

Unrestricted

By Nadine

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EXT. NEVADA DESERT - DAY

A beautiful vibrant desert on a hot summer day. A lizard runs fast seemingly to nowhere. Tons of wild cacti around. Quite a few homes are on this desert land, not right next to each other, but not too far from each other, they are one level bungalows, not the flashy rich kinds, just simple and plain one-story homes.

INT. HOUSE - DAY

A nice tidy one-story bungalow, light gray and white walls throughout, and black flooring throughout, the living room has the basics, large flat screen TV on a sofa-level unit, modern coffee table in the middle of the room.

INT. HOUSE / KITCHEN - DAY

A lady is putting dirty washing into a washing machine. This is SADIE BROWN, 40 years old, medium height, short hair, biracial half black, half white, but pale skin complexion, slim build.

She closes the washing machine door and puts the fabric softener in, and turns on the washing machine. A cellphone rings. She walks to the living room.

INT. HOUSE / LIVING ROOM - DAY

A cellphone is on the table ringing, she answers it.

SADIE

Hello?

SHARON (V.O.)

Hi, is this Sadie Brown?

SADIE

Yes, speaking.

SHARON (V.O.)

Hi, Sadie. It's Sharon from the All-Female gym. We chatted the other day, you gave me your number.

SADIE

Of course. Hi, Sharon.

SHARON (V.O.)

There's an opening for new members, so I thought I'd let you know.

CONTINUOUS:

SADIE

Oh that's fantastic.

SHARON (V.O.)

Yeah, so come in when you're not busy  
and we'll sign you up.

SADIE

That's great. Thanks a lot, Sharon.

SHARON (V.O.)

No problem. Have a nice day.

SADIE

You too. Thank you again.

Sadie hangs up. She smiles to herself.

INT. GYM - DAY

Sadie is working out on the treadmill. The gym is nearly packed and is filled with only women. A lady working out on the treadmill next to Sadie leaves. Someone approaches the empty treadmill straight away. The person is not visible immediately, they put a small towel on the handlebars, a couple of beep noises is heard, the treadmill is active again. Focused on this new person's feet as they start walking on the treadmill. Finally this new person is visible. This is VALERIE TURNER, white, 43, medium height, red hair, not fat, but not skinny. Valerie starts to run now on the treadmill, she starts breathing heavily. Sadie running on her treadmill makes it look so easy, she looks over at the new lady a couple of times. Valerie keeps running until she cannot do it anymore, she stops the treadmill and steps off. Sadie looks over at Valerie.

SADIE

First time?

Valerie looks at Sadie, and smiles while trying to catch her breath.

VALERIE

Yeah. Trying to lose weight this way  
is tough.

Valerie has a southern accent, which brings more curiosity about what her story is, and how she ended up in Nevada.

CONTINUOUS:

Sadie looks over at Valerie's treadmill. She gets off her treadmill.

SADIE

You have your treadmill on the highest level. You should start at the easiest one here.

Sadie points to the button. Valerie checks it.

Valerie smiles and laughs.

VALERIE

Oh wow. I didn't realise. Thank you.

SADIE

No problem.

SADIE

I'm Sadie.

VALERIE

Valerie.

They shake hands.

VALERIE

My hands are a bit sweaty.

SADIE

Me too.

They both chuckle.

SADIE

I notice your southern accent--

VALERIE

--I'm from New Orleans. Recently moved here to Nevada. Wanted to start a new life.

SADIE

I hear that.

Valerie grabs her small towel and dabs her face and neck, she starts to leave.

CONTINUOUS:

VALERIE  
Thanks for your help.

SADIE  
No problem.

Valerie leaves the gym. Sadie gets back on her treadmill and continues to work out.

INT. GYM / LOBBY - DAY

Sadie is walking towards the front door. Valerie is sitting on a chair tying her shoelace. Sadie sees her. Valerie looks up and sees Sadie. They smile at each other.

SADIE  
Hello again.

VALERIE  
Hi.

Valerie stands up and grabs her bag.

SADIE  
Listen, um, you wanna get a cup of coffee?

Valerie looks at Sadie and smiles.

VALERIE  
Yeah sure. That'd be nice.

SADIE  
I know a cool cafe just across the street.

They leave the gym.

INT. CAFE - DAY

Sadie and Valerie are sitting at a small table opposite each other in a modern looking cafe.

SADIE  
Yeah, I'm new to this gym. The previous gym, men kept hitting on me, so I thought an All-Women's gym would be better.

CONTINUOUS:

VALERIE

I understand. This is my first gym  
ever!

Valerie chuckles.

VALERIE (CONT'D)

I tried working out other  
ways...running, TV workout shows...it  
wasn't working for me.

Valerie takes a sip of her coffee.

VALERIE

I've been living here in Nevada for a  
few months, and I haven't met any new  
people yet, so I'm really glad you  
asked me for coffee.

SADIE

I don't have many friends myself.

Sadie drinks some of her coffee.

SADIE

You wanna exchange numbers?

Valerie smiles.

VALERIE

Yes. Definitely.

Valerie gets out her phone. She hands it to Sadie.

Sadie is putting her number in Valerie's phone.

SADIE

Call me whenever you want.

Sadie hands Valerie back her phone.

VALERIE

How about tomorrow?

VALERIE (CONT'D)

Sorry...that sounded desperate.

Sadie smiles.

CONTINUOUS:

SADIE

No, not desperate at all. Are you busy tomorrow?

VALERIE

No, not busy at all.

SADIE

I'll text you my address and you can come by.

Valerie is typing on her phone.

Sadie's cellphone makes an alert tone. She gets out her phone. She smiles.

SADIE

Okay, so I have your number.

Sadie puts her phone down and drinks some of her coffee.

VALERIE

You really trust me to come to your house? I could be a serial killer or somethin'.

SADIE

If you were a guy, I wouldn't do this, but you know I have a good feeling about this.

Valerie gives Sadie a warm smile.

INT. HOUSE - DAY

Sadie is watching the morning news. The doorbell rings. She turns off the TV and goes to the front door. It's Valerie. She has a big smile on her face, Sadie's face also lights up the moment she opens the door.

VALERIE

Hey.

SADIE

Hi.

Valerie enters.

SADIE

You want a drink?

CONTINUOUS:

VALERIE  
Yeah. Please.

They walk into the kitchen.

INT. HOUSE / KITCHEN - DAY

SADIE  
What kind of drink do you want? Hot?  
Cold?

VALERIE  
Just some iced water would be fine,  
please.

Sadie grabs a glass from the shelf, she pours some ice cubes into the glass from the fridge ice dispenser and fills the glass with cold tap water. She hands Valerie the glass of iced water.

VALERIE  
Thank you.

SADIE  
You wanna sit down in the living room?

VALERIE  
Yep.

They walk into the living room.

INT. HOUSE / LIVING ROOM - DAY

Valerie looks around.

VALERIE  
You have a beautiful home.

SADIE  
Thank you.

VALERIE  
My place is a mess.

They both sit down.

SADIE  
So, how much have you seen of Nevada?

CONTINUOUS:



VALERIE

Not much. I've been busy settling in.

SADIE

Well, maybe we should check out some of the attractions.

VALERIE

Tell me when and I'm there.

Valerie drinks some of her water.

EXT. MUSEUM - DAY

Sadie and Valerie are leaving a modern minimalist looking building.

VALERIE

That's an amazing museum.

SADIE

Yep. They got all kinds of different art.

SADIE

So, you wanna go back to my place and watch that movie we was talking about?

Valerie hesitates. She looks at her watch.

VALERIE

Oh, I just remembered I have to meet my dad.

SADIE

Oh. Okay.

Sadie doesn't say it, but it's clear she's confused at the sudden change of plans as they both have Saturday free.

VALERIE

I'm so sorry, Sade.

SADIE

It's fine, don't worry about it.

VALERIE

Raincheck?

SADIE

Yeah, sure.

CONTINUOUS:

They give each other a quick hug.

VALERIE  
Call you tomorrow?

SADIE  
Yeah.

They both get into their cars.

DISSOLVE TO:

INT. HOUSE - EVENING

Sadie is in the living room, talking on her cellphone.

SADIE  
(On cellphone)

Okay, mom, well, hopefully you'll come see me next week.

MOM (V.O.)  
Yes, this new job is quite demanding.

SADIE  
(On cellphone)

Well, don't work too hard.

MOM (V.O.)  
I tried to call you yesterday.

SADIE  
(On cellphone)

Oh, yeah, I was out with a new friend.

Valerie pulls up in her dark green Tesla outside. Sadie walks to the kitchen to look out of the window, the style of the house has the kitchen next to the front door.

SADIE  
(On Cellphone)

Mom, someone's here, I gotta go.

MOM (V.O.)  
Okay, baby. I'll talk to you soon.

SADIE  
(On Cellphone)

Okay.

MOM (V.O.)  
Bye, honey.

SADIE  
(On Cellphone)

Bye, mom.

Sadie walks to the front door, Valerie gets out of the car and approaches the door, Sadie opens it before she has a chance to knock.

SADIE  
Hey, Valerie.

VALERIE  
Hey, Sade.

SADIE  
Come on in.

Valerie walks in.

SADIE  
You want a drink?

VALERIE  
Yeah, coffee would be nice, please.

INT. HOUSE / KITCHEN - EVENING

Sadie pours water in the kettle.

SADIE  
You're like me. Love hot drinks  
regardless of the hot weather.

Sadie opens the cupboards and grabs two cups.

SADIE  
How do you take your coffee again?

VALERIE  
Milk, one sugar, please.

Sadie continues to make the hot drinks.

CONTINUOUS:

VALERIE

Um, sorry about yesterday, I know we were meant to spend the entire day together.

SADIE

Don't worry about it, Val. It's fine.

INT. HOUSE / LIVING ROOM - DAY

Sadie and Valerie are drinking their tea.

VALERIE

There's actually something I want to mention.

SADIE

Okay? What is it?

VALERIE

I have a husband.

SADIE

Okay?...So that's a good thing...isn't it?

Sadie chuckles.

VALERIE

No, yeah, I mean, the friends that I've had before have never been keen on my husband. I just met you and I just thought...

SADIE

You just thought what, Valerie?

SADIE (CONT'D)

That I won't like him too?

Valerie sighs.

VALERIE

Yeah.

SADIE

Well, you shouldn't make assumptions about me.

CONTINUOUS:

VALERIE

I know.

VALERIE (CONT'D)

You wanna come to dinner at the house  
this week?

SADIE

Yes, I'd love too.

VALERIE

Okay, good.

CROSSFADE:

INT. HOUSE - DAY

Valerie's house. It's on a nice street. It's a spacious big  
house for just two people.

INT. KITCHEN - DAY

Valerie's husband ADAM is mid 40s, tall, white, skinny, suit  
and tie attire. He turns off the coffee machine. He looks at  
his watch. Valerie is in her dressing gown, she is eating a  
slice of toast.

ADAM

I'm running late. I gotta go, honey.

VALERIE

Okay.

They give each other a quick kiss. Adam leaves.

LATER:

INT. VALERIE'S HOUSE / LIVING ROOM - DAY

Valerie is dressed and looks sharp after her shower, she  
looks in the mirror as she puts some blue transparent big  
earrings on that match her blouse and leggings. Her cellphone  
on the coffee table rings. She answers it.

VALERIE

Hello?

(beat)

VALERIE  
Oh, hi, Sadie.

(beat)

VALERIE  
Yeah, I'm almost out the door.

(beat)

VALERIE  
Okay, bye.

Valerie hangs up the phone, she grabs her purse on the sofa and puts her phone in it, she has a pleasant smile on her face, she leaves the house.

EXT. DESERT - DAY

Sadie and Valerie are hiking.

VALERIE  
Thanks for inviting me. I need to hike more.

SADIE  
Tiring though, isn't it?

VALERIE  
With how fit you are. How you own that treadmill at the gym, I thought this would be easy for you.

SADIE  
Not all the time.

The women stop for a moment. Sadie takes a sports water bottle out of her bag and drinks some.

VALERIE  
So, dinner at my house this evening?

SADIE  
Yeah. I'm there.

Sadie smiles.

CROSSFADE:

INT. VALERIE'S HOUSE - NIGHT

Valerie, Adam, and Sadie are eating dinner at the dining table in the living room.

ADAM

So, how long have you been working at the bookstore, Sadie?

SADIE

For about five years.

There is mild tension in the air. Sadie looks uncomfortable. Adam either does not notice or is pretending he doesn't.

ADAM

Well, I'm glad Val is making friends.

VALERIE

(To Adam)

I'm right here in the room. You're gonna talk about me as if I'm not here?!

ADAM

(To Valerie)

Didn't mean anything by it. Just making conversation.

Adam picks up his glass of soda and finishes the last of his drink.

ADAM

(To Valerie)

Get me some more soda, will you honey?!

Adam hands his empty glass to Valerie.

Valerie glares at him.

VALERIE

(To Adam)

You can get the damn soda yourself.

CONTINUOUS:

Valerie stands up.

VALERIE (CONT'D)

(To Adam)

You humiliate me in front of my friend. Thanks a lot!

VALERIE

I'm going to get myself a drink.

VALERIE

(To Sadie)

Sadie, you want anything?

SADIE

(To Valerie)

Um, no, I'm fine, thank you.

Adam stares at Valerie as she leaves the room.

ADAM

(To Valerie)

What the?...

Adam stands up.

ADAM

(To Sadie)

Excuse me.

SADIE

(To Adam)

Sure.

Adam leaves the living room, and joins Valerie in the kitchen.

Sadie continues to eat her food. Valerie and Adam start arguing with each other in the kitchen. Sadie overhears, she's clearly uncomfortable.

CONTINUOUS:



ADAM (O.S.)  
(To Valerie)

What the hell is wrong with you right now?!

VALERIE (O.S.)  
(To Adam)

I'm tired of this, I'm tired of you not respecting me.

ADAM (O.S.)  
(To Valerie)

Not respecting you?

VALERIE (O.S.)  
(To Adam)

Look at the way you spoke to me just now.

ADAM (O.S.)  
(To Valerie)

You're my wife. I'll talk to you however I want to.

Sadie gets up, she grabs her purse.

VALERIE (O.S.)  
(To Adam)

I'm not going to continue this conversation.

Valerie walks back into the living room. Adam follows.

SADIE  
(To Valerie)

I'm gonna get going, Val.

VALERIE  
(To Sadie)

Sadie, don't leave. You probably heard us in there--

SADIE  
(To Valerie)

--We'll do this another time. I'm gonna leave you guys alone right now. Thank you guys for the meal.

Sadie walks to the door. Valerie follows.

SADIE  
I'll call you tomorrow, okay?

VALERIE  
I'm really sorry you had to hear all of that. It was immature of us. We made things uncomfortable for you.

SADIE  
It's okay, Val. Really.

SADIE (CONT'D)  
I'll call you.

VALERIE  
Goodnight.

SADIE  
Night.

Sadie leaves.

CROSSFADE:

INT. VALERIE'S HOUSE - DAY

Valerie is on her cellphone.

ANSWER MACHINE  
Hi, this is Sadie Brown, I'm not available to take your call at the moment, but if you leave your name and number, I'll return your call as soon as I can.

A small beep sound after the message.

VALERIE  
Hi, Sadie, it's Val. I've called you twice today and you haven't picked up or called me back. This is not like you. Kinda getting concerned here.

(MORE)

I'll give you another call later. Bye.

Valerie hangs up the phone. She walks to the window and looks out.

INT. BOOKSTORE - DAY

A small modern-looking bookstore. Rows and isles of all different types of books, from fiction to wildlife to historical.

Sadie grabs her bag from the back room, she walks out past the checkout counter, her bookstore colleague MEREDITH is behind the counter.

SADIE

I'll see you tomorrow, Meredith.

MEREDITH

Okay. Bye, Sadie.

Sadie leaves the bookstore.

EXT. BOOKSTORE - DAY - CONTINUOUS

The sun begins to disappear. Afternoon is on the verge of evening.

Sadie starts to walk away from the bookstore. Valerie appears. Sadie stops and is taken aback.

SADIE

Valerie! You startled me.

VALERIE

Sorry.

SADIE

What are you doing here?

VALERIE

I've been calling you. You haven't been returning my calls. And since dinner the other night...I wanted to make sure that you and I are still okay.

SADIE

Yeah. I'm sorry. I've just been really busy.

VALERIE

You wanna get some coffee?

SADIE

Yeah. sure.

INT. CAFE - DAY - CONTINUOUS

Sadie and Valerie are in the same cafe as they were before. Valerie eats some of her blueberry muffin, while Sadie takes sips of her coffee.

VALERIE

Can you believe it? We're in the same cafe, sitting in the same spot as we did the first day we met.

Joy in Valerie's voice as she mentions this.

Sadie smiles briefly, clearly not as appreciative as Valerie is.

SADIE

Val. There's something I need to talk to you about.

VALERIE

Sure. But before you tell me your news, I want to tell you something.

SADIE

Okay, go ahead.

VALERIE

I got a job.

SADIE

That's great.

VALERIE

Yeah, at the movie theater round the corner.

VALERIE (CONT'D)

I don't want to be a housewife where my husband makes all the money. Not that there's anything wrong with that. It's just not me.

CONTINUOUS:

VALERIE

So, what is it that you need to tell me?

SADIE

Yeah, so at dinner at your house...your husband...the way he was talking to you, I didn't like that, but I didn't say anything because he's your husband and I'm your new friend, and...

Sadie sighs. She has a sad look in her eyes, as she struggles with the words.

VALERIE

Sadie, it's okay.

SADIE

I feel like a coward. You're my friend and I practically ran out the door. I didn't stick up for you and I feel I should have.

VALERIE

You're not a coward.

VALERIE (CONT'D)

You were in a difficult situation. And you don't need to stick up for me, Sadie.

Valerie smiles at Sadie.

SADIE

Well, I'm not keen on your husband. I don't mean to offend you, but I don't care to see him again. He makes me uncomfortable. I've known men like him and I don't need to be around that type of personality. So, if you want to end our friendship, I will understand.

VALERIE

No, I don't want to end our friendship. And I'm not offended. He's ruined friendships for me in the past. I'm not gonna let him ruin this one.

CONTINUOUS:

Valerie sighs.

VALERIE (CONT'D)  
Listen, can we still hang out?

Sadie hesitates.

SADIE  
Yeah. Of course.

CROSSFADE:

INT. VALERIE'S HOUSE - NIGHT

Valerie is in her living room, her cellphone to her ear, she is pacing up and down the room.

ANSWER MACHINE  
Hi, this is Sadie Brown. I'm not available to take your call at the moment, but if you leave your name and number, I'll return your call as soon as I can.

The answer machine beeps.

VALERIE  
Yeah, hi, Sadie, it's Val. Look, it's been five days, you haven't been returning my calls. What's going on? Please call me back.

Valerie hangs up. Her eyes well up.

DISSOLVE TO:

INT. SADIE'S HOUSE - NIGHT

Sadie is watching TV in the living room. Her cellphone on the coffee table rings, she answers it.

SADIE  
(beat)

Hello?

SADIE  
(beat)

Whoa, whoa, Valerie calm down, I can't understand you, what is going on?

SADIE

(beat)

Okay I'll be there soon.

Sadie hangs up, she quickly grabs her bag and puts her keys and phone in it, she rushes out the front door.

DISSOLVE TO:

EXT. HOUSE - NIGHT

Sadie pulls up outside Valerie's house. She gets out of the car and walks to the door, she rings the doorbell. Valerie answers the door.

Valerie has tears running down her face.

SADIE

Val, what's the matter? What is going on?

VALERIE

Come in.

INT. HOUSE - NIGHT - CONTINUOUS

Sadie follows Valerie into the living room.

INT. HOUSE / LIVING ROOM - NIGHT

The TV is on, some game show. Adam appears to be sitting on the chair watching TV. Valerie is standing facing Adam, Sadie walks right in, confused, she turns and faces Adam, she stops in her tracks, her eyes wide, Sadie is not saying anything. Adam is DEAD!

Sadie runs to Adam's dead body, she checks his pulse on his neck.

VALERIE

There's no point in doing that. He's dead.

Sadie looks at Valerie.

SADIE

What the hell happened?

VALERIE

I poisoned him.

CONTINUOUS:

SADIE

What? Why?

VALERIE

I did this for you, babe.

Desperation in Valerie's voice as she answers the question.

SADIE

Did this for me? Why? I never...I never told you to do this.

Sadie's voice is shaky and upset.

VALERIE

He made you uncomfortable. You said so yourself. You were pulling away from me...our friendship...I don't want to lose you.

VALERIE (CONT'D)

He didn't appreciate me, and I'm sure he was having an affair.

SADIE

SO YOU KILL HIM?!

Valerie starts to weep.

VALERIE

Don't yell at me, Sadie.

SADIE

DON'T YELL AT YOU?? REALLY, VALERIE?!  
YOU JUST KILLED SOMEONE!

Valerie paces up and down the living room. She stops weeping and wipes the tears from her eyes.

SADIE

I take it you didn't call the police or an ambulance.

VALERIE

No, I didn't.

Valerie stops pacing. She looks at Sadie.

CONTINUOUS:



VALERIE

I don't want to go to prison.

Sadie stares at Valerie. Worry as well as concern for her friend is written all over Sadie's face.

VALERIE (CONT'D)

But, I'd rather go to prison for life than be without my best friend.

VALERIE (CONT'D)

Are you gonna call the cops on me?

Sadie sighs.

VALERIE (CONT'D)

You know I'm not a bad person. I made a terrible mistake. A wrong choice. I killed my husband.

VALERIE (CONT'D)

The question now is, are your gonna call the police on me, Sadie?

SADIE

Valerie, how can I turn a blind eye?! I will be an accessory to murder.

VALERIE

I know, but...

SADIE

But what?

VALERIE

I did this for us.

SADIE

Is there something else you're not telling me?

VALERIE

What do you mean?

Sadie hesitates for a moment.

SADIE

We've talked about stuff. You know I'm Ace, you know I'm Asexual--

CONTINUOUS:

VALERIE

--Of course, it's nothing like that. Why would you even think...look, you know I'm straight. You're my friend, you've been like a sister to me.

Sadie sighs, she looks at Adam's dead body, she looks at Valerie.

SADIE

Was Adam beating you? I mean, that night at dinner, the way he--

VALERIE

--No, he wasn't beating me, Sadie.

Sadie stares at Adam's dead body.

SADIE

I can't be here. I can't be here with your husband's dead...

Sadie quickly walks out of the living room and into the kitchen. Valerie follows.

INT. HOUSE / KITCHEN - NIGHT - CONTINUOUS

Sadie gets a glass of water. She drinks some.

SADIE

Valerie, we need to go to the police.

VALERIE

You're gonna call the cops on me?

VALERIE (CONT'D)

Aren't you my friend?

SADIE

Of course I'm your friend, but you committed a crime!

VALERIE

If you're my friend, then be my friend right now.

SADIE

What do you mean?

CONTINUOUS:

VALERIE

I mean have my back. Be my friend.  
Don't let me go to prison. Don't turn  
me in.

SADIE

Valerie--

VALERIE

--You saw how verbally and emotionally  
abusive Adam was.

VALERIE (CONT'D)

I know I shouldn't have killed him,  
but...I felt I had no choice.

SADIE

You had a choice.

VALERIE

I know. But, I can't take it back.

VALERIE (CONT'D)

You're the only friend I've got.

Valerie's eyes well up.

VALERIE

I shouldn't have killed him.

Valerie bursts into tears. Sadie walks up to her, Sadie puts  
her arms around Valerie. Valerie is crying in Sadie's arms.

SADIE

You know that I care about you.

No words for a moment as Sadie continues to comfort Valerie.

SADIE (CONT'D)

I'm not gonna let you go to prison.

They let go of each other. Valerie pulls herself together and  
grabs a packet of pocket tissues on the kitchen side. She  
wipes her eyes and her nose with the tissues.

VALERIE

So, what are we gonna do?

CONTINUOUS:

SADIE  
I have no idea.

DISSOLVE TO:

INT. SADIE'S HOUSE - MORNING

Valerie is asleep on the living room sofa bed.

Sadie walks in and puts a cup of coffee on the table. Valerie wakes up.

SADIE  
Morning.

Valerie still tired and sleepy.

VALERIE  
Morning.

SADIE  
I've made you some coffee.

VALERIE  
Thank you.

Valerie grabs the cup and takes a sip.

SADIE  
I hope the sofa bed was comfortable.  
You could have taken my bed instead,  
and I could have slept in here.

VALERIE  
No, it's fine. This bed is comfy.

Valerie drinks some more of her coffee.

SADIE  
So, look, I know this guy...he had a  
shady past, he's going straight now,  
but he is willing to help us out.

SADIE (CONT'D)  
If you want to avoid prison, we're  
gonna have to get rid of...Adam's  
body.

VALERIE  
I'll tell the cops and his family and  
friends that he left me.

CONTINUOUS:

SADIE

And you think his family and friends  
will buy that?

VALERIE

I don't know. But, it's the only story  
I can tell them.

SADIE

This is insane. I'm committing a crime  
as well now too.

VALERIE

You're protecting your friend.

Sadie nods her head, she looks down at the floor for a  
moment.

SADIE

I'm gonna give my guy a call. He'll  
get rid of your husband's body. He'll  
be discreet about it.

VALERIE

I don't wanna be there at all.

SADIE

You can stay with me for now, okay?

VALERIE

Thank you.

SADIE

I'm gonna call my guy.

VALERIE

Sadie...Thank you for everything.

Sadie smiles at Valerie.

SADIE

You're welcome.

Sadie grabs her phone from the coffee table and starts to  
dial a number.

SADIE

(Talking on Cellphone)

(MORE)  
...Aaron? Yeah, it's Sadie.

DISSOLVE TO:

INT. VALERIE'S HOUSE - NIGHT

Valerie, Sadie and AARON are in Valerie's living room. Adam's dead body is gone. Aaron, white, mid 40s, greasy short hair cut, finishes his glass of water, he puts it on the table.

SADIE  
(To Aaron)

Aaron, thank you.

AARON  
(To Sadie)

You got it. You know I've got your back, whatever you need.

Aaron starts to leave. He nods his head once at Valerie to acknowledge her.

VALERIE  
(To Aaron)

Thank you.

AARON  
(To Valerie)

You're welcome.

Aaron closes the front door behind him.

VALERIE  
How did you guys meet?

SADIE  
We went to school together. We always had each others backs.

SADIE (CONT'D)  
We kept in contact. He's done non-violent crimes in the past and I always bailed him out of jail.

SADIE (CONT'D)

He still did his time, but at least he got to spend time with his family...his mom and dad, his sisters...while he was out on bail.

SADIE (CONT'D)

He's always been grateful to me for helping him out.

SADIE

You're gonna have to contact your husband's family at some point and tell them he left you.

SADIE (CONT'D)

And I think it's wise for both of us to get out of Nevada.

VALERIE

Where do you think we should go?

SADIE

I think we should head to a big city...blending into a busy city will work better for us.

SADIE (CONT'D)

New York, Chicago...some place like that.

SADIE (CONT'D)

I've got savings, but we will still need to get new jobs.

VALERIE

I don't have a lot of money.

SADIE

It's okay.

SADIE

We're going to need to change our names.

CROSSFADE:

INT. STREET - DAY

Sadie and Valerie exit the car and are walking towards an apartment building. The common NEW YORK fire escape apartment building.

SADIE

Okay, so remember to call me Evelyn.

VALERIE

Sure thing, Evelyn. And call me Simone.

VALERIE (CONT'D)

But when it's just us...

SADIE

We're still Sadie and Val.

SADIE (CONT'D)

Always will be.

Sadie and Valerie smile at each other.

INT. APARTMENT - DAY

Sadie and Valerie are in an empty apartment, the front door opens straight into the living room, the living room is open plan with the kitchen and there are stairs that lead to two bedrooms and a bathroom. The decor is brick walls and dark flooring.

Sadie and Valerie are in the empty living room, talking to the LANDLADY.

LANDLADY

Here are 2 sets of keys.

She hands Sadie and Valerie the keys.

SADIE

(To Landlady)

Thank you.

VALERIE

(To Landlady)

Great. Thank you.



LANDLADY

I hope you ladies enjoy your time here.

The Landlady leaves.

SADIE

Our new lives.

VALERIE

Yep.

CROSSFADE:

INT. ELECTRONICS STORE - DAY

A busy electronics store filled with brand new TVs, video game consoles, music equipment, e.c.t.

Valerie is in a standard sweater and trousers uniform, she is standing by the Flat-screen TV sets, talking to a couple of customers.

VALERIE

(To customers)

This one, the price has recently been lowered from a hundred.

FEMALE STORE CUSTOMER

(To Valerie)

Thank you, we'll keep this one in mind, we'll continue to browse.

VALERIE

(To Female Store Customer)

Alright, well if you need anything else, just holler, okay?

Valerie is very friendly and natural with the customers.

FEMALE STORE CUSTOMER

(To Valerie)

Okay, thank you.

The customers walk away. Valerie sees something, her smile disappears.

CONTINUOUS:

At the window, outside of the store is a mid-sixty year old white lady, she stares at Valerie.

Valerie starts to walk behind the counter through the back room. Valerie is out of sight.

The sixty year old walks into the store, her eyes fixed on the back room where Valerie has disappeared into.

INT. APARTMENT - EVENING

The apartment now has furniture, the basics, a coffee table, sofa, flat screen TV on a low level TV unit, ect.

Valerie and Sadie are in the living room, both sitting on different sofas.

SADIE

Are you sure it was her?

VALERIE

Yes. I'm one hundred percent sure it was Adam's mom, Debbie. I just don't know how she found me.

Valerie bursts into tears.

Sadie walks over to her and hugs her.

VALERIE

I'm okay.

Valerie walks into the kitchen. Sadie follows.

INT. HOUSE / KITCHEN - EVENING - CONTINUOUS

Valerie grabs a pack of tissues and wipes her eyes and wipes her nose.

VALERIE

We're gonna have to leave New York. It's not safe anymore. She's gonna send me to jail, she--

SADIE

--Whoa, whoa, hold on.

(MORE)

You've just got a job and I've just got a job at the bank. We don't know what Debbie knows. She may believe he left you. She just might want to talk to you. Just stick to the story...you don't know where Adam is.

VALERIE

I don't know.

Valerie sighs.

SADIE

Val, listen. If we run now, it will look suspicious. Best thing to do is to go back to work tomorrow as normal. If she returns, stick to the story.

Valerie shakes her head, she looks up at the ceiling for a moment. She frowns, her lips tighten.

VALERIE

You know what, Sadie?! I'm gettin' tired of you telling me what to do all the time.

SADIE

What?

SADIE (CONT'D)

The hell you talking about?

VALERIE

Just what I said.

VALERIE (CONT'D)

You're calling the shots all the time, like you're smarter than me or somethin' and I'm tired of it.

Sadie huffs.

SADIE

Look, that is ridiculous. I've made suggestions and you agreed. You haven't made any suggestions--

VALERIE  
 --You haven't let me get a word in  
 edgewise.

Sadie glares at Valerie.

SADIE  
 How can you talk to me like this.

SADIE (CONT'D)  
 I helped you cover up a murder. I  
 could have gone to the police!

SADIE (CONT'D)  
 I'm risking my freedom, I may never  
 see my mom again, I've uprooted my  
 entire life to have your back. And  
 you're gonna talk to me like--

VALERIE  
 --You're right, you're right, I'm  
 sorry, honey. I'm sorry.

Valerie walks up to Sadie and puts her arms around her. They  
 hug.

SADIE  
 We're all each other has.

VALERIE  
 I know.

DISSOLVE TO:

INT. ELECTRONICS STORE - DAY

Valerie is stocking shelves. DEBBIE enters the store. She  
 looks around until she see's Valerie. She walks up to  
 Valerie.

DEBBIE  
 Valerie.

Valerie turns around, Debbie is right in her face.

VALERIE  
 Debbie! Hi...um what are you doing  
 here?

CONTINUOUS:

DEBBIE

I need to talk to you. I haven't heard from Adam, I'm really worried, I--

VALERIE

--Debbie, I'm working, I can't talk about this right now, this is not an appropriate time.

DEBBIE

Well, can I meet you after work?

VALERIE

Yeah. There's a coffee shop across the street. About six.

DEBBIE

Okay. I'll meet you there.

Valerie watches Debbie as she leaves the store. Valerie's face is full of worry.

DISSOLVE TO:

INT. ELECTRONICS STORE - EVENING

Valerie is getting ready to leave the store. Her colleagues know her as her fake name 'Simone.'

VALERIE

See you guys tomorrow.

ELECTRONIC STORE EMPLOYEE 1

Bye, Simone.

ELECTRONIC STORE EMPLOYEE 2

See you tomorrow.

Valerie leaves the store.

EXT. ELECTRONICS STORE - EVENING

Valerie is walking towards the coffee shop that is across the street. Debbie is sitting outside the coffee shop at one of the tables, a cup of coffee on the table.

EXT. COFFEE SHOP - EVENING - CONTINUOUS

DEBBIE

Thanks for meeting me.

VALERIE

Yeah.

Valerie sits down opposite Debbie. The waitress approaches the table.

WAITRESS

What can I get you?

VALERIE

Um...just a hot chocolate, please.

WAITRESS

Coming up.

VALERIE

Thank you.

The waitress leaves.

VALERIE

How did you find me?

DEBBIE

Adam's colleague Tim told me where you work.

VALERIE

Right. Um...you could have just called the store and asked to speak to me.

DEBBIE

I needed to see you face to face.

The waitress returns with Valerie's drink.

VALERIE

Thank you.

WAITRESS

You're welcome.

The ladies continue their conversation as soon as the waitress leaves.

DEBBIE

Adam hasn't contacted me...it's been weeks. I know that he left you, but him and I have always been close...this is not like him.

VALERIE

I haven't heard from him either, Deb.

Valerie takes a sip of her hot chocolate.

DEBBIE

I'm staying at a hotel for a couple more nights. Do you still have my cell number?

VALERIE

Yeah.

VALERIE

Adam...he...you know, Debbie, some people just don't want to be found, even when there's people in their lives who love them.

VALERIE (CONT'D)

People disappear intentionally everyday.

DEBBIE

Not Adam. He wouldn't just disappear without contacting me.

Debbie drinks some of her coffee.

CROSSFADE:

INT. POLICE STATION - NIGHT

Debbie is at the main front desk.

FRONT DESK OFFICER

How can I help you?

DEBBIE

I need to report someone. I need to talk to a Detective or a Police Officer.

FRONT DESK OFFICER

Okay. Before you do that, you need to report whatever it is to me first. That's how it works.

DEBBIE

Okay. I believe...I think my daughter-in-law murdered my son.

CROSSFADE:

INT. APARTMENT - NIGHT

Valerie and Sadie are at the kitchen table eating takeout.

SADIE

But is Debbie going back to Nevada?

VALERIE

I think so. I mean, she said she's staying at a hotel for a couple more nights.

VALERIE (CONT'D)

I don't feel safe here anymore. Now that Debbie has tracked me down.

SADIE

Valerie, how could you give his colleague your work address?

VALERIE

I didn't think it would come to this. I thought I would look more suspicious if I disappeared too without contacting anyone.

SADIE

You're right. It would have seemed off.

INT. APARTMENT / VALERIE'S BEDROOM - LATER ON THAT NIGHT

Valerie is removing her clothes from out of the closet, she is shoving her clothes into a big bag that is sitting on her bed.

INT. APARTMENT / SADIE'S BEDROOM - NIGHT - CONTINUOUS

Sadie grabs a big bag out of her closet, she puts the bag on the bed, she opens her desk drawers which are filled with underwear and pyjamas, she puts her underwear and pyjamas into the bag. She walks to the closet and grabs her folded clothes and puts them into the bag.

The door buzzes.

EXT. APARTMENT BUILDING - NIGHT - CONTINUOUS

The main door closes as someone enters the building.



INT. APARTMENT - NIGHT - CONTINUOUS

Valerie is at the intercom.

VALERIE  
(Speaking through intercom)

Hello?

No one answers.

Someone knocks on the door. Valerie opens it. It's Debbie, she has a GUN pointing straight at Valerie.

Valerie's eyes are wide, her mouth open as she stares at the gun, Val is speechless.

Debbie starts walking towards Valerie, the gun still pointing at her, Valerie walks backwards further into the apartment as Debbie continues to walk towards her.

Debbie allows the door to shut behind her, she stares coldly at Valerie as she keeps the gun pointed at her.

Debbie stops walking as soon as the door shuts. Valerie stops walking. Val is terrified, still no words.

Sadie is walking down the stairs, unaware.

SADIE  
Who is it, Val?

Sadie, now standing by Valerie, sees Debbie pointing a GUN at Valerie. Sadie freezes.

SADIE  
What is...what is going on?

Sadie asks in a weak voice.

Debbie continues to stare coldly at Valerie, with a steady hand on the gun.

VALERIE  
Debbie, put the...put the gun down.  
What are you doing?

DEBBIE  
What did you do to my son?

Hatred and anger seeps through Debbie's voice as she asks.

VALERIE  
I told you. Adam left--

DEBBIE  
--SHUT UP.

DEBBIE (CONT'D)  
I don't wanna hear that lie anymore!

Something HITS Debbie around the back of her HEAD. Debbie falls to the ground unconscious. Sadie is standing behind her with a frying pan in her hands.

Valerie and Sadie both in shock stare at Debbie as she lays on the floor unconscious.

Sadie still has the frying pan in her hands, not believing what she has just done.

Valerie takes the frying pan out of Sadie's hand and puts it on the living room table. She kneels down and feels Debbie's pulse on her neck.

VALERIE  
She's alive.

Valerie stands up and starts to walk upstairs.

VALERIE  
Let's get our things and get the hell outta here.

SADIE  
Shouldn't we call an ambulance?

VALERIE  
We'll call them as soon as we get in the car.

Sadie looks at Debbie, still lying there on the floor.

Sadie walks fast up the stairs.

INT. CAR - NIGHT

Sadie is driving. Valerie is in the front passenger seat.

VALERIE  
(On Cellphone)

(MORE)

Yes that's the right address. The lady broke into the apartment, she was unconscious, but still alive.

(BEAT)

VALERIE

(On Cellphone)

Okay. Thank you.

Valerie hangs up the phone.

SADIE

I hope I didn't do any permanent damage to your mother-in-law.

VALERIE

You were protecting me. She had a gun pointed at me. You were protecting us.

VALERIE (CONT'D)

The moment she threatened me with a gun in our own home is when she stopped being my mother-in-law.

DISSOLVE TO:

EXT. MOTEL BUILDING - NIGHT

Sadie and Valerie are walking up the stairs to their motel rooms.

SADIE

We'll figure out what to do, tomorrow.

VALERIE

Yeah.

They get to their motel rooms which are next to each other.

VALERIE

Night.

SADIE

Sleep well.

They both enter their motel rooms.

CROSSFADE:

INT. AIRPORT - DAY

Valerie and Sadie are walking through a busy airport with their bags on a trolley.

EXT. AIRPORT - DAY - CONTINUOUS

Palm Trees, colourful streets, and colourful buildings.

SADIE

There's our rental.

Sadie and Valerie walk towards a car, they get in, with Sadie at the driver's seat and Valerie in the front passenger seat.

INT. CAR - DAY / DRIVING - CONTINUOUS

VALERIE

My first time in Florida.

SADIE

Me too.

INT. APARTMENT - DAY

A spacious ground floor two bedroom apartment, Spanish square tile flooring, basic things in the apartment, Flat-screen TV, coffee table, e.c.t.

Valerie and Sadie are in the living room.

SADIE

So, what do you think?

Valerie looks around the room.

VALERIE

I love it.

NEW YORK. INT. ELECTRONICS STORE - DAY

Debbie and two male COPS are talking to Electronic Store Employee 1 and Electronic Store Employee 2

ELECTRONIC STORE EMPLOYEE 1

(To the Cops)

She wasn't working here that long, we only knew her as Simone.

CONTINUOUS:

DEBBIE

(To Cops)

So you guys are gonna find her and arrested her, right? I mean, she changed her name. Why would she do that?!

COP 2

(To Debbie)

Ma'am, it's not a crime for someone to change their name legally.

COP 1

(To Debbie)

Your hospital records show that you were hit on the head, but you won't tell us what happened.

FLASHBACK

INT. APARTMENT - NIGHT

Debbie holding Valerie at gun point and walking into Valerie and Sadie's apartment.

END FLASHBACK

INT. ELECTRONICS STORE - DAY

DEBBIE

(To Cop 1)

Look, I...I don't care about that. Simone...Valerie killed my son!

ELECTRONIC STORE EMPLOYEE 2

(To Debbie)

What? Simone? How could--

COP 1

(To Debbie)

--Do you have proof of that?

DEBBIE

(To Cop 1)

(MORE)  
No, but...she...

COP 1  
(To Debbie)

You shouldn't make accusations like that without proof.

DEBBIE  
(To Cop 1)

Look! She's done something to my son! He would never just disappear without contacting me.

COP 1  
(To Debbie)

Ma'am, your son is an adult. Sometimes people just leave.

DEBBIE  
I don't believe this.

COP 1  
(To Debbie)

Now, what you can do is come with us to the precinct and file a missing person's report on your son. If you have any proof that this Valerie/Simone has done something, then we can go from there. But for now, file a missing person's report, okay?

DEBBIE  
(To Cop 1)

Okay.

The cops and Debbie walk out of the Electronics Store.

INT. BAR - NIGHT - FLORIDA

Valerie and Sadie are having a quiet drink. Not many people in the bar.

VALERIE

I don't think I can look for another job again.

SADIE

What do you mean? You have to work. We both do.

Valerie whispers.

VALERIE

I committed a crime. Wouldn't we be better off with tons of cash and we can start our own business or something.

SADIE

What are you saying exactly?

VALERIE

You worked at a bank in New York. You could get another job here in Florida at a bank. You learn the routine, the money. Everything!

SADIE

Valerie. No!

VALERIE

Sadie, it's perfect!

SADIE

It's more crime. What is wrong with you, Val?!

VALERIE

You're gonna talk to me like that? Really?!

VALERIE (CONT'D)

You're gonna decide to act all high and mighty now? like you haven't done anything wrong too?!

Sadie sighs in frustration.

SADIE

It's not about acting high and mighty. We've done enough damage.

CONTINUOUS:

VALERIE

We're in a desperate situation. No one has to get hurt. You'll be on the inside. It's perfect.

Sadie takes one long shot of the rest of her drink and slams the empty glass down on the table. She doesn't say anything for a few seconds.

SADIE

Okay. Let's do it.

Valerie smiles at Sadie.

CROSSFADE:

INT. BANK / OFFICE - DAY

Sadie is sitting opposite the BANK MANAGER, the manager is a slim black woman, sharply dressed. A desk between them in this neat, minimalist office.

BANK MANAGER

Well, we desperately need new Tellers. You seem confident about your past experience in this field. Can you start tomorrow?

SADIE

Yes. Definitely.

Sadie smiles at her new employer.

CROSSFADE:

INT. APARTMENT - NIGHT

Valerie and Sadie are sitting on the sofa, they're drinking some fine wine.

SADIE

I just feel bad. The manager has been good to me, and I'm planning to steal from them.

VALERIE

Listen, I understand what you're saying. But, you have to think about us.



VALERIE (CONT'D)  
We're not in the clear yet.

VALERIE (CONT'D)  
If somehow we get tracked down, we're both going down. It would be over for us. Hard time in prison. I know I would get life.

VALERIE (CONT'D)  
It's time, Sadie.

VALERIE (CONT'D)  
You've been there four months. We get this money. We go to another country. No one can touch us. We wouldn't have to worry even if they do find out where we are. We'll be in another country. They can't throw us in prison when we're not on U.S. soil.

DISSOLVE TO:

INT. BANK - DAY

Sadie is behind the counter. Valerie is there in front of her as a customer.

SADIE  
Your money, ma'am.

Sadie hands Valerie the stolen bank cash. Wads of cash, like a normal exchange. The cash wrapped in rubber bands.

VALERIE  
Thank you.

Valerie casually puts the money in her purse, she turns around, she looks startled.

MALE VOICE (O.S.)  
VALERIE TURNER, PUT YOUR HANDS UP AND  
DON'T MOVE.

Valerie stares in shock for a few seconds, she puts her hands up, fear across her face.

MALE VOICE (O.S.)  
SADIE BROWN, STAY WHERE YOU ARE AND  
PUT YOUR HANDS UP.

Sadie's facial expression is a mixture of worry and fear. She puts her hands up.

MALE VOICE (O.S.)  
EVERYONE ELSE, EXIT THE BANK IN AN  
ORDERLY FASHION.

The other customers start leaving the bank quickly, the customers are visibly afraid.

The bank is now empty with only Valerie, Sadie, the Manager, and this unidentified man.

We now get a good look at this unidentified man. This is DETECTIVE WILLIAM COLLINS, white, skinny, mid 40s, suit, he is pointing a GUN at Valerie and Sadie.

DETECTIVE COLLINS  
ALL CLEAR.

Four more officers rush in swiftly. They put cuffs on Sadie and Valerie.

DETECTIVE COLLINS  
Valerie Turner and Sadie Brown, I am arresting you on the disappearance of Adam Turner. You have the right to remain silent, you have a right to an attorney.

Detective Collins continues to read them their rights, his voice is now inaudible.

EXT. BANK - DAY - CONTINUOUS

The police are walking Valerie and Sadie out of the bank. They are both led into separate police cars.

INT. POLICE PRECINCT / INTERROGATION ROOM 1 - DAY

Valerie is sitting next to her Lawyer, late 50s, CHARLES WILLIAMS. A male detective, mid 40s, DETECTIVE ALPIN is sitting opposite them.

DETECTIVE ALPIN  
(To Valerie)

You got sloppy, Valerie! Putting Sadie's phone number as your emergency contact at New York electronics, led us straight to you ladies!

DETECTIVE ALPIN (CONT'D)  
(To Valerie)

Now, we may not have your husband's body. But, we can still charge you on his disappearance.

INT. POLICE PRECINCT / COFFEE ROOM - SAME DAY

Two female detectives, early 40s, DETECTIVE LANCASTER, and DETECTIVE LOCKE are making coffee.

DETECTIVE LANCASTER  
You know about the case with those two women that we have in custody?

DETECTIVE LOCKE  
Yeah, but...up there in Nevada...they haven't even found a body. It's possible that the husband simply left her.

DETECTIVE LOCKE (CONT'D)  
Maybe he even had a new woman and ran off with her.

DETECTIVE LANCASTER  
Maybe.

INT. POLICE PRECINCT / INTERROGATION ROOM 2 - SAME DAY

Sadie and her lawyer, early 40s, PENELOPE PETERSON, are sitting opposite a male detective, early 60s, DETECTIVE CONLEY.

DETECTIVE CONLEY  
(To Sadie)

Look, if you tell us everything, things will be a lot easier for you.

SADIE  
(To Detective Conley)

There's nothing to tell.

PETERSON  
(To Detective Conley)

(MORE)

You have my client in this  
interrogation room, just because she  
left her home and started a new life.  
That is not a crime, Detective.

DETECTIVE CONLEY

(To Peterson)

We can keep your client here for at least a few more hours.

INT. POLICE PRECINCT / INTERROGATION ROOM 1 - CONTINUOUS

Valerie and her lawyer are in the interrogation room, the  
Detective is not there. A door opens, it's Detective  
Lancaster. She walks into the interrogation room and closes  
the door.

DETECTIVE LANCASTER

Hi. My name is Detective Lancaster.

PETERSON

(To Detective Lancaster)

They've sent you in to continue the  
interrogation, have they?

DETECTIVE LANCASTER

(To Peterson)

No.

DETECTIVE LANCASTER (CONT'D)

Listen, we don't have a lot of time.  
My partner, Detective Locke has  
disabled the cameras, they don't know  
I'm in here right now.

DETECTIVE LANCASTER (CONT'D)

(To Valerie)

I know about your case, and it doesn't  
look good for you or your friend. Now,  
I can get you out of here, but we will  
need to move fast--

VALERIE

(To Detective Lancaster)

(MORE)

--Wait. Hold on a minute. You want to break me out of custody? What about my friend?

DETECTIVE LANCASTER

(To Valerie)

My partner, Detective Locke is in her interrogation room, saying the same things that I'm saying to you right now.

PETERSON

(To Detective Lancaster)

You can't be serious, Detective. I work for the law, I can't allow this.

DETECTIVE LANCASTER

(To Peterson)

With all due respect, you're not helping your client get out of this situation, and you're definitely not helping her to get out of here! but I can, and it has to be now!

DETECTIVE LANCASTER (CONT'D)

(To Peterson)

Now, you can say something like, you went to use the toilet and when you returned, Valerie was gone.

PETERSON

(To Detective Lancaster)

You want me to lie?

Detective Lancaster smiles slightly at Peterson.

DETECTIVE LANCASTER

(To Peterson)

You as a lawyer have never heard all those jokes about lawyers actually being liars?

CONTINUOUS:

VALERIE  
(To Detective Lancaster)

Okay, Detective. Let's go.

Valerie stands up. Peterson looks at her.

PETERSON  
(To Valerie)

Valerie--

VALERIE  
(To Peterson)

--I'm gonna do this. Just tell them what Detective Lancaster said. You went to the bathroom, and I was gone when you came back.

Peterson sighs in frustration.

PETERSON  
(To Valerie)

Okay, go.

Valerie and Detective Lancaster start to walk towards the door. Detective Lancaster opens the door. Detective Locke and Sadie are right there.

Valerie smiles.

VALERIE  
(To Sadie)

Hey, Sadie.

Sadie smiles at Valerie.

SADIE  
(To Valerie)

Hey, Valerie.

DETECTIVE LANCASTER  
(To Detective Locke)

Let's get them out of here.

CONTINUOUS:

They all swiftly leave the interrogation room, Peterson stays put. They walk a little way until they're at the main desk, a FRONT DESK OFFICER is behind the desk.

Detective Lancaster whispers.

DETECTIVE LANCASTER  
It's okay, he's new.

The new front desk officer sees them all.

FRONT DESK OFFICER  
(To Detective Lancaster, and Detective Locke)

Everything okay?

DETECTIVE LOCKE  
(To Front Desk Officer)

Everything's fine. We're just taking these two to try to find a perp.

FRONT DESK OFFICER  
(To Detective Locke)

Okay.

The two female detectives, and Sadie and Valerie leave the Police Precinct.

INT. CAR - EVENING - CONTINUOUS

Detective Lancaster is at the wheel. Detective Locke in the front passenger seat. Sadie and Valerie in the back passenger seat.

Detective Lancaster starts the car.

INT. CAR / DRIVING - EVENING - CONTINUOUS

DETECTIVE LANCASTER  
(To Sadie and Valerie)

We're gonna get you ladies out of here.

VALERIE  
(To Detective Lancaster and Detective Locke)

(MORE)

Why are you helping us?

DETECTIVE LOCKE

(To Valerie and Sadie)

As Detectives we've seen many kinds of people come and go in our precinct. We believe you ladies got caught up in something that you regret, but can't take back.

DETECTIVE LOCKE (CONT'D)

(To Valerie and Sadie)

We've seen evil. And you ladies are not it.

EXT. HOUSE - EVENING - CONTINUOUS

Detective Lancaster, Detective Locke, Sadie and Valerie exit the car. The street is quiet, plain. They walk into the front yard of a medium sized house.

INT. HOUSE - EVENING - CONTINUOUS

The house has dark wood all over, including dark floorboards. Old 70s style wallpaper throughout the house. The dim hallway light and the dim lamp lights contribute to the moody vibe of the house along with the dark decor.

The two female detectives and Valerie and Sadie are in the living room. Detective Lancaster is going through a rucksack.

VALERIE

Nice wallpaper.

Detective Lancaster gives Valerie a small smile.

DETECTIVE LANCASTER

(To Valerie)

It's my mom's house, smart-ass.

Valerie chuckles.

Detective Lancaster zips up the rucksack and hands it to Valerie.

CONTINUOUS:



DETECTIVE LANCASTER

This has one hundred and sixty grand in cash, I know a guy who flies a private plane, we can get you out of the country tonight.

VALERIE

(To Detective Lancaster)

Thank you. I don't know what to say.

DETECTIVE LANCASTER

(To Valerie)

You already said it. Thank you is just fine.

EXT. PRIVATE AIRFIELD - NIGHT

Detective Lancaster, Detective Locke, Valerie and Sadie are waiting for the private airplane.

DETECTIVE LANCASTER

(To Valerie and Sadie)

As soon as you get on the plane, tell the pilot where you want to go.

The airplane arrives and lands.

DETECTIVE LOCKE

(To Valerie and Sadie)

You ladies ready?

SADIE

(To Detective Locke)

(MORE)

Yes we are, Detective.

DETECTIVE LOCKE

Let's go.

Detective Lancaster, Detective Locke, Valerie and Sadie all walk towards the airplane.

The PILOT exits the airplane, mid 50s, white man, slightly overweight. He approaches them.

CONTINUOUS:

DETECTIVE LANCASTER

(To Pilot)

Terry, thank you.

PILOT / TERRY

(To Detective Lancaster)

You're welcome, Michaela. You know  
I'll help you with whatever you need.

PILOT / TERRY

(To Sadie and Valerie)

How ya'll doing?

SADIE

(To Pilot / Terry)

Good, thank you for helping us.

PILOT / TERRY

(To Sadie)

No problem.

PILOT / TERRY

(To Sadie and Valerie)

Are you ready?

VALERIE

(To Pilot / Terry)

Yes.

SADIE

(To Pilot / Terry)

Let's go.

Valerie and Sadie start walking with Pilot / Terry towards  
the plane.

Sadie looks back at the detectives.

SADIE

(To Detective Lancaster and Detective  
Locke)

Thank you.

DETECTIVE LANCASTER

(To Sadie)

You're welcome, Sadie.

CONTINUOUS:

DETECTIVE LOCKE  
(To Valerie and Sadie)

You take care of each other.

Valerie looks back at the detectives and smiles.

SADIE  
(To Detective Locke)

We will.

Valerie and Sadie follow the Pilot / Terry onto the plane.

INT. PLANE - NIGHT - CONTINUOUS

Valerie and Sadie walk past a few seats, they find some good seats and sit down opposite each other.

Pilot / Terry is setting things up.

PILOT / TERRY  
Okay. Where to, ladies?

VALERIE  
(To Pilot / Terry)

We haven't had time to discuss this.  
Um...

PILOT / TERRY  
I'll give you two minutes to decide.  
We shouldn't stay here for too long.  
The police will be looking for you.

SADIE  
(To Valerie)

How about the Caribbean? One of those islands?

VALERIE  
(To Sadie)

Sounds good to me. Where do you suggest?

SADIE  
(To Valerie)

Puerto Rico? Jamaica? Bahamas?

VALERIE  
(To Sadie)

How about Barbados?

SADIE  
(To Valerie)

Let's do it.

Valerie and Sadie smile at each other. They clutch each other's hands for a moment.

Sadie, facing towards the pilot, calls to him.

SADIE  
(To Pilot / Terry)

Pilot?

PILOT / TERRY  
(To Sadie)

Call me Terry.

SADIE  
(To Pilot / Terry)

Terry, we've decided on Barbados.

PILOT / TERRY  
(To Sadie)

Great choice. Barbados it is!

SADIE  
(To Pilot / Terry)

Thank you.

Pilot / Terry starts to fly the plane off of the tarmac.

EXT. PRIVATE AIRFIELD - NIGHT - CONTINUOUS

Detective Lancaster and Detective Locke watch the plane take off. They walk back to the car.

INT. PLANE - NIGHT - CONTINUOUS

Valerie is tired, she sits back into her seat and closes her eyes.

Sadie takes her phone and wireless earbuds out of her pocket. She puts the earbuds in her ears, and looks through her music library on her phone.

CROSSFADE:

INT. POLICE PRECINCT / OFFICE - NIGHT

CHIEF OF POLICE GAINES is on the phone. Gaines is mid 50s, female, white.

CHIEF GAINES  
(On Cellphone)

Apparently when their lawyers left the interrogation rooms for a moment, is when the suspects disappeared. The cameras weren't working for a while, no doubt they used that to their advantage.

(BEAT)

CHIEF GAINES  
(On Cellphone)

Yeah. Sure thing. I'll keep you updated.

Chief Gaines hangs up the phone. She sighs. She walks to the window and looks out at the scenery.

CROSSFADE:

1 YEAR LATER

EXT. BAR / BEACH / BARBADOS - DAY

A sunny day. Lots of people around, some are sunbathing on chairs and beach towels, others are taking a dip in the shallow part of the sea,

some are throwing around their frisbees on the beach.

The beach bar has it's name CHILL BAR written on the front. Straw on the roof, with drinks at the back of the bar, and a long bench. A few people are enjoying cold drinks.

Valerie is serving a female customer her drink.

VALERIE

Enjoy.

The female customer smiles and takes her drink to her chair on the beach.

Sadie is sweeping the floor of the bar.

VALERIE

I'm really proud of our bar, Sadie.

Sadie rests the broom on the outside of the bar.

SADIE

Me too.

Sadie and Valerie smile at each other.

DISSOLVE TO:

INT. BEACH HOUSE / KITCHEN - EVENING

Spacious house, stone floors throughout.

Valerie and Sadie are eating some food and drinking some wine. They give a quick toast with no words. They take a sip of their wine.

VALERIE

I love this life, even though I feel I don't deserve it.

VALERIE (CONT'D)

Sometimes I feel like I'm a psychopath. What kind of wife--

SADIE

--Hey! stop that!

SADIE (CONT'D)

You're no psychopath.

SADIE (CONT'D)

You're a good person who had an emotionally abusive husband.

SADIE (CONT'D)

You made a horrible mistake. It was wrong. We both made our choices. Some might say I also made a horrible choice, but I have my best friend's back, and we've avoided prison.

VALERIE

Yeah I know.

No words for a moment.

VALERIE

Iv'e been thinking. What about your mom? I know ya'll are close.

SADIE

I can still see her again. But obviously I have to be careful. I'll find a way.

Sadie takes a sip of her wine.

CROSSFADE:

NEVADA

INT. HOUSE - DAY

A mid 60 year old black lady is in her living room, looking at a photo album, the album is of a young biracial girl, age seven or eight at a kids party with other children. The black lady smiles as a tear falls from her face, this is MARGARET BROWN, Sadie's mom.

Something distracts Margaret's attention from the photo album, she looks out the window, The MAILWOMAN is putting a letter in the mailbox. Margaret gets up, she walks to the front door and opens it.

INT. HOUSE - DAY - CONTINUOUS

Margaret sits down with the envelope in her hand. The outside of the envelope just has her name and address. She opens the letter, it's a leaflet for some nightclub advertisement with some illustrations of palm trees. Margaret is about to rip up the seemingly useless leaflet, until she stops and stares...

...at the leaflet.

WORDS ON LEAFLET

*Open bar, Soda-brab, west beach, bar-chill out here.*

MARGARET

(To Herself)

What is this?

Margaret examines the letter longer.

She covers her mouth with her hand for a few seconds, her eyes wide. She reads the letter again, aloud to herself this time.

MARGARET

(To Herself)

Soda-brab.

MARGARET (CONT'D)

(To Herself)

Barbados!...A beach bar?...bar chill, chill bar.

FLASHBACK

EXT. BAR / BEACH / BARBADOS - DAY

Sadie and Valerie's beach bar. Valerie is serving a female customer a drink.

Sadie is sweeping the floor of the bar.

We then see the focus on the bar sign CHILL BAR.

END FLASHBACK

NEVADA - INT. HOUSE - DAY

Margaret stares at the letter, she smiles.

FADE TO BLACK.



