

What You Give  
By  
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FADE IN:

1 EXT. STREET - NIGHT

Open on a quiet residential street in a small cul-de-sac. A car pulls onto the road and drives towards a house near the end. Inside the car is FRANK.

2 INT. CAR - NIGHT

Frank pulls into his driveway and turns off his engine. He picks up his phone and stares at it. There is a number displayed on the screen. He hovers his finger over the call button. He takes a deep breath, shuts down his phone and gets out of the car.

3 INT. KITCHEN - NIGHT

Frank comes into the kitchen and finds his wife, Susan, making dinner. Frank gets a glass and pours himself a drink.

SUSAN  
You're late.

FRANK  
I had a meeting.

SUSAN  
I don't think anyone would mind you going home early on your birthday.

FRANK  
It was important.

Frank turns and walks to a seat across the room. He sits with his drink and takes out his phone.

SUSAN  
Oh, and some man called earlier. He wanted to make sure you're able to meet him tonight. You better not be.

FRANK  
Don't worry, I put someone else on it. You have my full attention tonight. What time is Sarah coming at?

SUSAN  
She's on her way, and she's bringing someone.

(CONTINUED)

FRANK

It's not another boyfriend is it?

SUSAN

It is. And be nice, I think she likes this one.

Frank ignores Susan's request and returns to his drink.

4

INT. DINING ROOM - NIGHT

Frank sits at his dinner table with Susan, his daughter SARAH and her boyfriend ANDY. They all sit and eat quietly, an awkward silence fills the room. Andy holds Sarah's hand on the table, while Frank scowls at them from across the table. Finally he breaks the silence.

FRANK

So Andrew, what do you do?

ANDY

It's Andy.

FRANK

I prefer Andrew.

SARAH

Dad...

FRANK

Okay, what do you do Andy?

ANDY

I'm a journalist.

FRANK

Who do you work for?

ANDY

I work freelance.

FRANK

So you're a bad journalist.

ANDY

No, I work freelance because it gives me the opportunity to work wherever the mood takes me.

FRANK

Kind of like how a homeless man has the opportunity to sleep wherever the mood takes him.

(CONTINUED)

SARAH

Dad!

FRANK

I'm just having some fun with the  
guy.

Silence takes over again.

SUSAN

So how did you two meet?

FRANK

I need to make a call.

SUSAN

Don't be rude Frank, we've got a  
guest.

FRANK

Oh I'm sorry, don't want to upset  
Andrew. You don't mind if I go  
make a call do you Andrew?

SARAH

It's Andy.

FRANK

Andy, Andrew... who cares?

SARAH

I do.

FRANK

Well I'm sorry sweetie but I'm  
just not in the mood to sit here  
and play nice with another  
boyfriend.

SARAH

What does that mean?

FRANK

You bring home a new guy every  
couple of months, I play nice and  
then you get rid of them and I  
don't see the point anymore. Save  
me the effort and just wait until  
your engaged, I'll meet him.

SARAH

You already have.

FRANK

Who? Andrew? You're not marrying  
him.

SARAH

What?

FRANK

What do you mean what? I'm not going to sit here and let my daughter marry some fucking poet.

SARAH

He's a journalist. And I'm not asking you for your permission, I'm telling you that Andy proposed to me and I said yes.

FRANK

Well I say no, and last time I checked the father of the bride picks up the check so where does that leave us?

SARAH

You didn't even give him a chance.

FRANK

I just shared a meal with the man.

SARAH

No, you got drunk and insulted him.

FRANK

And he took it like a bitch.

SARAH

Stop dad. I love Andy, and he loves me. I'm getting married with or without your permission. I'd rather it was with.

FRANK

I can't do that. I love you, but you're rushing into this and I'm not going to stay quiet as you throw your life away.

Sarah stares at Frank with tears in her eyes. She gets up and runs out of the room, followed quickly by Andy.

Frank sits in the living room. He taps his finger nervously on the armchair. He takes a drink and then places the glass back down on the table. As it hits the tabletop his phone goes off. He picks it up and stares at it for a few moments. He finishes off his drink and leaves the room.

6 INT. KITCHEN - DAY

3 DAYS LATER:

Frank sits at his kitchen table eating breakfast with Susan. Susan looks upset as she eats silently. Finally she confronts Frank.

SUSAN

I want you to go and apologise to her.

FRANK

Just call her.

SUSAN

I've tried calling her, but she won't pick up our calls.

FRANK

It'll be fine, she'll cool down in a few days.

SUSAN

I'm not going to play the waiting game with her. I don't want to be one of those grandparents who doesn't see their grandchildren until they're on their deathbed.

FRANK

Grandchildren?

SUSAN

Go talk to her. Now.

Frank keeps eating, keeping his gaze firmly on his food,

SUSAN

FRANK!

FRANK

Fine. I'll go see her after work.

SUSAN

Good. And you'd better be nice this time.

Frank grunts in response and continues eating. Satisfied, Susan also returns to her breakfast and the room once again falls into silence.

7 EXT. SARAH'S APARTMENT - DAY

Frank walks up to Sarah's apartment. He rings the doorbell. No answer. He tries again. Still nothing. He starts thumping on her front door. Suddenly the neighbours' door swings open and Sarah's neighbour JEFF pops out.

JEFF  
Can I help you?

FRANK  
Who are you?

JEFF  
I'm Jeff. I'm Sarah and Andy's neighbour.

FRANK  
I'm Sarah's father.

JEFF  
Oh hey, nice to meet you.

Jeff extends his hand politely and Frank shakes it.

FRANK  
Do you know where Sarah is?

JEFF  
No, I don't think she's been home for a few days.

FRANK  
Why do you say that?

JEFF  
The walls are thin, you don't miss much activity.

FRANK  
What about Andrew?

JEFF  
Same thing, figured they went on holiday or something.

FRANK  
Alright, thanks.

(CONTINUED)

JEFF

No problem, it was nice meeting you.

Frank ignores Jeff's last comment and walks down the steps. When he closes the door Frank turns back around and walks back up to the front door.

8 INT. SARAH'S APARTMENT - DAY

Frank picks the lock to Sarah's apartment and enters slowly. He walks up to her phone and presses a button and it plays back a message from Sarah's boss, RICHARD

RICHARD

Hey Sarah, it's Richard. Are you in to work this week? I don't mind you taking a couple of days off but you really need to let me know. Please get back to me as soon as you get this, alright. Bye.

Frank stops the playback and walks upstairs.

9 INT. SARAH'S BEDROOM - DAY

Frank goes into Sarah's bedroom and looks around. He sees a picture of Andy on her bedside locker and places it face down. He opens her wardrobe and looks inside. There doesn't appear to be any clothes missing. He keeps looking around and he finds Andrew's passport. Frank leaves the room.

10 EXT. GARDA STATION - DAY

Frank enters the Garda station. There is nobody behind the counter. He walks over to a large noticeboard and looks at it. We see a series of posters of wanted and missing persons. Frank stares at one for a moment before he hears the voice of JIM behind him.

JIM

Frank?

Frank turns around.

FRANK

Hey Jim, how's it going?

JIM

It's been a while, what bring you here?

(CONTINUED)

FRANK

I need a favour.

JIM

Sure, what can I do?

FRANK

I need you to keep this quiet, I don't want Susan freaking out.

JIM

No problem, mums the word. What's the problem?

FRANK

Sarah hasn't been seen in a few days. We got in a fight in ours a few days ago and I'm starting to get a little worried.

JIM

Is there anything else you can tell me that might help?

FRANK

Well she wasn't alone. She was with her new boyfriend. His name is Andy. I think his second name was Mahon.

JIM

Andy Mahon. You know, that actually sounds familiar.

FRANK

Why?

JIM

Hang on.

Jim walks over to his desk and starts looking among all the paper and files for something.

JIM

There's some guy in the back who's been saying that name a lot.

FRANK

Who is he?

JIM

He's just some junkie, but he keeps saying he'll tell us something about this Andrew Mahon guy if we let him go.

(CONTINUED)

FRANK  
Any reason to believe him?

JIM  
I think so.

Jim lifts up an folder and picks up a small card and walks over to Frank.

JIM  
He had his I.D on him.

Jim hands Frank the I.D.

JIM  
Is that him?

FRANK  
Yeh that's him, where did your guy get this?

JIM  
I don't know. He won't tell us anything unless we let him go first.

FRANK  
Any chance of that happening?

JIM  
Afraid not. We think he's responsible for some robberies in the area. We have some people coming in tomorrow morning to try identify him.

FRANK  
You mind if I talk to him?

JIM  
I don't think that's a good idea Frank.

FRANK  
Come on, just give me five minutes with him.

JIM  
I'll give you two.

Jim walks around and opens the door into the back. Frank enters.

FRANK  
Cheers

11 INT. GARDA CELLS - EARLY EVENING

Frank walks behind Jim past a series of cells. Eventually the reach one with the Junkie in it.

JIM  
Remember Frank, I'll be here.

FRANK  
Yeh sure, you got the I.D.?

Jim hands Frank Andy's I.D. Jim opens the cell door and Frank enters. He sits down on the bed beside the junkie.

JUNKIE  
Who are you?

FRANK  
It's doesn't matter who I am,  
just know I'm not a Garda.

JUNKIE  
What do you want?

Frank takes out the I.D and puts it down in front of him.

FRANK  
Where did you get this?

JUNKIE  
I found it.

FRANK  
That's original. Where did you  
get it?

JUNKIE  
I'm not saying anything until you  
get me out of here.

FRANK  
We already know what you did. We  
found Andrew Mahon. You're going  
to be in a lot of trouble unless  
you start cooperating with us. So  
I'm going to ask you one more  
time, where did you get it?

JUNKIE  
I told you I just found it. I  
swear I didn't kill the guy, I  
just took his wallet.

FRANK  
What?

(CONTINUED)

JUNKIE

The bodies, I didn't kill those people. I just found them I swear.

FRANK

Where?

JUNKIE

Down by the coast, along the rocks.

Franks jumps up and leaves the cell. Jim shuffles around with the keys trying to lock the cell so he can chase after Frank.

JIM

Hang on Frank, wait for me. You can't go yourself. Frank!

12 EXT. RIVERBANK - NIGHT

Frank drives up to the coastline and jumps out of his car. The area is blocked off by a gate, which Frank climbs around. When he reaches the other side he starts walking along the rocks that line the coast. It's quiet apart from the sound of the waves gently hitting the rocks and of Frank's muted footsteps. As he walks Frank stares intensely at his surroundings, ensuring he investigates anything which looks suspicious. Eventually he sees something bigger on the path in front of him. He walks towards it, but his stroll quickly becomes a sprint. He reaches it and sees that it is the bodies of two people lying side by side. He turns the first one over and it's the body of Andy. He turns over the second body and it is that of his daughter Sarah. Frank falls to the ground distraught, pulling hopelessly at Sarah's body. He takes out his phone and dials a number. He puts the phone to his ear, but as he does he notices something else on the path. It looks like another body. He puts down his phone and slowly walks over to it. He kneels down beside it and turns it over, surprised to find that he recognises the man. It is the BLACKMAILER

FLASHBACK TO:

13 INT - CHURCH - EARLY EVENING

Frank sits alone in a church. He is sitting down looking up at the altar. Suddenly the sound of footsteps echoes around the church. A man shuffles into the row behind him and takes a seat. This is HITMAN.

(CONTINUED)

HITMAN

Frank. Didn't figure you as the religious type.

FRANK

I'm not, but I figure I can use all the help I can get.

HITMAN

Have your prayers been answered?

FRANK

What do you think?

Frank takes an envelope out of his pocket and passes it back to Hitman. Hitman opens the envelope and looks at the pictures. They are of Frank and beautiful young woman kissing in a car.

HITMAN

I'm impressed. Didn't think you had it in you. What did she do?

FRANK

I don't want you to kill the girl. I want you to kill the guy who took the pictures.

HITMAN

No problem. Do you know who he is?

FRANK

There's a picture of his at the end. Idiot left the envelope in my office himself so I got a picture of him from the cameras.

HITMAN

Know anything else about him?

FRANK

Not really. He calls himself Mr. Smith. He doesn't know what he's doing at all. He wants to meet me tonight.

HITMAN

And you want me to go instead of you?

FRANK

Exactly. Make sure he doesn't have anymore copies of the photos and then kill him.

(CONTINUED)

HITMAN

How do you want it?

FRANK

I don't care, but make sure if  
can't be traced back to me. I  
don't want anyone digging so make  
sure nobody knows it's a hit.

HITMAN

So if there are witnesses...

FRANK

Take care of them.

HITMAN

Okay, I'll be doing it tonight. I  
suggest you get an alibi.

FRANK

I'm having dinner tonight with  
the family for my birthday.

HITMAN

That should work.

Hitman rises to his feet.

HITMAN

Well I better get ready. Always a  
pleasure.

Hitman shakes Frank's hand and then starts walking towards  
the exit. Before leaving he turns back around.

HITMAN

Oh and happy birthday Frank.

The Hitman leaves the church. Frank sits for a few moments  
before slowly getting up, blessing himself and leaving the  
church.

14 EXT. COASTLINE - NIGHT

The realisation has hit Frank. He stares at the bodies of  
the three victims, including that of his daughter. He  
takes out his phone and dials a number.

HITMAN

(Into Phone)

You shouldn't be calling

FRANK

(Into Phone)

Tell me what happened the other  
night.

(CONTINUED)

HITMAN  
(Into Phone)  
I don't think that's a good idea.

FRANK  
(Into Phone)  
What happened?

HITMAN  
(Into Phone)  
I took him down to the coast...

FLASHBACK TO:

15 EXT. COASTLINE - NIGHT

Hitman has Blackmailer on his knees by the rocks. He is crying and begging for his life. Sarah and Andy are walking slowly towards the scene. They see the Hitman with the Blackmailer and they hide. Hitman shoots Blackmailer in the back of the head. Sarah lets out a soft shriek, which Hitman hears. He turns around and starts walking towards Sarah and Andy. Suddenly Andy jumps up and starts running away. Hitman turns and shoots him twice in the back. Sarah quickly starts running in the opposite direction. The Hitman raises his gun but can't get a shot so he starts running after her. She runs out of path and reaches the water. She jumps in and tries to get away, but isn't able to move fast in the water. The Hitman reaches the edge of the water behind her.

HITMAN  
Stop. Don't make this harder than  
it needs to be.

Sarah stops trying to get away and turns around.

SARAH  
Please. I didn't do anything.

HITMAN  
I'm just doing my job.

Hitman raises his weapon and aims it at Sarah. She closes her eyes. The Hitman Shoots

BACK TO PRESENT:

16 EXT. COASTLINE - NIGHT

Frank drops the phone from his ear to the ground. He puts his head in his hands and cries out in despair. Zoom out from the figure of Frank holding his daughters body.

FADE OUT:

THE END