. LIBRARY - BATHROOM - CONTINUOUS

Patrick speaks into a cell phone in a quiet voice. He is standing inside of a men's bathroom stall.

PATRICK

Hello. I want to report a theft.

911 DISPATCHER'S VOICE

Please tell me where you are, sir,  
and exactly what happened.

PATRICK

I'm in Arlington library. You need  
to come here now and arrest this  
guy.

INT. POLICE STATION - CONTINUOUS

The 911 dispatcher seems bored and irritated.

911 DISPATCHER

Sir, we don't arrest people based on hearsay. Do you have any evidence that this person stole from you? When did this theft occur?

INT. LIBRARY - BATHROOM - CONTINUOUS

PATRICK

Yes, I have plenty of evidence. It happened a while ago, but I know it's him. Trust me.

911 DISPATCHER'S VOICE

Well, I hate to inform you, sir, but this is a non-emergency. Your life is not in immediate danger. My advice to you is to file a report on our website, Ashfield.gov. If your report is approved, law enforcement will review your complaint and take the appropriate action. Okay?

Patrick is left feeling deflated. He slowly hangs up the phone without saying another word.

INT. BRIEFING ROOM - DAY

A SHERIFF stands behind a lectern and many microphones. Behind him are a number of police officers standing shoulder to shoulder listening to him speak, along with an audience of several reporters and journalists. Cameras are flashing and video is being recorded.

SHERIFF

Good afternoon. Thanks for coming out to the Ashfield police department.

(MORE)

## SHERIFF (CONT'D)

We want to give you an update on a case involving multiple homicides earlier today. We're very early in this investigation. Approximately at eight p.m. this morning, two individuals, one male one female, ages twenty and nineteen respectively, were found severely injured with blunt force trauma at Rosewood park. They were taken to Trinity Regional Medical Center where they were pronounced dead. Approximately at eight forty five p.m., two individuals, a male and a female, aged thirty three and thirty, were found deceased at Scoops ice cream parlor with multiple wounds from glass shrapnel. Around ten thirty p.m., a vehicle was recovered submerged underwater at Emerald beach. Two deceased occupants were found inside, a male and a female, twenty five and twenty one years old. This is an ongoing investigation and I will ask anyone for information involving these incidents. I want to ask the public to remain vigilant and report any concerns to the police. I will not be taking any questions at this time. Thank you for your patience. We will give you more updates as soon as we can. Thank you.



INT. LIBRARY REFERENCE DESK - DAY

Captain approaches the front desk of the library and begins casually chatting with the librarian, EDUARDO MADERA (33).

CAPTAIN

How is the work here?

EDUARDO

Boring. If I had a choice I would work somewhere else.

CAPTAIN

I'm okay with boring... Where do I apply?

Eduardo reaches under his desk and pulls out a piece of paper and a pen.

EDUARDO

Fill this out.

Captain takes the paper and pen.

CAPTAIN

Thanks.

Captain retreats to a corner to fill out the application. Just as he begins to write, he notices police officers entering the library. He starts to panic and attempts to hide his face.

The police officers closely observe every area of the library and soon lay their eyes on Captain. His demeanor is awkward and conspicuous. Captain heads to the bookshelf aisles and disappears from the police officers' view. The police officers grow increasingly suspicious of Captain and begin to steadily follow him.

INT. LIBRARY REFERENCE DESK - MOMENTS LATER

Patrick approaches Eduardo.

PATRICK

Hi. Did you, by any chance, happen  
to see a guy in a blue shirt,  
about this tall?

Patrick lifts his hand slightly above his height.

EDUARDO

(points)

I think he just walked that way.

PATRICK

Thank you. I appreciate your help.

Patrick hurriedly heads toward the direction which Eduardo pointed.

INT. LIBRARY DESK - DAY

Jimmy is seated at a desk working on his homework when something catches his attention out of the corner of his eye. Through the window he sees Kelly outside ROAMING THE STREET, violently TOSSING PEOPLE AND OBJECTS out of her way.

INT. LIBRARY - BOOKSHELF AISLES - DAY

Captain is pretending to be searching for a book in one of the aisles when he sees a SERGEANT approaching him. Captain quickly walks over to another aisle before the sergeant could reach him. The sergeant realizes Captain is in a different aisle and goes after him. Captain promptly moves to another aisle. Frustrated, the sergeant attempts to outmaneuver Captain by bypassing an aisle, but Captain is back at the original aisle. As he continues his chase, the exasperated sergeant BUMPS INTO PATRICK. Patrick is delighted to have run into the officer.

PATRICK

You're here!

SERGEANT  
(baffled)  
Sorry?

PATRICK  
I'm the one who called.

SERGEANT  
I don't know what you're talking  
about.

Patrick is taken aback.

PATRICK  
You're not here for the theft?

SERGEANT  
No...

Patrick pauses to reassess the situation.

PATRICK  
What are you here for?

The officer ignores Patrick's inquiry.

SERGEANT  
There have been some killings in  
this area. Do you know anything  
about that?

Patrick is startled by the revelation. He slowly shakes his  
head.

PATRICK  
No. I don't...

SERGEANT  
Well, If you hear anything, let me  
know.

PATRICK  
Absolutely.

The sergeant prepares to leave, but turns back like he forgot something.

SERGEANT

Anything I can help you with?

Patrick is relieved to be hearing this question.

PATRICK

Yes, as a matter of fact.

The sergeant gives Patrick his attention.

PATRICK (CONT'D)

There is someone here, in this library, who I believe has stolen a lot of money from me.

The sergeant pulls out a small notepad and a pen from his pocket and begins to scribble.

SERGEANT

Could you describe this individual?

PATRICK

Yes. About five ten, six feet at most. In his early or mid thirties. Wearing a blue shirt.

The sergeant suddenly looks up at Patrick.

EXT. HOTEL DRIVEWAY - DAY

The exterior of a large and luxurious hotel building. We see on the driveway the constant arrivals and departures of taxis, limousines and other luxury vehicles shuttling customers to and from the hotel, accommodated by valets and bellmen attending to guests. The hotel has a sign which reads "STARLIGHT".

Kelly WALKS INTO FRAME, toward the direction of the hotel.

INT. HOTEL FRONT DESK - CONTINUOUS

In the middle of his work, Bruce is confronted by a startling discovery laying on the desk. It is a CREDIT CARD. He taps a coworker to take his place at the register and quickly runs off to the elevator.

INT. HOTEL CORRIDOR - CONTINUOUS

With the credit card in hand, Bruce walks along the long corridor searching for a specific room. He finally finds it and knocks on the door, but there is no response. He knocks again while speaking through the door.

BRUCE

Room service!

He gets no reply. He hesitates to open the unlocked door, but proceeds. He is shocked by what he sees. It is Ashley and the wealthy businessman in bed together.

Both Ashley and the wealthy businessman realize they are being watched and quickly gather themselves. Bruce shows the credit card to the wealthy businessman.

BRUCE

I believe this is yours.

The wealthy businessman is surprised as he puts his shirt back on.

WEALTHY BUSINESSMAN

Oh! Where is my mind?

Now fully dressed, the wealthy businessman walks to retrieve his card. He stands in front of Bruce while adjusting his tie.

WEALTHY BUSINESSMAN (CONT'D)

Thanks, man.

The wealthy businessman takes the credit card from Bruce and puts it in his pocket. Bruce forces a smile while disdainfully looking at Ashley in the background.

BRUCE

You're welcome.

The wealthy businessman notices Bruce's seething anger.

WEALTHY BUSINESSMAN

Sorry about that.

Bruce reassures the wealthy businessman.

BRUCE

Don't worry about it.

Ashley, distraught, looks at Bruce with resentment.

BRUCE (CONT'D)

(to Ashley)

I guess you found someone your  
age.

Ashley has a look of remorse in her eyes.

ASHLEY

Please don't tell Desmond.

Bruce looks at her with indifference and leaves.

EXT. HOTEL BACK ENTRANCE - MOMENTS LATER

In the quiet and desolate back side of the hotel building, Bruce contemplates while taking drags from a cigarette. Not too far from him, he notices a woman sitting on a curb CRYING. It is Kelly. He walks over and sits next to her while she continues to cry. He looks at her with pity and places his hand on her shoulder.

BRUCE

It's okay...

Kelly barely notices Bruce's presence and continues to sob.

BRUCE (CONT'D)

I'm Bruce.

Bruce anticipates a response but doesn't get it. Kelly wipes her tears and glances at Bruce. She gets up and walks away.

INT. LIBRARY DESK - DAY

Patrick stands over Jimmy as he does his homework. He waits until Jimmy notices him before speaking.

PATRICK

I'm calling your mom to come pick you up.

Jimmy looks at Patrick confused.

PATRICK (CONT'D)

I have some business to take care of. Alright?

Jimmy nods and goes back to his work.

EXT. LIBRARY ENTRANCE - MOMENTS LATER

Patrick stands outside by the entrance door of the library while talking on a cell phone.

PATRICK

Do you remember the scam, hon?

Patrick repeatedly nods his head.

PATRICK

Yeah. Yeah.

Patrick listens with a smirk.

PATRICK

You won't believe who I just ran into.

Patrick confirms triumphantly.

PATRICK

Yep.

As he listens, Patrick becomes increasingly irritated.

PATRICK

No, I can't let him get away.

Patrick furiously refuses a suggestion.

PATRICK

What do you mean forget about it?

No. Either I get my money back or

I put him in jail.

Patrick calms down and continues the conversation.

PATRICK

Yes, he's here. That's why I'm

calling. You need to come pick him

up.

INT. LIBRARY - DAY

Police officers are gathered in the middle of the library having a discussion. Their hand gestures suggest they are strategizing. A number of additional police officers enter the building.

INT. LIBRARY - BOOKSHELF AISLE - CONTINUOUS

Captain is desperately attempting to find a place to hide. He considers fitting himself inside one of the shelves, but he's too big. He CLIMBS the bookshelf using the shelves as a ladder and LAYS FLAT on the top surface. A police officer shortly arrives at the same aisle and closely inspects the area. He sees no one. He moves to the next aisle to continue his search.

INT. LIBRARY - CONTINUOUS

Police officers are scattered throughout the library searching for their suspect. They check every nook and cranny but come up empty.



INT. LIBRARY REFERENCE DESK - CONTINUOUS

Eduardo is observing the activities of the police officers with great interest until a gum chewing LIEUTENANT approaches him.

LIEUTENANT

I see you have a camera.

Both the lieutenant and Eduardo briefly look up at a SECURITY CAMERA mounted on the corner of the ceiling. Eduardo nods at the officer.

LIEUTENANT (CONT'D)

I would like for you to do me a favor. Check the footage and see if there is a guy wearing a blue shirt.

The lieutenant looks to the side as he arrogantly chews his gum. He looks back at Eduardo.

LIEUTENANT (CONT'D)

We have strong reason to believe our suspect is in this building.

Eduardo gathers his thoughts.

EDUARDO

One second.

Eduardo retires to the far corner of the reception desk where there is a COMPUTER MONITOR hiding behind a panel.

CLOSE-UP. COMPUTER SCREEN/ EDUARDO'S FACE

On the screen is SURVEILLANCE FOOTAGE. He begins to sift through the footage and sees an earlier footage of Captain evading a sergeant in the bookshelf aisles.

INT. LIBRARY REFERENCE DESK - CONTINUOUS

The lieutenant smacks his gum as he restlessly anticipates a result.

LIEUTENANT

Well?

CLOSE-UP. COMPUTER SCREEN/ EDUARDO'S FACE

Eduardo FAST FORWARDS the footage and sees Captain climbing on top of a bookshelf and laying on the surface.

EDUARDO

Hold on. I'm looking...

LIEUTENANT (O.S.)

(offhand)

That's right. Do something useful with your life.

Eduardo is incensed by the lieutenant's comment but maintains his composure. He secretly changes the surveillance footage to a previous date.

EDUARDO

There is no one matching the description.

INT. LIBRARY REFERENCE DESK - CONTINUOUS

Eduardo invites the lieutenant to come and look. The officer walks around and behind the reference desk. Eduardo shows him various outdated surveillance footage. The baffled lieutenant gazes at the exit door of the library.

LIEUTENANT

(mutters)

Son of a bitch...

EXT. HOTEL ENTRANCE - DAY

Ashley and the wealthy businessman stand by the hotel entrance while they bid each other farewell.

A taxi is waiting for the wealthy businessman and a bellman stores his luggage in the trunk. The wealthy businessman gently holds Ashley's hand.

## WEALTHY BUSINESSMAN

Call me.

The wealthy businessman kisses Ashley on the cheek. He turns to the taxi and prepares to leave. Suddenly, he LOOKS UP with alarm. A heavy STEEL FRAME CANOPY comes CRASHING DOWN directly where he and Ashley are standing. Chaos erupts. People are SCREAMING and CAR ALARMS are BLARING. There is WRECKAGE and DEBRIS everywhere. Bruce RUSHES to the scene where he finds people attempting to lift the fallen canopy off the victims. Startled, he turns his head and catches a glimpse of Kelly standing far away. Before he could make sense of the situation, she DISAPPEARS.

INT. SEDAN - DAY

Amanda contemplatively strokes her hair while driving to the library. She is distracted when out of nowhere an ambulance RUSHES past her in the opposite direction with sirens blaring.

INT. LIBRARY REFERENCE DESK - DAY

Patrick approaches Eduardo with some apprehension.

PATRICK

Did you see him again?

EDUARDO

(annoyed, sarcastic)

Yeah. He went out the backdoor.

Patrick gets the hint.

PATRICK

What's gotten into you?

Eduardo looks at Patrick with contempt. Patrick in return gives Eduardo a strange look.

INT. LIBRARY - BOOKSHELF AISLE - DAY

Captain climbs down the bookshelf and inches toward the end of the aisle to take a peek. To his dismay he sees Eduardo standing in front of him.

EDUARDO

Are you a murderer?

Captain laughs off the question.

CAPTAIN

Of course not...

Eduardo second-guesses Captain.

EDUARDO

Then why are the police on your tail?

Captain hesitates, but comes clean.

CAPTAIN

I scammed some rich guy.

Eduardo is reassured.

EDUARDO

You're welcome.

CAPTAIN

For what?

EDUARDO

If it wasn't for me, you'd be in the back of a patrol car right now.

CAPTAIN

(confused)

What do you mean?

With his thumb, Eduardo points to the ceiling in the far back while still looking at Captain.

Captain lifts his head and sees a security camera. He puts two and two together and smiles at Eduardo.

CAPTAIN

You're terrific.

INT. LIBRARY - NEXT AISLE - CONTINUOUS

Patrick is EAVESDROPPING on Captain's and Eduardo's conversation through a bookshelf with a GRIN on his face.

EXT. HOTEL DRIVEWAY - DAY

Police officers carry two stretchers with bodies wrapped in black body bags and put them inside a coroner's van. Paramedics, firefighters and police officers surround the area. Ambulances, a fire truck and a forklift are parked nearby. Investigators are talking to various witnesses of the incident, one of them is Bruce.

BRUCE

I heard a loud thud and that's  
when I came running out and saw  
those poor people crushed to  
death. One of them was my  
coworker...

Bruce looks down in sadness.

BRUCE (CONT'D)

It's been a while since there was  
any work done on this building.  
There are cracks everywhere,  
leaks, corrosion. This was  
inevitable.

Bruce stares at the investigator with a strong conviction.

INT. HOTEL OFFICE - CONTINUOUS

With his arms crossed and seated at his desk, Desmond speaks with an INVESTIGATOR seated in front of him.

DESMOND

We have no structural problems. We had inspectors come in just the other day. No problem.

The investigator jots down notes in a notepad.

DESMOND (CONT'D)

I can assure you we will do our best to mitigate this disaster and keep our customers as safe as possible.

EXT. LIBRARY PARKING - DAY

Amanda parks her car and quickly walks to the Library entrance.

INT. LIBRARY - CONTINUOUS

Amanda enters the library with her keys still in hand. She immediately picks Jimmy out from the crowd and approaches him. He is happy to see her.

AMANDA

Come on, let's go.

Amanda looks around the Library.

AMANDA (CONT'D)

Where's your dad?

Jimmy shrugs as he packs his backpack. Amanda turns her head and out of nowhere Patrick appears next to her. She looks at him with frustration.

AMANDA

What is the matter with you?

Patrick is bewildered.

PATRICK

He's here.

AMANDA

Who's here?

PATRICK

The scammer.

AMANDA

So why don't you confront him?

Patrick is at a loss for words.

AMANDA (CONT'D)

Okay. I'll leave you to it.

Amanda leaves the library with Jimmy. Immersed in his thoughts, Patrick is hardly aware of their departure.

INT. LIBRARY - DAY

Eduardo looks over his shoulder, making sure there are no onlookers and whisks Captain away to a remote corner of the library.

EDUARDO

I'm gonna let you in on a little secret.

Captain waits eagerly for the revelation.

EDUARDO (CONT'D)

I do break-ins.

Captain is somewhat astonished by the news. Eduardo holds up his employee badge.

EDUARDO (CONT'D)

This is only a cover.

Eduardo anticipates a response, but Captain remains mute.

EDUARDO (CONT'D)

We can work together.

Before Captain can answer, police officers walk into the library. Alarmed, Captain and Eduardo look for a hideout.

Eduardo leads Captain to a WALL-MOUNTED BOOKSHELF. He removes a book from the shelf and a DOOR LOCK is revealed.

He pulls out a key from his pocket and opens the lock. He SWINGS the door open, leading to a small HIDDEN ROOM.

INT. LIBRARY - HIDDEN ROOM - CONTINUOUS

Captain follows Eduardo into the dim room without any windows and Eduardo switches on a flickering light.

The room is in disrepair and there are spider webs everywhere. Scattered throughout the room are small TABLES and CHAIRS. On top of the tables are disused CRAYONS, PAINT, PAINT BRUSHES, COLORING PENCILS, and various other ART SUPPLIES.

EDUARDO

What do you think?

CAPTAIN

What is this place?

EDUARDO

This used to be the art room.

Eduardo grabs a coloring book from a table and dusts it off. He hands it to Captain.

EDUARDO (CONT'D)

Keep yourself busy.

Eduardo walks out of the room and locks the door behind him.

INT. LIBRARY REFERENCE DESK - CONTINUOUS

Eduardo sees Patrick waiting for him. He is slightly anxious but continues walking. Patrick immediately goes on the offensive.

PATRICK

You're in big trouble.



Eduardo does his best to maintain his composure as he walks behind the reference desk. He gives Patrick a blank stare.

PATRICK (CONT'D)

I know what you're up to.

Eduardo is perplexed, but gives Patrick his attention. He is somewhat concerned.

PATRICK (CONT'D)

If you don't want to lose your job  
and possibly your freedom, you  
will do as I say.

Patrick gives Eduardo a long vindictive glare.

PATRICK (CONT'D)

I want information.

EDUARDO

What information?

PATRICK

Not "what", but "whose"  
information.

EDUARDO

Whose information?

PATRICK

Captain's information.

Eduardo is startled and distressed.

EDUARDO

What kind of information?

PATRICK

I want his address. His email.  
Passwords. Phone number. And I  
want his real name.

Eduardo gives Patrick's ultimatum a long consideration.

EXT. KELLY'S HOUSE - DAY

A dilapidated two story colonial house stands in the middle of a secluded neighborhood.

Overgrown grass and weeds in the front yard add to the eerie atmosphere. A tired and lonesome Kelly walks to the front entrance of the house. Her clothes are torn and dirty.

INT. KELLY'S HOUSE - LIVING ROOM - CONTINUOUS

A woman waits inside the house as the door opens. It is Kelly's mother AGNES (52), an unpleasant and spiteful lady. She watches Kelly walk into the house and ERUPTS into a fit of rage.

AGNES

Where the hell have you been?

Kelly glances at her mother with contempt and quickly looks away.

AGNES (CONT'D)

Look at me. I'm talking to you,  
young lady. What have you been  
doing all day?

Distraught, Kelly RUNS upstairs to her room. Agnes continues to scold her as she leaves.

AGNES (CONT'D)

(yells)

You've been out chasing men? Give  
me a break. No man will ever love  
you, Kelly. Do you hear me?

INT. SEDAN - DAY

Jimmy is seated in the passenger seat while Amanda drives. There is a long silence as the two are lost in their thoughts. Jimmy looks out the window at the cars driving by and the street scenery. He remembers something and turns to his mother.

JIMMY

I saw a strange lady earlier.

Amanda snaps out of her daydream.

AMANDA

What strange lady?

JIMMY

She was using telekinesis.

Amanda laughs dismissively.

AMANDA

You've been watching too many  
superhero movies, haven't you?

Amanda playfully caresses Jimmy's hair.

INT. PARENTS' HOUSE - BEDROOM - DAY

The sound of Austin's persistent cough. He is lying in bed with Catherine standing by his side. He has a wet cloth on his forehead and a thermometer in his mouth. Catherine gently pulls out the thermometer from his mouth and reads the temperature.

CATHERINE

It looks like you have a fever...

Austin continues to cough.

CATHERINE (CONT'D)

You might need to go to the  
hospital.

Austin barely manages to speak. His voice is faint.

AUSTIN

No. I'm too weak.

CATHERINE

How about a house call?

AUSTIN

I'm fine.

INT. HOTEL RESTAURANT - DAY

Bruce is sitting with his head rested on a table. He is dejected and out of it. Desmond spots him from afar and walks toward him.

DESMOND

How come you're not working?

Bruce lifts his head and slowly sits upright. He stretches his arms as if just waking up from sleep.

BRUCE

I'm on my break.

DESMOND

I'm sorry about what happened. You know, Ashley.

Bruce brushes off the condolence.

BRUCE

I hardly knew her. I don't know why I feel sad.

DESMOND

You had feelings for her. It was obvious.

Bruce lets out a heavy sigh.

BRUCE

Maybe that's the reason...

Desmond looks at his watch.

DESMOND

Now, get back to work.

Desmond smiles at Bruce and leaves for his office. Bruce reluctantly gets up from his chair and goes to the reception area.

EXT. LIBRARY - DAY

Police vehicles are parked all around the library and police officers surround the building. A police officer guides hordes of people out of the library. Eduardo and Patrick stand side by side watching the police officers' work unfold.

EDUARDO

They have no clue.

Intrigued, Patrick turns to Eduardo.

PATRICK

About what?

EDUARDO

The secret room.

INT. LIBRARY - CONTINUOUS

Police officers survey the quiet and empty library. They check each aisle row by row. They check under desks and seats.

INT. LIBRARY - HIDDEN ROOM - CONTINUOUS

Captain is standing with his ear pressed against the door. He can hear muffled voices and footsteps. He suddenly hears a loud THUMP nearby and quickly backs away from the door.

INT. LIBRARY - CONTINUOUS

The lieutenant PICKS UP a fallen book and places it back on a shelf. He STARES at the wall-mounted bookshelf for a long time and leaves.

EXT. LIBRARY ENTRANCE - CONTINUOUS

Eduardo tries to enter the library but is blocked by the sergeant.

EDUARDO

I work here.

SERGEANT

You can't go in until we're done.

Disappointed, Eduardo walks back to where Patrick is standing.

EDUARDO

I'm going to sneak in.

Patrick looks at Eduardo in bemusement.

EDUARDO (CONT'D)

You see that red car over there?

Eduardo points to a red car parked several meters away.

PATRICK

What about it?

EDUARDO

That's mine.

PATRICK

(conniving)

What are you up to?

EDUARDO

If you touch it the alarm will go off.

PATRICK

You want me to set off the alarm?

Patrick pauses to make sense of the ploy. He soon comes to a realization and casually makes his way to the car. Police officers standing by the library entrance are busy chatting when, all of a sudden, a CAR ALARM GOES OFF. The startled police officers, including the sergeant, turn their attention to where the sound is coming from and head in that direction. Spotting his opportunity, Eduardo quickly SLIPS into the library.

INT. LIBRARY - CONTINUOUS

Eduardo HIDES behind a desk to avoid detection by the police officers who are inside the library, among whom is the lieutenant. He sees the men's restroom in close proximity and RUSHES inside.

INT. LIBRARY - HIDDEN ROOM - CONTINUOUS

Captain paces back and forth. He is distressed and agitated. He leans against a countertop and as he lifts his head he notices his reflection in the dark screen of a small ANALOG TV. He looks at his reflection and contemplates.

INT. SUBURBAN HOME - DAY

Amanda and Jimmy enter their home and put down their belongings. Jimmy leaves his backpack on the couch and heads to his room. Amanda picks it up and follows him to his room.

INT. SUBURBAN HOME - JIMMY'S ROOM DOOR - CONTINUOUS

Amanda waits for Jimmy by the door with his backpack in hand. He is playing a video game.

AMANDA

I believe this is yours.

Jimmy begrudgingly gets up and grabs his backpack.

JIMMY

Thanks.

He TOSSES the backpack on his bed and resumes playing the video game. Amanda lingers by the door thinking about something.

AMANDA

So, what's your teacher worried about?

Jimmy shrugs while preoccupied with the video game. Amanda leaves for the living room.

INT. SUBURBAN HOME - LIVING ROOM - CONTINUOUS

We see a closed laptop on a work desk. Amanda curiously sits at the desk and flips open the laptop.

CLOSE-UP. LAPTOP SCREEN

We see a TEXT BOX with the message "hey sexy" under the name "Clara" pop up. It is a LIVE CHAT. Amanda scrolls up and discovers a long conversation between Clara and Patrick, under the name "Pat". She sees the words "my beautiful" "my little sex kitten" "how about 2nite?" "i'm all alone" "i can't stop thinking about u", followed by HEARTS and EMOJIS.

CLOSE-UP. AMANDA'S FACE

Amanda looks on in disbelief and abhorrence.

INT. HOTEL OFFICE - DAY

Desmond calls Bruce's phone.

DESMOND

(into phone)

Bruce, I need you for a second.

Bruce arrives shortly after.

BRUCE

(sarcastic)

Am I being fired?

Desmond chuckles, but quickly turns serious. He adjusts the stack of documents on his desk so they perfectly align.

DESMOND

Do you know anyone who can fill in  
for Ashley?

Bruce thinks for a moment.



BRUCE

My neighbor is looking for work.

DESMOND

Who's your neighbor?

BRUCE

His name is Captain.

Desmond gives Bruce a long blank stare.

DESMOND

Well, tell Captain we're hiring.

INT. PARENTS' HOUSE - BEDROOM - DAY

Austin's heavy cough slowly subsides and ultimately comes to a halt. He gets up from his bed and sits upright.

He is delighted by a SMELL coming in his direction. He manages to stand up and slowly walks out of the bedroom.

INT. PARENTS' HOUSE - KITCHEN - CONTINUOUS

The CHIRPING and SIZZLING sound of cooking and SMOKE fills the kitchen. Standing by the stove is Catherine as she STIRS the food. She turns and notices Austin.

AUSTIN

I was drawn by the smell.

Catherine smiles lightheartedly.

CATHERINE

I'm glad you're getting better.

Austin hugs Catherine from behind and kisses her on the cheek.

INT. KELLY'S HOUSE - KELLY'S ROOM DOOR - DAY

Agnes BANGS repeatedly on the door. She tries to push it open but it's locked. She continues to bang the door as she YELLS her demands.

AGNES

Kelly! You need to come out of  
there and do some choirs!

INT. KELLY'S HOUSE - KELLY'S ROOM - CONTINUOUS

Kelly ignores the deafening bangs on the door and keeps busy working on a crude DRAWING OF A BOY AND A GIRL HOLDING HANDS.

INT. KELLY'S HOUSE - KELLY'S ROOM DOOR - CONTINUOUS

Agnes is FILLED with rage. She continues BEATING the door with her fist and repeatedly TWISTS the door knob.

AGNES

I'll kick you out of this house!  
Do you understand?!

Agnes SLAMS her body against the door as hard as she can several times until the door jamb BREAKS. She KICKS the door completely open.

INT. KELLY'S HOUSE - KELLY'S ROOM - CONTINUOUS

Agnes rushes to Kelly and SNATCHES her drawing. She RIPS it apart and TOSSES the pieces all over the floor.

AGNES

There. Clean that.

Agnes GLARES at Kelly and STORMS out of the room. Kelly is left DEVASTATED and BITTER. She begins to pick up the torn pieces.

INT. HOTEL KITCHEN - DAY

Several CHEFS busily prepare meals on long stainless steel work tables fitted with stoves, dishtables, rotisseries and convection ovens. The table is filled with frying pans, soup warmers and kettles. Desmond comes into the kitchen and walks around the work station as he closely observes the chefs' work.

Satisfied, he speaks over the loud kitchen noise before leaving.

DESMOND

We're going to have a busy night,  
fellas.

Desmond turns to leave and spots a plate full of freshly baked COOKIES and PASTRIES. He secretly stuffs several of them in his pocket and leaves.

CUT TO:

INT. HOTEL OFFICE - MOMENTS LATER

Desmond vigorously MUNCHES on cookies and pastries, causing crumbs to fall all over his desk.

INT. LIBRARY - BATHROOM - DAY

Eduardo PEEKS through the bathroom door and sees police officers, including the lieutenant, exiting the library.

INT. LIBRARY - CONTINUOUS

He waits until all of them have left and quickly DASHES to the hidden room. He unlocks the door and enters.

EXT. LIBRARY ENTRANCE - MOMENTS LATER

The lieutenant is having a discussion with his colleagues. Something catches his attention and he PEERS into the library and notices the bathroom door is open. He turns to his colleagues with confusion.

LIEUTENANT

I could've sworn that door was  
closed.

The police officers all turn their attention to the library bathroom door. They head back into the library to investigate further.

INT. SUBURBAN HOME - LIVING ROOM - DAY

Amanda sits in front of a laptop as she types.

CLOSE-UP. LAPTOP SCREEN/ AMANDA'S FACE

She TYPES into a TEXT BOX "hey" under the name "Pat" and waits for a reply. Moments later, she receives a response from "Clara" with the question: "where have u been?". With a smirk on her face Amanda types a response while READING it out loud to herself: "just running some errands". Amanda thinks for a moment and types: "we should meet". She receives a reply: "where?". Amanda types: "Starlight Hotel 6 p.m.". "Clara" responds with "cool". Amanda closes the laptop and takes a DEEP BREATH.

INT. LIBRARY - HIDDEN ROOM - DAY

Captain restlessly PACES around the small room in oblivion while Eduardo stands still observing his movements.

EDUARDO

So, "Captain", is that your real name?

CAPTAIN

Don't worry about it.

EDUARDO

Fair enough.

Eduardo pulls out a cell phone from his pocket and brandishes it in front of Captain.

EDUARDO (CONT'D)

Remember what we talked about earlier, about working together? Give me your number and I'll give you a call. You never know. You might have a change of heart.

Captain looks at Eduardo with skepticism. Ignoring Eduardo's offer, he looks to the far corner and spots a MAGAZINE with the face of an ELDERLY MAN on its cover. He STARES at it for a while before turning to Eduardo.

CAPTAIN

How many cops are out there?

EDUARDO

A lot. They're all looking for you.

Eduardo sees the fear in Captain's eyes.

EDUARDO (CONT'D)

Don't worry. When they leave, I'll drive you home.

Eduardo frantically searches his pockets. He pulls out a wallet and looks inside.

EDUARDO (CONT'D)

It looks like you might have to drive because I don't have my driver's license. Do you have a driver's license?

EXT. LIBRARY PARKING - DAY

The sergeant PEERS into Eduardo's car through a window.

He circles the car looking through the side windows, rear window, as well as the windshield. Patrick stands a few feet away observing the police officer.

INT. PARENTS' HOUSE - LIVING ROOM/ DOOR - DAY

The ring of a DOORBELL distracts Catherine and Austin from the TV. Catherine gets up to answer the door with excitement.

CATHERINE

It must be Danny.

Catherine opens the door and is surprised to see her daughter ROSANNE (29), her granddaughter HAILEY (6) and her son-in-law FRANK (32).

CATHERINE

Rosanne, Frank, It's so good to see you!

ROSANNE

Hey, mom.

FRANK

(to Catherine)

Hello, Catherine.

Catherine kisses Rosanne and Frank on the cheek.

CATHERINE

Hailey my darling!

Catherine bends down to kiss Hailey.

HAILEY

Hi, grandma.

Austin walks over to the door.

AUSTIN

Frank, my man!

FRANK

Austin, how's it going?

Austin hugs Frank and tightly grips his forearms. He turns to Rosanne and she looks at him adoringly.

ROSANNE

Dad.

AUSTIN

My girl.

Austin gives Rosanne a bear hug. He gathers his strength and LIFTS Hailey. Rosanne and Frank look on with concern.

AUSTIN (CONT'D)

My little angel.

Austin gives Hailey a long kiss on the forehead.

HAILEY

Hi, grandpa.

Catherine guides the guests into the house.

CATHERINE

Please, make yourselves at home.

Catherine and Rosanne quickly rearrange the seats and everyone sits down. Frank leans back on the couch to relax.

ROSANNE

We drove five hours to get here.

CATHERINE

You made it just on time for some wonderful cuisine.

Franks sniffs the air around him.

FRANK

Something smells delicious.

AUSTIN

Glad I'm not the only one.

Everyone breaks out in laughter.

INT. KELLY'S HOUSE - KITCHEN - DAY

Agnes is sweeping the kitchen floor when she hears CLATTERING noise coming from one of the cabinets.

She opens it and a rat comes JUMPING OUT and RUNS into the living room. Agnes is startled.

AGNES

(to herself)

Where is this damn cat?

INT. KELLY'S HOUSE - LIVING ROOM - CONTINUOUS

Agnes searches for the cat throughout the living room.

AGNES

Here, Kitty, Kitty!

She opens the slide door and sees the cat laying dead on the back porch. Unsettled, she closes the slide door.

INT. SUBURBAN HOME - JIMMY'S ROOM DOOR - DAY

Amanda stands by Jimmy's room door while putting on her coat. Jimmy is watching a funny movie and laughing when she interrupts him.

AMANDA

I have to go somewhere, sweetie.

Jimmy looks at Amanda anxiously.

AMANDA (CONT'D)

You'll be alone for a while, but dad will be home soon. Okay? If there is any problem call me or your dad. If somebody knocks, don't answer the door. Under any circumstances. Okay, sweetie?

Jimmy nods his head.

AMANDA (CONT'D)

I'll be back soon.

EXT. SUBURBAN HOME - DRIVEWAY - CONTINUOUS

Amanda gets into her car and drives away in a hurry.

INT. LIBRARY - HIDDEN ROOM - DAY

Captain is sitting at a table coloring in a coloring book. Eduardo watches him.

EDUARDO

So what brought you here?



Captain maintains focus on the coloring book while answering Eduardo's question.

CAPTAIN

Nothing better to do, I guess.

EDUARDO

You're not using our computer for your scams, are you?

Captain turns to look at Eduardo in dismay.

CAPTAIN

No, I'm not...

EDUARDO

Okay. Good. But if you were, I know the perfect username.

Captain halfheartedly waits to hear Eduardo's suggestion while continuing to work on the coloring book.

EDUARDO (CONT'D)

Captain Moron.

CAPTAIN

Very funny.

EDUARDO

I'm serious. What better way to earn people's trust than to make them think you're stupid?

Eduardo taps his head repeatedly.

EXT. LIBRARY PARKING - DAY

Patrik casually walks over to the sergeant, who is peering into Eduardo's car.

PATRICK

That's my friend's car.

The sergeant turns to look at Patrick.

SERGEANT

The guy who works here?

Patrick calmly nods his head.

SERGEANT (CONT'D)

Where the hell is he?

PATRICK

He probably went for a walk.

The sergeant resumes looking into the car.

PATRICK (CONT'D)

So, who's your suspect?

The sergeant erects his posture and turns to Patrick.

SERGEANT

A man in his thirties. Average height. And he's wearing a blue shirt.

Patrick's eyes widen and his ears perk up.

INT. PARENTS' HOUSE - LIVING ROOM - DAY

Hailey COUNTS OUT LOUD with her hands covering her eyes. Austin SCRAMBLES to find a place to hide before she opens her eyes. He tries hiding behind the sofa but changes his mind and RUNS into the entryway closet. Frank watches TV alone.

HAILEY

One thousand one, one thousand two, one thousand three, one thousand four, one thousand five, one thousand six, one thousand seven, one thousand eight, one thousand nine, one thousand ten.

Hailey opens her eyes and begins searching for Austin.

INT. PARENTS' HOUSE - KITCHEN - CONTINUOUS

Catherine and Rosanne talk in the kitchen while they prepare dishes.

ROSANNE

How is he doing?

CATHERINE

He was in really bad shape earlier.

Catherine and Rosanne overhear Hailey's excited screams and Austin's playful grunts. Rosanne turns and sees Austin coming out of the closet while Hailey laughs enthusiastically.

ROSANNE

He's not anymore..!

Catherine smiles at Rosanne.

INT. LIBRARY - HIDDEN ROOM - DAY

Eduardo and Captain sit at a table adjacent to each other playing cards. Eduardo leans over to Captain.

EDUARDO

I want to ask you something. Why do you keep so many secrets?

Captain stares blankly at Eduardo and lays down a card.

EDUARDO (CONT'D)

You seem like you have a lot of stress. It's good to share your problems with others, you know? Just let it all out.

A long silence as Captain looks at the cards in his hand and Eduardo waits for a response.

CAPTAIN

There is one thing... Someone,  
actually. A girl.

Eduardo throws a card on the table.

EDUARDO

Ah, relationship issues. So she  
left you for another guy?

CAPTAIN

No. We drifted apart...

Captain becomes withdrawn into himself.

CAPTAIN (CONT'D)

I'm just worried about her. She's  
not holding up too well.

INT. KELLY'S HOUSE - STAIRCASE - DAY

Agnes cautiously walks up the stairs to Kelly's room while  
calling out her name.

AGNES

...Kelly..!

INT. KELLY'S HOUSE - KELLY'S ROOM - CONTINUOUS

Agnes enters Kelly's room and Kelly is nowhere to be seen.  
Agnes looks at an open window as the wind blows its  
curtain. Agnes opens a drawer and finds a SKETCHBOOK. She  
flips through the pages and sees countless DRAWINGS OF  
STICK FIGURE COUPLES HANGING FROM A NOOSE.

EXT. RESIDENTIAL STREET - DAY

With her arm pressed against her shoulder, Kelly painfully  
LIMPS away from the house.

INT. HOTEL RESTAURANT - DAY

Bruce and Desmond sit at a table inside the dimly lit and  
crowded restaurant. Their glasses are full and their meals  
are still hot.

BRUCE

It's funny how things can change so quickly. Just a few hours ago I was talking to Ashley about having dinner. Now I'm having it with you. And she's --

Bruce erratically lets a fork SLIP out of his hand and FALL onto a ceramic plate, making a loud CLINKING noise. He looks to the side in anguish.

DESMOND

Tell me about it...

Desmond takes a bite of his meal.

DESMOND (CONT'D)

Don't dwell on it.

EXT. HOTEL PARKING - CONTINUOUS

Amanda pulls into the parking lot of the hotel. She exits her car and walks toward the entrance.

A section of the entrance has been cordoned off with "caution" tape and a small crew of firefighters are present. A firefighter directs Amanda to a narrow unrestricted pathway which leads into the hotel.

INT. HOTEL RESTAURANT - CONTINUOUS

Amanda enters the restaurant of the hotel and sits at a table adjacent to Bruce and Desmond. A WAITER appears and hands her a menu. She glances over the menu and hands it back to the waiter.

AMANDA

I'll have a Filet Mignon and a glass of wine.

The waiter takes the order and leaves. Amanda SCANS the restaurant crowd and ZEROES IN ON A WOMAN sitting alone for longer than usual. She leaves her table and approaches the woman.

AMANDA

Hi, are you Clara?

The woman looks at Amanda bewildered.

WOMAN

No.

AMANDA

Sorry.

Slightly embarrassed, Amanda walks back to her table and continues to casually look around.

INT. LIBRARY - HIDDEN ROOM - DAY

Captain SHUFFLES and deals a deck of cards to Eduardo and himself. Eduardo takes his cards one by one and spreads them out in his hand. Captain does the same.

EDUARDO

Why don't you find another girl?

CAPTAIN

I'm not like other people,  
Eduardo. I'm different.

EDUARDO

What do you mean you're different?

CAPTAIN

I mean, I have...capabilities. If  
I wanted I could raise this whole  
building to the ground and fly  
away from here.

Eduardo stares at Captain for a while.

EDUARDO

(scoffs)

We all have the right to dream,  
right?

CAPTAIN

You don't believe me?

Eduardo lays down a card on the table.

EDUARDO

I believe you...

CAPTAIN

The girl... she's also different.

EXT. LIBRARY ENTRANCE - DAY

Patrick FOLLOWS the sergeant as he walks to the library door. The sergeant notices him and turns.

SERGEANT

What do you want?

PATRICK

I can give you a lead.

The sergeant reluctantly listens.

PATRICK (CONT'D)

You know my friend whose car you just searched? He's in the library. And guess who else is in there with him? ...Your guy.

The sergeant raises his eyebrows.

PATRICK (CONT'D)

I hate to tell you this, but he played you like a deck of cards.

Patrick looks to the side boastfully.

PATRICK (CONT'D)

They're both hiding in there. Supposedly there is a "secret room".

Patrick's phone rings. He signals for the officer to wait and excuses himself.

PATRICK

One sec.

Patrick walks a few meters away and answers his phone.

PATRICK

(into phone)

Hello?

Patrick has a look of surprise on his face and smiles gleefully.

PATRICK

Hey, Clara, how are you?

His smile gradually fades.

PATRICK

You can't make it where?

He is puzzled by what he hears.

PATRICK

What are you talking about?

He is becoming slightly irritated.

PATRICK

No, I didn't.

Patrick moves the phone away from his ear and ponders. He comes to a grave realization and is consumed with guilt.

INT. KELLY'S HOUSE - LIVING ROOM - DAY

Agnes is sitting alone on a living room couch downing shots of whiskey. She leans back against the couch and begins to doze off until, suddenly, a LOUD KNOCK on the door. She wakes up from her stupor and heads to the door.

AGNES

Who is it?



EXT. KELLY'S HOUSE - DOOR - CONTINUOUS

Agene's boyfriend, WILFRED NEIMAN (57) knocks on the door. He is a slender man with chipped teeth and wearing ragged blue-collar clothes.

WILFRED

Agnes, it's me.

INT. KELLY'S HOUSE - LIVING ROOM - CONTINUOUS

Agnes lets Wilfred into the house and he sits on the couch. Agnes brings a small drinking glass from the kitchen and puts it in front of him. He takes the whiskey bottle and POURS it into the glass. Agnes sits next to him and watches him as he downs a shot.

AGNES

How was your day?

WILFRED

I managed not to go to prison.

AGNES

That's a relief.

Wilfred downs another shot.

WILFRED

If there was a day, this would  
have been it.

Wilfred slowly pours another shot of whiskey.

WILFRED (CONT'D)

They're everywhere. Like locusts.

Agnes looks at him confused.

WILFRED (CONT'D)

Cops.

Agnes pours a shot.

AGNES

What for?

Wilfred looks at her with surprise.

WILFRED

You didn't hear about it?  
Apparently there's a serial killer  
on the loose.

Agnes is mystified. She considers another shot but relents.

WILFRED (CONT'D)

His victims of choice? Lovers.

Wilfred grins.

WILFRED (CONT'D)

Hopefully he doesn't kill us as  
well.

Agnes giggles. Wilfred comes onto her and begins kissing her.

INT. PARENTS' HOUSE - LIVING ROOM - DAY

Austin is carrying Hailey on his back and running circles around the living room couch. Frank and Catherine sit on the couch watching TV.

Austin suddenly stops in the hallway and puts Hailey on the ground. He CLENCHES his chest and appears to be in pain. Hailey notices and RUNS to the dining area.

INT. PARENTS' HOUSE - DINING AREA - CONTINUOUS

Rosanne is arranging tableware on the dining room table when Hailey comes running to her.

HAILEY

Mommy, something is wrong with  
grandpa.

Rosanne RUSHES to Austin. Frank and Catherine notice the disturbance and come RUNNING from the living room. While holding his chest, Austin does his best to reassure them.

AUSTIN

I'm fine. Don't worry.

Austin begins to cough incessantly.

CATHERINE

You should get some rest.

INT. PARENTS' HOUSE - BEDROOM - CONTINUOUS

Rosanne helps Austin walk into his bedroom and he lays down in bed. Rosanne and Catherine closely monitor his condition.

INT. SUV - DAY

Patrick DRIVES frantically, cutting off other drivers and SPEEDING along the highway. We hear a police siren. He looks into the rear-view mirror and sees a police car following him with lights flashing. He pulls over to the side of the road and lowers his window. A STATE TROOPER approaches him.

STATE TROOPER

What's the hurry?

Patrick quickly comes up with a reply.

PATRICK

My wife called. Her water just broke.

The state trooper blankly stares at Patrick.

STATE TROOPER

I need license and registration.

Patrick reaches into his pocket and pulls out his wallet.

He takes out his license and a folded sheet of paper and hands them to the state trooper. The officer retreats to his vehicle.

Patrick waits impatiently for the state trooper's return.

The state trooper reappears shortly after and hands a ticket to Patrick.

STATE TROOPER

Take it easy next time. People's  
lives are at stake.

Patrick rolls up his window and drives off.

INT. LIBRARY - DAY

The sergeant knocks down books one by one from the wall-mounted bookshelf. He starts to progressively make his way from one end of the bookshelf to the other.

INT. SUBURBAN HOME - LIVING ROOM - DAY

Patrick ENTERS his house and RUSHES toward the laptop. He opens it and sees the live chat between Clara and his wife. He holds his head in his hands in despair. Jimmy comes up behind him.

JIMMY

Dad, are you okay?

Patrick turns around and puts on a brave face.

PATRICK

Yeah.

INT. LIBRARY - HIDDEN ROOM - DAY

Captain and Eduardo are playing cards when they hear a loud THUD. Both stop and listen.

EDUARDO

Did you hear that?

Eduardo goes to the door and puts his ear against it. He turns to Captain with a look of desperation.

Captain continues shuffling cards with his back toward Eduardo, barely giving him attention.

EDUARDO (CONT'D)

I need to get out of here.

Eduardo briefly looks around the room. He pulls out his cell phone from his pocket and dials a number.

INT. LIBRARY REFERENCE DESK - CONTINUOUS

The phone on the unattended reference desk RINGS.

INT. LIBRARY - CONTINUOUS

Just as he is about to remove a book covering the hidden room's door lock, the sergeant hears the phone ringing and walks over to the desk.

INT. LIBRARY - HIDDEN ROOM - CONTINUOUS

Eduardo has his cell phone pressed against his ear listening to the ringing tone. The sergeant answers the call.

SERGEANT'S VOICE

Hello?

Upon hearing the sergeant's voice, Eduardo HANGS UP his cell phone and quietly SLIPS out of the hidden room.

INT. LIBRARY REFERENCE DESK - CONTINUOUS

The sergeant is still holding the phone in his hand when he notices Eduardo walking in his direction. He puts the phone down and crosses his arms. With a stern look he waits for Eduardo to come closer. Eduardo repeatedly smiles as to disarm the sergeant. The officer speaks in a loud voice while Eduardo is still making his way toward him.

SERGEANT

You again.

Eduardo comes face to face with the sergeant.

SERGEANT (CONT'D)

How did you get in here?

EDUARDO

I was here the whole time.

Eduardo looks around the library.

EDUARDO (CONT'D)

I had to do my job.

The sergeant looks at Eduardo in dismay.

SERGEANT

So, you snuck in.

EDUARDO

More or less... Am I in trouble?

SERGEANT

We'll talk about that later. Let's  
talk about the secret room.

EDUARDO

I don't know what you're talking  
about.

The sergeant tightens his crossed arms and takes a deep  
breath.

SERGEANT

This is going to be a long day.

INT. HOTEL RESTAURANT - DAY

Bruce and Desmond are eating and having a conversation.  
Unbeknownst to them, Amanda OVERHEARS what they are saying.

BRUCE

There is something you should  
know...

DESMOND

You're not gonna be here tomorrow.  
You told me that already.

BRUCE

No. Not that. It's about what  
happened earlier.

Desmond speaks while wiping his mouth with a napkin.

DESMOND

Bruce, it's time to get your mind  
off that issue. Let it go. Time to  
move on.

BRUCE

(blurts)

What happened wasn't an accident.

Desmond is flabbergasted.

DESMOND

What do you mean?

Bruce looks around the dining room and LEANS closer to  
Desmond.

BRUCE

There was a strange woman who was  
using telekinesis.

DESMOND

You mean like mind control?

BRUCE

No. That's different... She's able  
to move objects with her mind.

Bruce momentarily looks to the side and back at Desmond.

BRUCE (CONT'D)

And she killed them.

Desmond stares intensely at Bruce before bursting out laughing.

DESMOND

Good one. I really needed that.

Desmond wipes food particles off his shirt which flew out of his mouth during his laughter.

DESMOND (CONT'D)

Thanks, man.

Amanda takes note of Bruce's and Desmond's conversation. Her phone VIBRATES on the table. The call is from Patrick. She ignores it.

INT. SUBURBAN HOME - LIVING ROOM - DAY

Patrick is waiting for Amanda to answer his call. She doesn't and the call goes to voicemail. Patrick speaks in a feeble voice.

PATRICK

Hey, honey... Just calling to make sure everything is okay. Where are you? How come you're not answering? Anyway... please call me as soon as you can. Bye.

Patrick hangs up and makes his way to the door. Jimmy follows him.

JIMMY

Dad, are you leaving?

PATRICK

I'll be right back. Okay?

Patrick opens the door.

PATRICK (CONT'D)

I have to go look for mom.

Patrick exits and peaks his head back into the house.



PATRICK (CONT'D)

Lock the door.

JIMMY

Okay.

Patrick closes the door.

INT. KELLY'S HOUSE - LIVING ROOM - DAY

Agnes and Wilfred passionately make out on the couch,  
KNOCKING bottles and drinking glass off the table. Agnes  
PUSHES AWAY from Wilfred.

AGNES

My daughter. She can't see us like  
this.

Wilfred attempts to pull her closer.

WILFRED

Relax. So what if she sees us?  
She's a grown woman.

Wilfred looks up at the staircase.

WILFRED (CONT'D)

She's not here, is she?

AGNES

She'll be here any minute.

Wilfred kisses Agnes continuously.

WILFRED

This will be the perfect time to  
introduce myself. She'll be happy  
for us.

Agnes turns her face away from Wilfred's lips.

AGNES

You don't understand, Wilfred.  
She's depressed.

WILFRED

Well... So am I. Especially if I  
can't kiss you.

Agnes finally gives in to Wilfred's advances.

CUT TO:

EXT. RESIDENTIAL STREET - DAY

Kelly is LIMPING on an empty narrow street. She STOPS and  
TURNS AROUND. She begins to WALK BACK TO HER HOUSE.

INT. HOTEL RESTAURANT - DAY

Bruce and Desmond are having a heated discussion.

BRUCE

(adamant)

I'm telling you the truth, man.  
That's what happened.

DESMOND

I'm sorry. That's just too hard  
for me to believe.

Amanda turns around on her chair and Desmond notices her.  
Bruce sees Desmond's reaction and turns around. Amanda is  
right behind him.

AMANDA

(to Bruce)

You know, my son told me the same  
exact story.

BRUCE

Your son was telling you the  
truth.

AMANDA

Maybe I should have taken him a  
bit more seriously.

BRUCE

Perhaps.

Amanda stretches out her arm for a handshake.

AMANDA

I'm Amanda.

Bruce shakes her hand.

BRUCE

Bruce. Nice to meet you.

Desmond waves his hand from across the table.

The waiter arrives with Amanda's order. Amanda briefly turns around to thank the waiter. Desmond talks loudly in order to be heard.

DESMOND

(to Amanda)

May I ask what brings a beautiful lady like you here unaccompanied?

Amanda turns her head back to the two gentlemen.

AMANDA

It's a long story... I guess I prefer my own company.

Amanda looks at her meal and contemplates. Bruce wants to continue his conversation with Desmond when he is interrupted.

DESMOND

Please, come join us.

Amanda hesitates, but eventually complies. Desmond signals a waiter to come. Amanda moves her meal and wine to Bruce's and Desmond's table and grabs a chair. The waiter appears at the table and Desmond makes an order.

DESMOND

I'll have some beer.

Desmond and the waiter both look at Bruce.

BRUCE

Sprite.

INT. SUV - CONTINUOUS

Patrick pulls into the parking lot of the hotel. He looks to the side and sees Amanda's car parked next to his. He looks into the side view mirror and fixes his hair. He clears his throat and practices a conversation.

PATRICK

I'm sorry, honey.

Patrick switches his voice to sound more remorseful.

PATRICK (CONT'D)

I'm sorry, honey.

He thinks for a second what more he is going to say. He pauses between each statement.

PATRICK (CONT'D)

I don't love her. I love you.  
You'll always be my one and only.  
It will never happen again, I  
promise. She means nothing to me.

INT. PARENTS' HOUSE - BEDROOM - DAY

Austin lays in his bed gravely ill. Catherine and Rosanne are by his side, with Catherine holding his hand. He speaks in a barely audible and tired voice.

AUSTIN

What about Dan?

Catherine places the back of her hand against his forehead to check his temperature.

CATHERINE

Don't worry about him, hon. I'm  
sure he'll come.

Rosanne weighs in.

ROSANNE

(to Catherine)

He's seen Hailey maybe once since she was born. I don't think she even knows she has an uncle.

A brief silence.

ROSANNE (CONT'D)

Where does he disappear all the time? He's such a recluse.

Catherine snickers.

CATHERINE

He's into his own little world. He tells me that he can fly and do all sorts of crazy things.

ROSANNE

It's gotten that bad? I told you he needs treatment.

CATHERINE

It's too late for that now. I just hope he's okay.

Austin's loud and continuous COUGH interrupts their conversation.

INT. LIBRARY - HIDDEN ROOM - DAY

Captain examines the LONG THIN WOODEN LEG of the table he's sitting at. He walks over to a counter where there is a bucket full of art supplies, including paints and brushes.

He brings the bucket over to the table. He pulls out his SMARTPHONE and activates the SELFIE CAMERA FEATURE. He looks at his face on the phone screen.

INT. LIBRARY - DAY

Eduardo and the sergeant are joined by the lieutenant.

The lieutenant briefly whispers into the sergeant's ear and gives Eduardo a devious smile. The sergeant points Eduardo to a chair.

SERGEANT

Sit down for a moment.

Eduardo reluctantly sits down on the chair.

SERGEANT (CONT'D)

You're looking at some serious  
time for obstruction of justice.

Eduardo looks at the sergeant with concern.

SERGEANT (CONT'D)

We know what you've been doing.  
You've been lying to us. You lied  
about the surveillance video and  
you're lying to us about your  
friend's whereabouts.

EDUARDO

(defensive)

First of all, he's not my friend.  
Second of all, you don't know what  
you're talking about.

The sergeant smirks at Eduardo.

SERGEANT

Is that right?

The lieutenant holds up a printed STILL FRAME PICTURE of a surveillance video in which Captain can be seen lying on top of a bookshelf.

LIEUTENANT

You thought you would get away  
with it, didn't you, you little  
punk?

Eduardo is at his wit's end.

EDUARDO

Guys... We can work something out.

INT. HOTEL RESTAURANT - DAY

Amanda, Bruce and Desmond sit at a table laughing and  
cracking jokes.

DESMOND

I said to him "what are you  
doing?". "you're here to wash  
dishes. not to cook meals." He just  
looks at me. He didn't know what to  
say.

Everybody laughs. Desmond gets up and excuses himself to  
the restroom.

DESMOND

I'll be right back.

EXT. HOTEL PARKING - CONTINUOUS

Patrick exits his SUV and walks into the hotel through an  
unrestricted pathway.

INT. HOTEL RESTAURANT - CONTINUOUS

He walks into the restaurant and sees Bruce and Amanda  
sitting at a dining table together, smiling at each other.  
He can't believe his eyes. Distraught, he quietly walks  
away and out of the hotel.

INT. KELLY'S HOUSE - LIVING ROOM - DAY

Agnes and Wilfred fool around on the living room couch. The  
door suddenly SWINGS OPEN with extreme force.

Startled, they LET GO of each other and STARE at the door in fear. The windows SWING OPEN. Agnes and Wilfred LOOK in terror. The kitchen cabinets begin to repeatedly OPEN AND CLOSE and the television stand SHAKES violently, causing the television to FALL and BREAK. Bottles, glasses and other small objects are HURLED at Agnes and Wilfred. They SCRAMBLE around the living room looking for cover. Agnes attempts to open the backdoor, but is unable.

INT. KELLY'S HOUSE - KITCHEN - CONTINUOUS

Wilfred RUNS into the kitchen. He sees knives being pulled out of a knife block and being SUSPENDED IN MIDAIR. All of the knives POINT TOWARD HIM and are PROPELLED. Wilfred SCREAMS in horror.

INT. KELLY'S HOUSE - STAIRCASE - CONTINUOUS

Agnes RUNS up the stairs.

INT. KELLY'S HOUSE - BATHROOM - CONTINUOUS

Agnes frantically RUNS into a bathroom and LOCKS herself in.

EXT. HOTEL PARKING - DAY

Bruce opens the door of his car, but does not enter. Instead, he SLAMS the door shut and angrily WALKS back to the hotel.

INT. HOTEL RESTAURANT - CONTINUOUS

Bruce and Amanda are chatting at a table when Patrick STORMS into the room. He WALKS toward them with his finger pointed at Bruce while looking at Amanda. Amanda is alarmed, but Bruce remains calm.

PATRICK

Who the hell is he and why are you  
with him?

AMANDA

That's none of your business.



PATRICK  
 (yells, angry)  
 Of course it's my business, you're  
 my wife!

Patrick turns to Bruce.

PATRICK (CONT'D)  
 That's my wife!

Bruce attempts to diffuse the situation.

BRUCE  
 Calm down...

Patrick is furious.

PATRICK  
 What do you mean calm down?!

AMANDA  
 Patrick, stop!

Amanda looks at Patrick with resentment.

AMANDA (CONT'D)  
 We're through, Patrick.

Patrick can't believe what he's hearing.

PATRICK  
 You're divorcing me?

AMANDA  
 Yes.

Patrick gives both Amanda and Patrick a long GLARE and  
 STORMS out of the building.

EXT. HOTEL PARKING - CONTINUOUS

Patrick WALKS maniacally to his SUV. He OPENS the passenger  
 door and pulls out a PISTOL from the glove compartment. He  
 RUSHES back to the hotel.

INT. HOTEL RESTAURANT - CONTINUOUS

Distraught from her encounter with Patrick, Amanda looks down at the table and shakes her head in despair. Bruce places his hand on her shoulder to comfort her. Suddenly- loud GASPS from the restaurant crowd. They both TURN and see Patrick coming toward them with his gun pointed at Amanda. Amanda looks on in horror. Bruce reacts quickly by stepping in front of Amanda to shield her- BANG- the gun goes off and Bruce FALLS backward while HOLDING his arm in pain. Amanda LUNGES at Patrick and he HITS her in the face with the butt of his gun.

She FALLS DOWN with a bloody nose. Patrick stares at them both as they lay on the floor and STORMS out of the building. Amanda turns to Bruce and sees him LYING on the floor.

AMANDA

Oh my god, are you okay?

Bruce nods while GRIPPING his UPPER ARM tightly.

AMANDA (CONT'D)

We need to get you to a hospital.

BRUCE

No... I'll be fine.

INT. SEDAN - MOMENTS LATER

Amanda DRIVES with Bruce in the passenger seat. She turns to look at him repeatedly to make sure he is holding up. Bruce sits with his seat slightly reclined and pressing a piece of cloth against his arm.

INT. LIBRARY - HIDDEN ROOM - DAY

While looking into his smartphone and using a paint brush, Captain begins applying a dark shade along his cheeks, his temples, and his chin. He applies a light shade along his eyebrows, cheekbones, and jawline.

First using a dark shade, then a light shade, he highlights the indentation lines on the side of his mouth that extend from the edge of his nose to his mouth's outer corners, to create nasolabial folds. He shades the skin under his eyes, making it appear saggy. He makes dark shades across his forehead and vertically between his eyes, then overlaps the dark shades with light shades, blending them and giving the appearance of heavy wrinkles. He does the same with the corner of his eyes to create crow's feet. He paints his eyebrows with white paint. He shades around his neck, first applying dark shade on the hollow areas, then applies light shades on the muscles. He then creates horizontal lines across his neck using the same technique he used on his forehead. Finally, he uses brown paint to create a small age spot on his cheek. As he applies the MAKEUP, Captain's face appears increasingly OLD and CREASED.

He rolls up his sleeves and applies makeup on his arms, making them look more VEINY and WRINKLED.

INT. LIBRARY - DAY

The lieutenant and sergeant stand over Eduardo with their hands crossed while they INTERROGATE him. Eduardo avoids eye contact with the officers and continuously plays with his hair.

SERGEANT

Your friend is suspected of  
committing multiple homicides.

The officers wait for Eduardo's reaction, but there is none.

SERGEANT (CONT'D)

If he's found guilty, you'll be  
charged with accessory after the  
fact. You're looking at thirty  
years, at least.

Eduardo dubiously looks up at the officers.

EDUARDO  
Homicide...?

The sergeant nods.

EDUARDO (CONT'D)  
He's a scammer.

SERGEANT  
That's what he told you?

EDUARDO  
Yeah.

SERGEANT  
He lied to you.

INT. PARENTS' HOUSE - BEDROOM - DAY

Lying in bed, Austin CONVULSES and COUGHS OUT BLOOD.  
Catherine, Rosanne and Frank stand by his side as they  
watch helplessly.

CATHERINE  
(distraught)  
He's getting worse.

ROSANNE  
Should I call the paramedics?

Austin SHAKES violently. Rosanne is beside herself.

ROSANNE (CONT'D)  
He's having a seizure.

Rosanne DIALS a number on her phone. She holds her head in  
her hand while waiting for a response.

ROSANNE  
(into phone)  
I need an ambulance. Please,  
hurry. My father -- he's about to  
die. Hurry!

Rosanne hangs up the phone. Frank comforts Austin.

FRANK

Hang in there, pal. Help is on the way.

Hailey appears at the bedroom door.

HAILEY

Is grandpa dying?

ROSANNE

No sweetie. Nobody is dying.

Frank takes Hailey away from the bedroom.

INT. SUBURBAN HOME - LIVING ROOM - DAY

Amanda and Bruce enter her house and Bruce sits on a couch. Amanda brings a FIRST AID KIT and a SMALL KNIFE and sits next to him. She puts on a pair of gloves and grabs his wounded arm. She begins to carefully make an INCISION around his wound. Bruce looks on with some concern.

AMANDA

I know what I'm doing.

BRUCE

Okay.

Amanda uses a TONG to pull out the BULLET from his arm and puts it on a table. She takes rubbing alcohol and rubs it on his arm.

AMANDA

This is going to sting a little.

Bruce GRINDS his teeth and HOLDS his scream from excruciating pain.

AMANDA (CONT'D)

Shhh.. My son's asleep.

Amanda wraps Bruce's arm with a bandage. She GAZES at Bruce and LEANS closer to him. He leans closer to her and they kiss.

EXT. HIGHWAY - DAY

Patrick is PULLED OVER while driving his SUV. Multiple POLICE OFFICERS approach him with their GUNS DRAWN. Patrick gets out of his car with his HANDS UP and a police officer quickly puts him in handcuffs. He is put inside the back of a police car and driven away.

EXT. PARENTS' HOUSE - DOOR - DUSK

PARAMEDICS knock loudly on the door.

INT. PARENTS' HOUSE - LIVING ROOM/ BEDROOM - CONTINUOUS

Rosanne hears the knock and goes to answer it. She opens the door and the paramedics come in. She leads them to Austin's bedroom and they immediately give Austin CPR.

EXT. AMBULANCE - MOMENTS LATER

Paramedics carry Austin out on a stretcher and put him inside of an ambulance.

INT. AMBULANCE - CONTINUOUS

As the ambulance drives away, a paramedic puts a blanket over Austin and checks his blood pressure.

EXT. PARENTS' HOUSE - DRIVEWAY - CONTINUOUS

Catherine and Rosanne get into Rosanne's car and follow the ambulance.

INT. LIBRARY - HIDDEN ROOM - DUSK

Captain has the APPEARANCE OF AN OLD MAN. He takes off his shirt and rips off a portion. He breaks off TWO LEGS from the table and attaches them together using the ripped cloth. He rips off another portion of his shirt and wraps it around the top of the attached table legs. He creates what looks like a WALKING STICK. He PEEKS through the door and sees the police officers talking to Eduardo.

INT. LIBRARY - BOOKSHELF AISLES - CONTINUOUS

He quietly walks out of the room and HIDES behind a bookshelf.

INT. KELLY'S HOUSE - STAIRCASE - DUSK

Kelly menacingly WALKS up the stairs. The house is in ruin and there is wreckage everywhere.

INT. KELLY'S HOUSE - BATHROOM - CONTINUOUS

Agnes picks up a FLOWER POT and stands by. The door is KNOCKED DOWN with great force and Kelly appears at the doorway. Agnes SMASHES the flower pot on her head, causing Kelly to become disoriented. Agnes uses the time to ESCAPE from the bathroom.

INT. KELLY'S HOUSE - BEDROOM - CONTINUOUS

Agnes RUNS into her bedroom and LOCKS the door behind her. She reinforces the door with a wardrobe. She frantically SEARCHES INSIDE A DRAWER and pulls out a REVOLVER.

She HIDES inside a closet.

INT. LIBRARY - DUSK

Eduardo, with the lieutenant and sergeant following him, slowly CREEPS toward the hidden room. He signals for the police officers to be quiet. In the far corner, but in view of Eduardo, is Captain standing in a HUNCHED-OVER POSTURE and holding a WALKING STICK, while casually glancing over books on a bookshelf. He is unrecognizable in his old man makeup.

As Eduardo is pulling out his key he notices what he believes to be an old man. Eduardo turns to the police officers in surprise. They are equally baffled.

EDUARDO

What is this old man doing here?

He walks over to Captain.

EDUARDO (CONT'D)

Sir, what are you doing here?  
Didn't you hear the evacuation  
order?

Captain is unresponsive and continues to look at different books.

EDUARDO (CONT'D)

(to officers)

He must have hearing impairment.

Eduardo grabs Captain by the shoulder.

EDUARDO (CONT'D)

Come with me, sir.

Eduardo and the police officers escort Captain out of the library.

INT. KELLY'S HOUSE - CLOSET - DUSK

Agnes CALLS police from inside a closet. Her face is full of sweat and she is hysterical.

AGNES

(into phone, frantic)

Please help. She's trying to kill  
me. My daughter is trying to kill  
me.

INT. KELLY'S HOUSE - BEDROOM - CONTINUOUS

Kelly BREAKS OPEN the bedroom door. Agnes comes CHARGING out of the closet while FIRING her revolver, but mostly misses.

Kelly STOPS and REDIRECTS the bullets in midair. Agnes RUNS OUT OF BULLETS and ESCAPES from the bedroom.



INT./EXT. KELLY'S HOUSE - STAIRCASE/ LIVING ROOM/ DOORWAY -  
CONTINUOUS

Agnes RUNS down the stairs and tries to escape through the front door. Kelly COMES from behind and HURLS a knife at her. Agnes FALLS FORWARD at the doorway and dies.

INT. LIBRARY - HIDDEN ROOM - DUSK

Eduardo and the police officers OPEN the hidden room door and discover an empty room. They find a TORN BLUE SHIRT, a TABLE MISSING TWO LEGS and ART SUPPLIES WHICH HAD RECENTLY BEEN USED. Before they could react, the police officers receive a call. They drop everything and RUSH out of the library.

EXT. LIBRARY PARKING - CONTINUOUS

The lieutenant and sergeant, along with other police officers, ACTIVATE their lights and quickly drive away with SIRENS BLARING.

INT. SUBURBAN HOME - LIVING ROOM - DUSK

Bruce and Amanda are sitting on a couch enjoying each other's company. Bruce looks at his watch and gets up to leave.

BRUCE

I should get going.

AMANDA

I'll drive you home.

INT. SUBURBAN HOME - JIMMY'S ROOM - CONTINUOUS

Amanda shakes Jimmy and wakes him up.

AMANDA

Come on. We have to give a friend  
a ride.

Jimmy is drowsy and barely responsive. He attempts to go back to sleep.

AMANDA (CONT'D)

I can't leave you here because  
it's getting dark.

Amanda gently drags Jimmy out of bed and tosses him a sweater.

INT. SUBURBAN HOME - LIVING ROOM - CONTINUOUS

Bruce waves his hand to Jimmy.

BRUCE

How's it going?

Jimmy glances at Bruce and carries on. Amanda tries to hide her embarrassment for Bruce.

BRUCE (CONT'D)

(to Amanda)

You really didn't have to do this.

AMANDA

It's the least I can do.

INT. SEDAN - MOMENTS LATER

Amanda pulls over in front of an apartment complex. In the passenger seat is Bruce and in the back seat is Jimmy, who is asleep.

AMANDA

(to Bruce)

Thank you for everything.

Bruce smiles at Amanda. They both consider a kiss, but refrain.

BRUCE

Goodnight.

AMANDA

Goodnight.

Bruce exits the car and closes the door behind him. Amanda watches him as he leaves, then drives away.

EXT. SUBURBAN HOME - FRONT LAWN/ DOOR - NIGHT

TWO MASKED MEN come out of the bush. One of them cautiously looks around to make sure nobody is watching. The other inserts a sharp metal object into the door lock and WIGGLES it around. The door OPENS and both of the masked men SLIP into the house.

INT. ROSANNE'S CAR - NIGHT

Rosanne and Catherine are following the ambulance in their car when they lose track of it. They bicker back and forth about which way to go.

CATHERINE

No. You're going the wrong way.

ROSANNE

No, I'm not.

CATHERINE

You're supposed to make a right on forty second street. We passed it already.

ROSANNE

No. It's forty fifth street.

Catherine glances at the speedometer.

CATHERINE

Slow down.

CUT TO:

INT. SEDAN - NIGHT

Amanda is driving, lost in contemplation. She stops at a red light and continues when it turns green. She makes a LEFT TURN AT AN INTERSECTION.

CUT TO:

INT. ROSANNE'S CAR - CONTINUOUS

Both Catherine and Rosanne are distracted while LOOKING to the right at an intersection. Suddenly, Catherine looks ahead with alarm and YELLS-

CATHERINE

Look out!

The front side of Rosanne's car COLLIDES with the rear of Amanda's car. Rosanne's and Catherine's AIRBAGS are DEPLOYED. They gather themselves and catch their breaths.

ROSANNE

Are you okay?

CATHERINE

I'm fine.

INT. SEDAN - CONTINUOUS

Jimmy rubs his eyes after being awakened by the disturbance. Amanda turns to him to check if he is okay.

AMANDA

It's alright sweetie.

INT. JAIL - NIGHT

Patrick is escorted by a police officer in handcuffs to a jail booking area. Individuals wearing prison uniforms sit in chairs and police officers wander about the room. The officer uncuffs Patrick and pats him down with his hands against a wall.

INT. HOLDING CELL - CONTINUOUS

Patrick is thrown into a holding cell full of strange looking people. Patrick sits next to an INTIMIDATING MAN. The man LOOKS at Patrick dismissively.

INTIMIDATING MAN

What are you here for?

PATRICK

I shot someone.

Impressed, the intimidating man grins.

INTIMIDATING MAN

Nice.

PATRICK

What about you?

INTIMIDATING MAN

I broke somebody's neck.

PATRICK

Nice.

INT. HOSPITAL - NIGHT

Austin is CARRIED on a gurney through a hospital hallway into an INTENSIVE CARE UNIT.

INT. HOSPITAL - ICU - CONTINUOUS

Nurses hook Austin to a VENTILATOR and an IV.

EXT. CITY STREET - NIGHT

Captain wipes off his old man makeup with a piece of cloth and tosses away his walking stick. He looks at his watch and starts RUNNING. He ACCELERATES and like a plane he TAKES OFF into the air.

EXT. PARENTS' HOUSE - DOOR - MOMENTS LATER

Captain LANDS outside of his parents' house. He knocks on the door and is greeted by Frank.

FRANK

Hey, Dan! How are you?

Frank and Captain shake hands and pat each other on the back.

FRANK (CONT'D)

It's been a while. Come in.

Captain walks into the house.

INT. PARENTS' HOUSE - LIVING ROOM - CONTINUOUS

Captain notices Hailey standing by the entrance. He squats down and places his hands on her shoulders.

CAPTAIN

How is my little niece?

Hailey doesn't seem to recognize him.

HAILEY

Hi.

Captain gets up and looks around the living room.

CAPTAIN

Where is everyone?

Frank is surprised by the question.

FRANK

You didn't hear? Austin is sick.

He's in the hospital.

Captain is visibly upset by the news.

INT. SUBURBAN HOME - BEDROOM - NIGHT

The two masked men FILL LARGE SACKS with valuable belongings in a frenzied ransacking. They empty out dressing drawers of EARRINGS, RINGS, WATCHES, BRACELETS and NECKLACES. They CLEAR the closet of CLOTHES and SHOES.

INT. SUBURBAN HOME - JIMMY'S ROOM - CONTINUOUS

From the small bedroom they take a VIDEO GAME CONSOLE, a TABLET PC, BASEBALL CARDS, an RC CAR and a PAIR OF BLUETOOTH HEADPHONES.

INT. SUBURBAN HOME - LIVING ROOM - CONTINUOUS

From the living room they take LAMPS, PICTURE FRAMES and a RUG. One of the robbers sees a LAPTOP and tosses it into a sack. He takes out a cell phone and calls someone.

MASKED MAN  
(into phone)

Where are you?

The masked man looks around the living room with the phone on his ear.

MASKED MAN (CONT'D)  
Don't be late.

He hangs up and goes back to ransacking the room.

EXT. ROADSIDE - NIGHT

With their cars parked on the side of the road, Rosanne, Catherine, Amanda and Jimmy stand and wait for a police officer to arrive. They chat in the meantime.

ROSANNE  
I'm so sorry. It's been a really stressful day.

AMANDA  
Don't worry. It's just a fender bender.

A state trooper, the same one who had given Patrick a ticket, arrives on the scene and assesses the situation.

STATE TROOPER  
What do we have here?

AMANDA  
Just a fender bender.

ROSANNE  
It's all my fault.

STATE TROOPER  
Is everybody okay?

AMANDA  
Yeah. We're all fine.

STATE TROOPER

Very well. I'll need your license  
and your proof of insurance.

Rosanne and Amanda both pull out their ID and a piece of paper from their purse and give them to the state trooper. He retreats to his vehicle to process their information.

EXT. HOSPITAL PARKING - NIGHT

Captain HOVERS over a hospital building parking lot and LANDS in a dark and secluded area. On the top front of the hospital building wall is an LED sign which reads: "EMERGENCY", written in large red block letters. Captain hurriedly walks into the building.

INT. HOSPITAL - ICU - CONTINUOUS

Captain RUSHES into the emergency room where he finds Austin on LIFE SUPPORT. An ECG monitor continuously BEEPS. Captain gently holds Austin's hand. Austin looks very frail, almost lifeless. He speaks in a faint voice.

AUSTIN

Dan...

Captain squeezes Austin's hand tighter.

CAPTAIN

Hang in there, dad.

AUSTIN

Where is Catherine?

CAPTAIN

I thought she was with you.

AUSTIN

Tell her I love her and how  
wonderful she is...

Captain holds back his tears.



CAPTAIN

Don't say that. You'll be okay.

AUSTIN

Be good to Rosanne...

Austin slowly slips out of consciousness and closes his eyes. His breathing comes to a gradual halt. The ECG FLATLINES with a LONG BEEP. A single tear runs down Captain's cheek, which he quickly wipes away. He turns to the door and waits for nurses to arrive.

EXT. KELLY'S HOUSE - NIGHT

Numerous police vehicles SURROUND Kelly's house. Police officers standby with GUNS DRAWN, while using their cars for cover.

A K9 UNIT lets dogs out of the back seats of police vehicles. A HELICOPTER hovers over the house with a SEARCHLIGHT. A POLICE NEGOTIATOR takes cover behind the open door of his car and SPEAKS INTO A MEGAPHONE.

POLICE NEGOTIATOR

Come out with your hands up.

A SWAT TEAM arrives on the scene and prepares for a raid.

INT. KELLY'S HOUSE - KELLY'S ROOM - CONTINUOUS

Kelly looks out from her bedroom window and sees the large number of law enforcement.

EXT. KELLY'S HOUSE - CONTINUOUS

The entire SWAT team MOVES to the house with their GUNS DRAWN and protected by a BALLISTIC SHIELD.

INT. KELLY'S HOUSE - DOORWAY/ STAIRCASE - CONTINUOUS

The SWAT team enters the house and are immediately met by HURLING furniture, KNOCKING OUT a few of them. They attempt to open fire but their guns either jam or they can't shoot straight.

One of them is LIFTED OFF THE GROUND and TOSSED across the living room, CRASHING into a wall. The rest of the team are astonished and frightened. They retreat from the house in fear. Kelly calmly walks down the stairs and to the doorway, where she is met by a hail of GUNFIRE. None of the bullets manage to hit her, as they are all DEFLECTED by her.

EXT. KELLEY'S HOUSE - CONTINUOUS

Several police cars are LIFTED into the air and FALL onto police officers, CRUSHING them. A police officer frantically speaks into his radio.

POLICE OFFICER

Backup! I need backup!

The police officers are all in disarray. Most are injured.

EXT. RESIDENTIAL STREET - CONTINUOUS

Kelly calmly continues down a residential street while using her mind to encapsulate herself in a PROTECTIVE SHIELD, preventing any bullets from hitting her.

EXT. HIGHWAY - CONTINUOUS

Kelly reaches a main street where additional police cars surround her and begin FIRING at her.

Civilian cars drive by, with some being caught in the crossfire and becoming collateral damage. Additional SWAT team arrives and immediately starts FIRING. A civilian car is DRAGGED ACROSS THE STREET and Kelly uses it as a shield from bullets. Several police officers are LIFTED at once and TOSSED across the street.

INT. LIBRARY - NIGHT

Eduardo walks around picking up litter scattered throughout the library, mostly crumpled paper. He powers off the computers and switches off the lights. He puts on his jacket and walks out of the library.

EXT. LIBRARY ENTRANCE/ PARKING - CONTINUOUS

Eduardo locks the library door and walks to the parking lot. He gets into his car and drives away.

EXT. EDUARDO'S HOUSE - DRIVEWAY - MOMENTS LATER

Eduardo arrives at the driveway of a small house. Parked on the driveway is a WHITE VAN, the same one as earlier. Eduardo quickly exits his car and enters the van. He pulls out of the driveway.

INT. HOSPITAL - NIGHT

Captain sits on a bench at the hospital hallway, directly outside of Austin's room. Nurses can be seen inside of Austin's room unplugging devices from him.

Captain mourns while cradling his head in his hands and looking down at the floor. Rosanne and Catherine come RUSHING in the hallway and notice Captain sitting with his head down. They approach Austin's room and a DOCTOR calmly steps outside. Catherine is desperate for reassurance, but she can tell by the look on the doctor's face there is bad news. The doctor whispers to her and Rosanne a few words and they begin to sob while hugging each other. The doctor puts his hand on Catherine's shoulder. Captain approaches Catherine and Rosanne as they wipe away their tears.

CAPTAIN

(to Catherine)

He wanted me to tell you how much  
he loves you and how wonderful you  
are.

Catherine takes out a handkerchief and blows her nose.

CATHERINE

(disappointed)

He was waiting for you all day.

CAPTAIN

Well, he got to see me...

Rosanne turns to Captain in disgust.

ROSANNE

(upset)

He got to see you? You mean on his  
deathbed, moments before he dies?

Captain is slightly put off by Rosanne's remarks, but  
attempts to reconcile.

CAPTAIN

I think you're overreacting.

Rosanne doubles down.

ROSANNE

What about all the other times?  
All the Christmases and all the  
birthdays... Where were you?

Captain is noticeably irritated.

CAPTAIN

Look. I'm not in the mood right  
now.

Rosanne is INCENSED.

ROSANNE

You're not in the mood for what?  
To be told the truth?

Catherine tries to calm Rosanne by gently tapping her  
shoulder.

CAPTAIN

I have to go.

Captain smiles at Catherine and she smiles back. He then  
promptly leaves the hospital.

INT. SEDAN - NIGHT

Amanda is driving and casually looking at Jimmy back and  
forth. He looks at her with curiosity.

JIMMY

Mom, where is dad?

Amanda is caught off guard.

AMANDA

Dad will be away for a while.

Okay, sweetie?

JIMMY

How come?

AMANDA

Well, it's a long story. Just know  
that he's okay and he will come  
home.

Jimmy is not buying her story.

JIMMY

Did he get into trouble?

Amanda tries to laugh it off.

AMANDA

No, he's not in trouble.

EXT. SUBURBAN HOME/ RESIDENTIAL STREET - NIGHT

The two masked men stand with two full sacks in their  
hands. HEADLIGHTS appear in the darkness and inches closer  
to them.

INT. WHITE VAN - NIGHT

While driving, Eduardo QUICKLY puts on a SKI MASK over his  
face, so as not to keep his eyes off the road for too long.

EXT. SUBURBAN HOME/ RESIDENTIAL STREET - CONTINUOUS

A white van appears in front of the masked men and they  
hastily TOSS their sacks into the back of the van. Eduardo  
jumps out of the van and joins the two men in carrying out  
HEAVY FURNITURE from the house.

They bring out a FLAT SCREEN TV, a TABLE, a COUCH and a MATTRESS. They put them all inside the van and quickly drive away.

INT. SEDAN - CONTINUOUS

Amanda notices a white van drive past her. She soon arrives at her house and pulls into her driveway.

EXT. SUBURBAN HOME - DOOR - CONTINUOUS

Amanda and Jimmy exit the car and walk to the door. She notices the door is slightly ajar. She pushes it open and cautiously walks in. Jimmy follows.

INT. SUBURBAN HOME - LIVING ROM - CONTINUOUS

Amanda and Jimmy look in dismay at the living room, which has been almost completely cleared of all objects.

INT. JAIL - NIGHT

Wearing a prison uniform, Patrick stands in front of a gray background while his picture is being taken, one frontal, one profile. A CORRECTIONAL OFFICER guides his hand on a FINGERPRINT SCANNER, scanning each finger. He is led into a jail cell and the officer SLAMS the door shut.

EXT. CITY STREET - NIGHT

Buildings are in FLAMES and WRECKED CARS litter the street. Several helicopters circle the area. Guns are being fired and BULLETS WHIZ BY everywhere.

Police cars surround the area, with new ones ARRIVING every minute. They all aim toward one target - Kelly.

She is constantly DEFLECTING BULLETS and HURLING heavy objects, but she is running out of steam and struggling. She TOSSES a police car into a GAS STATION, causing a huge EXPLOSION.

CUT TO:

EXT. CITY SIDEWALK - NIGHT

Captain is walking alone. He LOOKS up at the sky and calmly SOARS into the air. He is in no rush.

EXT. SKY - CONTINUOUS

There is tranquility as Captain GLIDES over a quiet and empty street.

CUT TO:

EXT. CITY STREET - CONTINUOUS

An entire crew of police officers are ENGULFED IN FLAMES when a BURNING GAS PUMP IS THROWN in their direction. Kelly turns her attention to one of the helicopters, from which a MACHINE GUN is being FIRED at her. The helicopter comes SPIRALING down from the sky and CRASHES to the ground, BURSTING INTO FLAMES. Kelly feels her chest and sees blood on her hand.

CUT TO:

EXT. SKY - CONTINUOUS

Captain is FLYING over the city streets. He looks down and notices a COMMOTION. He sees FIRE everywhere and billowing SMOKE. He flies past the scene without much consideration.

CUT TO:

EXT. CITY STREET - CONTINUOUS

Wounded, Kelly TURNS away from the police officers firing at her in retreat, but realizes there are dozens more NEWLY ARRIVED POLICE OFFICERS blocking her way. In SLOW MOTION- Kelly looks around at her surroundings - the police she hurt, the burning buildings, the helicopters and the newly arrived police officers in front of her.

She begins WALKING FORWARD and the police officers FIRE their guns at once. She DEFLECTS most bullets, but not all. She is being fired on from every direction.

She takes a few more steps before COLLAPSING on her knees and dying. Her body is RIDDLED WITH BULLETS.

EXT. APARTMENT - NIGHT

Bruce leans against a handrail in front of his apartment smoking a cigarette.

Out of nowhere Captain APPEARS from the sky and LANDS BEHIND HIM like an eagle. Bruce TURNS around and is relieved to see it's Captain.

BRUCE

Jesus. You scared me.

CAPTAIN

I apologize.

Captain notices the bandage wrapped around Bruce's arm.

CAPTAIN (CONT'D)

What happened?

BRUCE

It's nothing...

Bruce offers Captain a cigarette.

CAPTAIN

I don't smoke.

BRUCE

I forgot.

A long awkward silence as Bruce takes drags from his cigarette and Captain looks far away into the distance. Bruce breaks the silence.

BRUCE (CONT'D)

You're stronger than me, you know that?

CAPTAIN

How is that?



BRUCE

You don't smoke, you don't drink,  
you don't do any of that stuff. Us  
weak people... we need these  
things.

CAPTAIN

I have my weaknesses.

BRUCE

Oh, yeah? What's that?

CAPTAIN

Falling in love too easily.

BRUCE

I think I have you beat there,  
too.

Bruce takes a long drag.

BRUCE (CONT'D)

I just met this woman today and  
she's all I can think about.

He proudly extends his wounded arm.

BRUCE (CONT'D)

This was for her.

CAPTAIN

She shot you?

BRUCE

No, her husband. Her ex-husband.

Bruce takes his last drag and puts out the cigarette. He  
speaks as he blows out the smoke.

BRUCE (CONT'D)

Love can make you do crazy things.

CAPTAIN

Be careful out there...

Long silence.

BRUCE

So, how are your folks?

CAPTAIN

My father just died.

BRUCE

I'm sorry to hear... I remember  
the day my old man died. It was  
the worst day of my life.

CAPTAIN

It could've been worse...

BRUCE

How are you gonna make rent now?

CAPTAIN

Don't be ridiculous... I pay my  
own rent.

BRUCE

How? You don't have a job.

CAPTAIN

I manage to scrape by.

BRUCE

Listen -- my manager is looking  
for someone.

Bruce's phone rings and he looks at the caller ID.

BRUCE (CONT'D)

It's him.

Bruce answers the call.

BRUCE (CONT'D)

(into phone)

I was just talking about you.

INT. HOTEL OFFICE - CONTINUOUS

Desmond is sitting in his office chair eating a biscuit while he speaks on the phone.

DESMOND

What were you saying?

EXT. APARTMENT - CONTINUOUS

BRUCE

I was telling my friend about the job offer.

DESMOND'S VOICE

Oh, yeah... We're still hiring.

INT. HOTEL OFFICE - CONTINUOUS

DESMOND

Can you do me a favor, Bruce? You know it's been a hectic day. I need someone to work the night shift.

BRUCE'S VOICE

I'll see what I can do.

DESMOND

How's your arm?

EXT. APARTMENT - CONTINUOUS

BRUCE

It's okay.

DESMOND'S VOICE

That bastard. He's in jail right now. You should press charges.

Bruce smiles.

BRUCE

Okay, Dez. I'll see you in a bit.

DESMOND'S VOICE

Okay.

Bruce hangs up the phone.

INT. WHITE VAN - NIGHT

Eduardo drives as he and the masked men LAUGH and give each other HIGH FIVES. One of the masked men is sitting in the passenger seat, the other in the back. The two men remove their masks and we realize they are the robbers whom Captain had encountered earlier. The MAN IN THE PASSENGER SEAT ogles the stolen jewelry. He showcases a DIAMOND NECKLACE to Eduardo and the other man.

MAN IN THE PASSENGER SEAT

At least ten g's for this one.

Eduardo looks at him disapprovingly.

EDUARDO

Man, hide that stuff. Are you  
stupid?

The man in the passenger seat looks at Eduardo with  
resentment.

MAN IN THE PASSENGER SEAT

What's gotten into you?

EDUARDO

What if we get caught?

MAN IN THE PASSENGER SEAT

Don't be silly. Nobody is going to  
catch us.

EDUARDO

How do you know that?

MAN IN THE PASSENGER SEAT

I know. I have expertise.

Long silence as Eduardo drives and the man in the passenger seat continues to rummage the sack.

EDUARDO

I have a bad feeling.

MAN IN THE PASSENGER SEAT

You always say that.

EDUARDO

Today could be different. You never know.

INT. SUBURBAN HOME - LIVING ROOM - NIGHT

Amanda dials 911 on her phone and stands in the middle of an empty living room with the phone pressed to her ear. Whatever is left in the room is in disorder. A dispatcher answers her call.

AMANDA

(into phone)

Someone broke into my house.

INT. PARENTS' HOUSE - LIVING ROOM - NIGHT

Frank and Hailey are cuddled together on a couch as they go to sleep. Frank gently caresses Hailey's head. She has trouble sleeping and her mind is on overdrive.

HAILEY

Dad, is grandpa in heaven?

FRANK

Yes, sweetie. Grandpa is in heaven.

HAILEY

Will you go to heaven also?

FRANK

One day I will go to heaven. And guess what? Grandpa will be there waiting for me.

Satisfied, Hailey closes her eyes and falls asleep.

EXT. APARTMENT - NIGHT

A RIDESHARING CAR stops in front of Captain and Bruce. They both enter the back seat of the car and the car drives away.

INT. RIDESHARING CAR - MOMENTS LATER

Captain taps the driver's shoulder and points to an intersection.

CAPTAIN

Make a right here.

The driver makes a right turn. Through the windshield, Kelly's house slowly comes into view. The driver stops about a quarter block from the house and Captain and Bruce get out.

EXT. RESIDENTIAL STREET - CONTINUOUS

Captain and Bruce walk in the eerily quiet residential street. Their footsteps on dry leaves make CRUNCHING sounds. They stand in front of Kelly's house, which has been cordoned off with yellow police tape and is riddled with bullet holes. It is completely dark inside with no sign of life.

BRUCE

Whose house is this?

CAPTAIN

My ex-girlfriend's.

BRUCE

What happened here?

CAPTAIN

I don't know... Something told me to come here...

BRUCE

Why don't you go knock?

CAPTAIN

No. That wouldn't be a good idea.

A gust of howling wind WHOOSHES past them. Kelly's house SHAKES ominously.

CAPTAIN (CONT'D)

Let's get out of here.

Captain and Bruce promptly leave the premises.

INT. WHITE VAN - CONTINUOUS

Eduardo and the two men drive on a quiet empty road. Suddenly, BLUE AND RED LIGHT FLASHES behind them.

EDUARDO

(panicked)

I told you.

They SCRAMBLE to hide the jewelry. A state trooper arrives at the window before they could finish. It is the same state trooper as before. The officer shines a flashlight into the van. Eduardo and the two men do their best to appear normal.

STATE TROOPER

Good evening, gentlemen.

Eduardo and the man in the passenger seat respond collectively.

EDUARDO/MAN IN PASSENGER SEAT

Evening, officer.

STATE TROOPER

What are we doing out so late?

EDUARDO

We were at a friend's party. We're on our way home.

The state trooper notices a SHINY OBJECT in the hand of the man in the passenger seat. He BEAMS his flashlight at it.

STATE TROOPER

What do you have there?

The man in the passenger seat attempts to play it cool. He looks at the diamond necklace in his hand.

MAN IN THE PASSENGER SEAT

Oh, this? It's for my girlfriend.

The state trooper gives the man in the passenger seat and Eduardo a long stare.

STATE TROOPER

Could you fellas step out of the vehicle, please?

The state trooper briefly turns to the side and radios for backup. The man in the passenger seat REACHES for a GUN INSIDE AN ARMREST BOX, but Eduardo PUSHES AWAY his hand.

EXT. ROADSIDE - CONTINUOUS

Eduardo and the two men step out of the van. The officer uses his flashlight to look inside the van. He walks to the passenger side and sees a SACK laying on the floor. He opens it and finds a treasure trove of JEWELRY. He opens the armrest box and finds a HANDGUN. He points his flashlight at the CARGO SPACE.

STATE TROOPER

Why don't you open the back for me?

Eduardo complies and opens the back door of the van. The officer sees FURNITURE stacked on top of each other and a flat screen TV. Soon, his backup arrives. The other officer approaches the state trooper and they have a quick chat.

They order Eduardo and the two men to turn around and they pat them down.



STATE TROOPER

(to Eduardo)

You're under arrest for first degree burglary and unlawful possession of a firearm. Anything you say can and will be used against you in a court of law.

Eduardo and the two men remain silent as they are handcuffed and put inside the back of police cars. Eduardo goes with the state trooper, while the two men go with the other police officer.

INT. SUBURBAN HOME - LIVING ROOM - NIGHT

Amanda prepares a DOUBLE SLEEPING BAG in the middle of the living room. She and Jimmy lie down and cover themselves in a blanket. Amanda turns the light off and begins to doze off. Jimmy STARES into the ceiling, unable to sleep.

JIMMY

Who was that man you were with earlier?

AMANDA

(sleepy)

He's a friend of mine.

JIMMY

Are you and dad breaking up?

Amanda turns to Jimmy and reassuringly puts her hand on his face.

AMANDA

Don't worry about that. Your dad and I will always love you. No matter what. Now go to sleep.

Jimmy turns to the side in a fetal position and closes his eyes.

INT. JAIL CELL - NIGHT

Eduardo is PUSHED into a jail cell and the door SLAMMED shut behind him. He is CONFRONTED by the site of Patrick sitting on the lower bunk of a BUNK BED. He and Patrick STARE at each other for a while.

EDUARDO

You're the last person I expected  
to see here.

PATRICK

Is that good or bad?

EDUARDO

Bad... So, what brought you here?

PATRICK

It's not something you'd care  
about.

EDUARDO

You're probably right. Hopefully  
they'll let you out soon so I  
don't have to put up with you.

PATRICK

Don't worry. I'll be here for a  
while. Make yourself at home.

EDUARDO

I find it hard to believe that of  
all the days, today is the day  
that I'm in jail.

PATRICK

Why do you find it hard to believe?

EDUARDO

It seems like too much of a  
coincidence... and I don't believe  
in coincidences.

PATRICK

What are you trying to say?

EDUARDO

The day that I met you is the day  
I'm locked up.

PATRICK

You think I have something to do  
with your predicament?

EDUARDO

I'm not saying anything.

PATRICK

You really think I would waste my  
time trying to put you in jail?  
You're nobody. If anything, I feel  
sorry for you.

EDUARDO

Please... The last thing I need is  
your sympathy.

PATRICK

Where is your friend now? Why  
isn't he bailing you out?

EDUARDO

You're talking about Captain?

PATRICK

Yeah.

EDUARDO

This isn't about him.

PATRICK

What is it about then?

EDUARDO

You know what it's about.

PATRICK

No, I don't.

EDUARDO

You don't know about my other job?

PATRICK

What other job?

EDUARDO

You don't know that I'm a burglar?

PATRICK

(surprised)

You're a burglar?

Long silence as Patrick processes the information.

PATRICK (CONT'D)

Who did you burglarize?

EDUARDO

Some rich guy.

Eduardo climbs to the top of the bunk bed and lies down to relax.

EXT. HOTEL DRIVEWAY - NIGHT

The ridesharing car stops in front of the hotel and Captain and Bruce exit. They wave their hands to the driver and walk to the hotel entrance. Captain notices some debris and a portion of the entrance cordoned off.

CAPTAIN

What happened here?

BRUCE

Accident.

INT. HOTEL OFFICE - NIGHT

Desmond is tallying the day's profit. He counts cash and labels checks. He puts it all in a safe and locks the key.

He gets up from his chair, puts on his jacket and prepares to leave.

Without warning, he feels SHARP PAIN in his chest and begins GASPING FOR AIR. He chugs a glass of water and hopes his symptoms will subside. Instead, he COLLAPSES on the floor and begins to FOAM in his mouth.

INT. HOTEL LOBBY - CONTINUOUS

Captain and Bruce chat on their way to Desmond's office.

BRUCE

Once you meet him, you'll like him. He's a great guy.

CAPTAIN

You think he'll hire me?

BRUCE

Most likely.

CAPTAIN

So, what's it like? The work.

BRUCE

It's pretty boring. You have to remember to smile. That's the main thing.

CAPTAIN

What's his name again?

BRUCE

Desmond.

CAPTAIN

Desmond.

INT. HOTEL OFFICE DOOR - CONTINUOUS

Bruce knocks on Desmond's door but gets no response.

BRUCE

That's strange.

He cautiously opens the door and sees Desmond LYING on the floor MOTIONLESS.

INT. HOTEL OFFICE - CONTINUOUS

Bruce RUNS to him and checks his pulse. He PUMPS his chest and attempts to apply CPR, but to no avail. Captain watches in shock. Bruce turns to Captain.

BRUCE

He's dead...

INT. HOTEL HALLWAY - MOMENTS LATER

Captain and Bruce watch as several paramedics carry Desmond's body out of his office on a stretcher.

Captain quietly walks over and leans against a deck railing, overlooking the lobby of the hotel. Bruce walks next to him with his arms crossed. Both are in a contemplative mood.

BRUCE

Poor bastard. He was looking forward to seeing his kids.

CAPTAIN

You know what I regret most? Not spending enough time with my dad. That's the one thing I can't do, to turn back time.

BRUCE

Don't beat yourself over it. More than anything, he will appreciate the fact you were by his side during his final hours.

CAPTAIN

I barely got to see him . We were supposed to have dinner tonight. He waited for me the whole day. I didn't want to disappoint him. I had a feeling that today was going to be different. I really wanted to be there. But, things didn't work out that way. Instead, I spent the whole day stuck in a library.

BRUCE

What on earth could you be doing in a library all day?

CAPTAIN

It wasn't my choice. Things happened that I didn't anticipate. I was wanted by authorities for some scam I had committed, so I disguised myself as an old man, and I escaped.

BRUCE

(amazed)

Why would you go to such lengths?

CAPTAIN

I do my best to hide my identity. For everybody's sake.

Captain turns to look at Bruce.

CAPTAIN (CONT'D)

Do you think it worked?

Bruce looks at Captain for a while, somewhat amused.

BRUCE

Of course it worked.

FADE OUT

THE END