

Exacting Retribution

By

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Based on

"Exacting Retribution - Revenge Done Right"  
By Nicky Testaforte

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FADE IN

1 EXT. RESIDENTIAL STREET - NIGHT

A 1965 CHEVY IMPALA with it's lights off cruises slowly up a dimly lit suburban tree lined street.

2 INT. CHEVY IMPALA - MOVING - NIGHT

Inside, TWO MEN dressed in black.

INTRUDER 2

(pointing)

Are you sure this is the place?

INTRUDER 1

Yes, I'm sure. Ricky said it was this one. Pull over.

3 EXT. CHEVY IMPALA - AT CURB - NIGHT

They exit the car. One has a CROWBAR, the other a SHOTGUN. They walk up the path to the house.

4 INT. KENDALL HOUSE - CHILD'S BEDROOM - NIGHT

A 10 YR OLD BOY is woken by the sound of GLASS BREAKING and people entering the house. He jumps from his bed and heads for the safety of his closet, covered by a pile of stuffed animals.

5 INT.KENDALL HOUSE - CLOSET - BOY'S POV

Footsteps get louder as they climb the stairs to the second floor. The voices get louder, he hears heavy footsteps coming closer to him.

The closet door is pulled open and the door jamb is filled with the backlit image of a very large man, who remains until:

INTRUDER 1

(OS Parent's Bedroom)

Hey, get down here. Let's go

The man exits, leaving the closet door open. The boy hears men down the hall.

(CONTINUED)

INTRUDER 1  
(OS Parent's Bedroom)  
Where is it, we know it's  
here. Don't lie to me bitch

THE MOTHER  
(screaming)  
I have no idea what you are talking  
about!

The sound of a SHOTGUN BLAST, followed by men running down the hall frightens the boy. The men head downstairs followed by the sound of the FRONT DOOR SLAMMING.

6 INT. KENDALL HOUSE - CHILD'S BEDROOM - NIGHT

The boy waits cautiously then emerges from under the stuffed animals and walks out into the hallway.

7 INT.KENDALL HOUSE - SECOND FLOOR HALLWAY - NIGHT

He walks down the hall to his brother's room.

8 INT. KENDALL HOUSE - BROTHER'S BEDROOM - NIGHT

His brother is blankly staring back at him, covered in blood. The boy backs out of the room and runs down the hallway to his parents room.

9 INT. KENDALL HOUSE - PARENTS BEDROOM - NIGHT

He trips over his dead father lying face down just inside the doorway. The boy raises himself to see the horror of a blood spattered wall and his dead mother motionless below it.

10 EXT.KENDALL HOUSE - NIGHT

The front door opens as the boy runs barefoot from his house. Mouth wide open, unable to scream, tears streaming down his face and blood all over his dinosaur pajamas.

FREEZE FRAME

11 EXT.RESIDENTIAL STREET - NIGHT

The gumball roof light and flashing headlights of a police car are coming up the street. The car pulls up angled in towards the Kendall house.

12 EXT.POLICE CAR - NIGHT

MIKE COLLINS a tough yet jovial veteran cop exits the vehicle looking toward the subject house then turns when he hears:

13 EXT. FENWICK HOUSE - NIGHT

Mid 60's MILDRED FENWICK running from her home calling for the officer.

MILDRED FENWICK  
Officer, officer over here!

Mike walks over to Mildred.

14 EXT. MIDDLE OF STREET - NIGHT

MILDRED FENWICK  
Oh! Officer it's so tragic, the boy came running to my house. His clothes are all bloody. All he kept saying was they're gone, they're gone.

MIKE COLLINS  
OK, I'll go over and take a look. Please go inside now. Is the boy still with you?

MILDRED FENWICK  
He's inside with my HUSBAND. Oh that poor boy. What will happen to him?

MIKE COLLINS  
After I check the house, I'll call children's services. Please go back inside and wait for me.

- 15 EXT.KENDALL HOUSE - FRONT LAWN - NIGHT  
Mike unholsters his gun, crosses the street and heads up the path to the house.
- 16 INT.KENDALL HOUSE - ENTRANCE HALLWAY - NIGHT  
The front door opens slowly as Mike enters, gun in one hand, flashlight in the other taking in the scene.
- 17 INT.KENDALL HOUSE - LIVING ROOM - NIGHT  
He does a quick search of the living room and heads back towards entrance hall.
- 18 INT.KENDALL HOUSE - SECOND FLOOR LANDING - NIGHT  
Coming up to the top of the stairs, his flashlight beam illuminates the walls and floor around him.
- 19 INT.KENDALL HOUSE - SECOND FLOOR HALLWAY - NIGHT  
The flashlight beam shows small bloody footsteps coming out of the second bedroom on right. Mike follows them and goes inside.
- 20 INT. KENDALL HOUSE - BROTHER'S BEDROOM - NIGHT  
FLASHBACK - MOS  
Intruder 1 covers the boy's mouth with one hand and slashes his throat with the other.  
END FLASHBACK
- 21 INT.KENDALL HOUSE - SECOND FLOOR HALLWAY - NIGHT  
Flashlight beam comes out of brother's bedroom and sweeps hall as Mike walks towards Parents Bedroom.
- 22 INT. KENDALL HOUSE - PARENTS BEDROOM - NIGHT  
FLASHBACK - MOS

(CONTINUED)

The father rushes Intruder 1 who takes a step to the right, punches father in the head where he falls face down just inside the doorway. Intruder 1 climbs on top, pulls him by the hair, slashes his throat.

Intruder 2 enters, ransacking the room looking for something.

Intruder 1 gets up, grabs shotgun and is yelling at the Mother.

The mother is crying, pleading and shaking her head.

Intruder 1 raises the shotgun, shoots the mother.

END FLASHBACK

23 INT.KENDALL HOUSE - SECOND FLOOR HALLWAY - NIGHT

Mike exits the parent's bedroom, gun holstered speaking on walkie talkie.

MIKE COLLINS

Five X-Ray Two Five be advised  
multiple homicide 93 Franklin Road.  
Location secured, need morgue truck  
and children's services forthwith  
at this location.

DISPATCH SGT.

10-4 Two Five, units en route.

24 EXT.FENWICK HOUSE - FRONT DOOR - DAWN

Mike knocks, door opens Mildred Fenwick ushers him in

MILDRED FENWICK

(whispers)

Is it true officer, are they all  
gone?

MIKE COLLINS

Yes ma'am, I'm sorry.

MILDRED FENWICK

(emotional)

Oh my lord, do you have any idea  
who could have done this?

(CONTINUED)

MIKE COLLINS

Too early to tell. Now if you don't mind, I need you to tell me exactly what you saw and heard.

MILDRED FENWICK

Well Officer, I heard a loud bang. I had the window open, my bedroom faces the street. I got up to see what it was, figured it was just a car backfiring. I looked out, saw nothing, so I went to get a drink of water in my bathroom. Then I heard men's voices and a car taking off very fast. I went downstairs, opened the door, went out to my porch, and looked down the street. They must have turned off, because the street was empty.

MIKE COLLINS

And then what did you do?

MILDRED FENWICK

Well I came back in and went into the kitchen to warm some milk to help me sleep. I was stirring the milk for a while, when I heard someone running up the porch steps and banging on the front door. I shut the stove off, went to see who was there and I tell you Officer, I was frightened when I saw my neighbor Louise's son standing there in tears with blood all over his night clothes.

MIKE COLLINS

OK Mrs. Fenwick. I may have more questions later but I need to see the boy now. Where is he?

MILDRED FENWICK

(pointing)

In the parlor with my husband. He's been sobbing, I feel so sorry for him.

25 INT. FENWICK HOUSE - PARLOR - DAWN

MILDRED FENWICK  
George, the police are here.

GEORGE FENWICK  
(softly)  
Over here Mildred, we're on the  
couch.

A weeping boy is being hugged by GEORGE FENWICK. Mike approaches, bends down on one knee and caresses the boy's face. Mike eventually gets up and heads back toward the door.

JD KENDALL (AGE 10)  
(pleading)  
Mister please don't leave me!

JD breaks the embrace and runs over to Mike. Mike bends down on one knee.

MIKE COLLINS  
I'm not going anywhere son. If you'd like to talk to me about what happened, I'm here for you. My name is Officer Mike Collins, What's your name?

JD KENDALL (AGE 10)  
JD Kendall, I'm ten.

MIKE COLLINS  
I have a son your age.

JD KENDALL (AGE 10)  
Y..You do? What's his name?

MIKE COLLINS  
His name is Billy. Billy Collins.

JD KENDALL (AGE 10)  
Does he like baseball?

MIKE COLLINS  
Oh yeah, big Yankee fan. Bobby Murcer is his favorite

JD KENDALL (AGE 10)  
Mine too!

(CONTINUED)



MIKE COLLINS

So what does JD stand for?

JD KENDALL (AGE 10)

Jeremiah Danforth, I was named  
after my two great grandfathers.

MIKE COLLINS

Pleased to meet you Jeremiah  
Danforth Kendall.

The DOORBELL rings and Mildred ushers in forty yr. old  
PATRICIA SHELTON from Children's Services

PATRICIA SHELTON

Officer, if you have a moment?

MIKE COLLINS

(over shoulder)

Certainly. Be right there.

(to JD)

Wait here, I have to talk to that  
lady. Be right back.

As Mike gets up to talk to her, JD remains intently watching  
and listening as the they discuss his situation.

MIKE COLLINS

Miss Shelton, can I ask you a  
question?

PATRICIA SHELTON

Sure Officer, what's up?

MIKE COLLINS

I usually don't take a personal  
interest in cases, especially ones  
of this nature, but JD seems like a  
really great kid and I know that in  
a loving, nurturing environment,  
he'll turn out OK.

(Beat)

So, I'd like to know what I have to  
do to pull him out of the system  
and take him into my family before  
it gets too late.

PATRICIA SHELTON

Well Officer....

(CONTINUED)

MIKE COLLINS

Please Call me Mike.

PATRICIA SHELTON

OK, Mike. I really appreciate your interest, and I totally agree that in the right environment he'll be OK, but keep in mind that he'll harbor deep rooted issues that need to be addressed sooner rather than later.

MIKE COLLINS

I know, I saw what happened inside that house and it took a piece out of me as well. That's why I want to help the boy.

PATRICIA SHELTON

Here's my card. Come see me next week. In the meantime I'll put a good word in for you.

MIKE COLLINS

I can't thank you enough, but I have one more request if you don't mind.

PATRICIA SHELTON

What's that?

MIKE COLLINS

Can I have a few minutes with JD before you take him away?

PATRICIA SHELTON

Sure, as long as you don't make any promises that can't be kept. Leave it open and general. I'll wait by my car for you.

Mike walks over to the couch where JD is seated between the Fenwicks.

MIKE COLLINS

JD, it's time to say goodbye to Mr. and Mrs. Fenwick.

(beat)

I put a good word in for you with Miss Shelton. You'll be in good hands with her for the time being, but I plan to stay in touch with you and check on your progress. Would you like that?

(CONTINUED)

JD KENDALL (AGE 10)  
Yes, I would. Do you really mean  
it?

MIKE COLLINS  
Absolutely, now let's not keep Miss  
Shelton waiting.

JD KENDALL (AGE 10)  
(to the Fenwicks)  
I'm sorry for bothering you this  
morning.

MILDRED FENWICK  
Oh JD, you did the right thing  
coming to us. We want you to know  
that no matter what, we will always  
be here for you.

JD and Mike walk from the parlor hand in hand. The Fenwicks  
are consoling each other.

26 INT. FENWICK HOUSE - HALL - FACING FRONT DOOR - DAY

Mike and JD enter from the right and head to the door but  
stop before opening it

MIKE COLLINS  
Are you ready for this JD?

JD KENDALL (AGE 10)  
Yeah, I guess so.

As the door opens, before them the street is full of police  
cars, GUMBALL LIGHTS blazing, POLICE RADIOS chattering.

27 EXT. FENWICK HOUSE - PORCH - DAY

Mike hugs JD as they stand together taking in the scene  
before them.

28 EXT. KENDALL HOUSE - DAY

Morgue workers remove BODY BAGS from the Kendall home and  
place them in the truck.

29 EXT.FENWICK HOUSE - SIDEWALK - DAY

Mike and JD are walking away from the Fenwick house and the scene on the street.

MIKE COLLINS

JD, I thought you'd like to take this with you.

JD KENDALL (AGE 10)

My BEAR! You got my bear! Where did you find him?

MIKE COLLINS

Don't worry, there are many other things I'd like to get for you.

30 EXT.1966 PLYMOUTH FURY - DAY

Patricia Shelton is leaning against the rear quarter panel of her city issue '66 PLYMOUTH FURY.

PATRICIA SHELTON

I see you guys finally made it. How ya doing JD?

JD KENDALL (AGE 10)

I'm OK I guess.

(beat)

Will I ever be coming back here?

PATRICIA SHELTON

No JD. We'll pick up some of your clothes and things for you. Not to worry. OK?

Mike kneels down, grabbing JD by the shoulders.

MIKE COLLINS

Well JD, this isn't goodbye, it's take care and I'll see you soon. And that I promise.

JD KENDALL (AGE 10)

Pinky promise Mike?

JD holds out his pinky, Mike does the same

MIKE COLLINS

You bet buddy. Pinky promise and a hug.

Mike hugs JD as Patricia Shelton opens the back door for JD to get in.

31 EXT. PLYMOUTH FURY - PULLING AWAY - DAY

JD is looking out the rear window, holding the bear and waving goodbye as they disappear down the road.

FADE OUT

SUPERIMPOSE:

"FIVE YEARS LATER"

32 INT. COLLINS HOUSE - KITCHEN - DAY

Mike Collins in off duty clothes comes in through the back door. His wife EMILY COLLINS a mid-fifties homemaker is at the kitchen sink washing dishes.

MIKE COLLINS

Hey Em, do you know where the boys are?

EMILY COLLINS

Billy said he and JD were going around the block to play with the other kids.

The back door flies open and BILLY and JD come running into the kitchen.

MIKE COLLINS

Hey, where were you guys?

BILLY COLLINS (AGE 15)

Playing stickball around the corner. JD whacked a good one too!

MIKE COLLINS

Nice going JD. Boys we have to talk about what we're doing on Saturday.

BILLY COLLINS (AGE 15)

Dad, don't you remember I have a baseball game at ten?

JD KENDALL (AGE 15)

And didn't you say we were going to the robotics show in the city?

(CONTINUED)

MIKE COLLINS

OK, what do you say we go to Billy's game, then White Castle for a sack of belly bombers. After that, we'll head into the city for the robotics show at the Coliseum. How's that sound?

EMILY COLLINS

Mike, can't you think of something better for the three of you to eat than White Castle?

MIKE COLLINS

What's wrong with White Castle? It's got three of the four food groups covered. You got your pickles, onions and ketchup, that's the vegetables. Then for your grains you got the bun and finally the meat which is a good dose of protein.

EMILY COLLINS

You're incorrigible, you know that?

JD KENDALL (AGE 15)

What's incorrigible mean?

MIKE COLLINS

(tapping his temple)

It means I'm smart.

BILLY COLLINS (AGE 15)

That you are pop!

EMILY COLLINS

(exasperated)

Oh brother!

Emily unties her apron, throws it over a kitchen chair and retreats to the living room to read her Ladies Home Journal.

MIKE COLLINS

Boys, you're old enough now that you should be thinking about what you want to do with your lives. Have you given it any thought?

The boys are sitting at the kitchen table.

(CONTINUED)

BILLY COLLINS (AGE 15)

Well, between what you and grandpa told me about being a cop, I was thinking about carrying on the tradition. I'd go to school and all, but I see the way people admire you when you're in uniform dad.

MIKE COLLINS

That's true, but it's not as glamorous as you think. If you really wanna do it, I'll support you all the way through. Couldn't hurt being a Collins boy either. How 'bout you JD?

JD KENDALL (AGE 15)

Well, I really like designing and building things, so something like that.

MIKE COLLINS

Well there are some really great schools for those kinds of careers. There's one up in Boston called MIT. That's where the really smart kids go. I'll stop by the library and ask around the precinct, see what I can come up with. Whattya think?

JD KENDALL (AGE 15)

Wow! a college where you design and build things. Cool!

MIKE COLLINS

Alright boys, so we're set for Saturday?

(to Emily around the corner)

Hey Em, I'm going down to McGuinty's for a pint. What time is dinner?

EMILY COLLINS

Six o'clock. Chicken and potatoes, green beans and apple pie.

MIKE COLLINS

(to Emily)

Sounds good, I'll see you guys at six.

(to the boys)

(MORE)

(CONTINUED)

MIKE COLLINS (cont'd)  
Don't tear up the house while I'm  
gone.

Mike turns and heads out the back door.

JD KENDALL (AGE 15)  
So, whattya wanna do?

BILLY COLLINS (AGE 15)  
I don't know, what do you wanna do?

JD KENDALL (AGE 15)  
We could do Rock 'em Sock 'em  
Robots, play pong, electric  
football or how bout we make a  
really big bubble with Super  
Elastic Bubble Plastic?

BILLY COLLINS (AGE 15)  
Let's play pong, and then make the  
bubble. I'll race ya.

The boys get up from the table and run downstairs to the  
basement.

33 EXT. COLLINS MAILBOX - DAY

Emily Collins is seen walking to the mailbox, opens it and  
starts going through the mail. JD and Billy run from the  
house to where Emily is standing

JD KENDALL (AGE 18)  
Mom, mom did any letters from  
schools come?

BILLY COLLINS (AGE 18)  
How 'bout me? Anything from the  
Academy?

EMILY COLLINS  
Boys, I hope this is good news for  
the both of you.

Emily hands each boy an ENVELOPE. Both are seen reading  
intently...



34

MONTAGE - JD AND BILLY PROGRESSING THROUGH LIFE

-- MIT Cambridge, MA -- Mike, Emily and JD driving onto MIT campus, settling into dorm.

-- NYPD Academy College Point, Queens -- Billy is seen amongst other new recruits at orientation.

-- MIT -- JD is in a auditorium classroom during an Electronic Device and Circuits lecture.

-- NYPD Academy -- Billy is on the firing line at the shooting range

-- MIT -- JD is seen in the Electronics Research Lab, dressed in a LAB COAT and PROTECTIVE GLASSES soldering a circuit board.

-- MADISON SQUARE GARDEN -- Mike in his DRESS BLUE UNIFORM with Emily at his side witnessing Billy's graduation.

-- MIT -- JD is demonstrating the remote control use of a cell phone to activate an electromechanical device that shoots a basketball across the room. It swishes through the net. The people in the room cheer.

-- QUEENS, NY -- Billy is driving a POLICE CAR with a senior partner pointing out the neighborhood hotspots for him. Across the median, another police car speeds past, lights and siren.

END MONTAGE

35

INT. POLICE CAR - FRONT SEAT - DAY

MIKE COLLINS

Today's Billy's first day out in the field.

SHANE O'GRADY

Who'd they pair him up with?

MIKE COLLINS

Kevin MacNeil. He should have Billy's head swimming by the time the shift is over.

SHANE O'GRADY

Get a look at that DELTA 88 in front of the VEGA. Guy must be drunk or something.

(CONTINUED)

A CHEVY VEGA is between them and the OLDSMOBILE DELTA 88. The Vega makes a right and Shane accelerates to get behind the Delta 88.

MIKE COLLINS  
(into microphone)  
Five X-Ray Two Five.

DISPATCH SGT.  
Go ahead Two Five

MIKE COLLINS  
Sarge, I need a rundown on a tan  
Oldsmobile Delta 88 New York tags  
Tango Sierra Lima 598.

DISPATCH SGT.  
Stand by Two Five

The Delta 88 turns onto the service road and picks up speed.

DISPATCH SGT.  
Two Five, be advised that vehicle  
was reported stolen out of the Four  
Nine in the Bronx.

MIKE COLLINS  
10-4 Sarge. You heard the man,  
light'em up Shane.

As the lights come on, the Delta 88 speeds off, blowing red lights.

MIKE COLLINS  
Five X-Ray Two Five

DISPATCH SGT.  
Go ahead Two Five

MIKE COLLINS  
We're in pursuit of the stolen  
Delta 88. Woodhaven crossing  
Metropolitan, request backup to  
intercept.

DISPATCH SGT.  
Ten Four, Two Five. Any units  
south of Woodhaven and  
Metropolitan, Two Five is in  
pursuit of a tan Oldsmobile Delta  
88 southbound Woodhaven request  
backup and intercept.

(CONTINUED)

FIVE X-RAY ONE NINE  
One Nine northbound on Myrtle  
responding on intercept.

DISPATCH SGT.  
10-4 One Nine

The Delta 88 attempts a u-turn over the median as a DISABLED TRACTOR TRAILER blocks the road ahead. The Delta 88's undercarriage gets stuck on the median as Mike and Shane move in on them. Mike is first out and screams at the driver:

MIKE COLLINS  
Freeze, hands where I can see them.

36 EXT. OLDSMOBILE DELTA 88 - DRIVER'S WINDOW - DAY (SLO MO)

A SHOTGUN is seen coming out of the window and a BLAST erupts out of the barrels.

37 EXT. WOODHAVEN BLVD. - DAY

Mike Collins falls back sideways from the close proximity shot.

38 EXT. POLICE CAR - DAY

Shane O'Grady is crouched behind the driver's side door and fires repeatedly at the Delta 88.

39 EXT. NOSE OF TRACTOR TRAILER - DAY

Patrolman Joe Singleton fires at the Delta 88 from the front, wounding the passenger as he attempted to flee.

40 EXT. UNDER TRAILER - DAY

Patrolman Ken Flaherty rolls under the trailer, takes cover behind the tractor's wheels.

KEN FLAHERTY  
Freeze right there!

The wounded passenger stumbles, starts to run. Flaherty takes aim, shoots and knocks him down.

41 EXT. OLDSMOBILE DELTA 88 - DRIVER'S SIDE WINDOW - DAY

Wounded, the driver drops the shotgun.

42 EXT. POLICE CAR - DAY

SHANE O'GRADY

(to driver)

Don't move asshole, I'll put one  
right between your eyes.

(to Joe)

Joe, I got him covered. Cuff him,  
Mike is down.

43 EXT. OLDSMOBILE DELTA 88 - DRIVER'S SIDE WINDOW - DAY

Singleton moves in, pulls the driver out of the car and  
CUFFS him.

44 EXT. WOODHAVEN BLVD. - DAY

Mike Collins is seen on the ground bleeding from the chest.  
O'Grady runs over yelling into his radio.

SHANE O'GRADY

Two Five, Officer down. Woodhaven  
and Union Turnpike. I need an  
ambulance here yesterday.

DISPATCH SGT.

10-4 Two Five, units on the way

O'Grady kneels down, picks up Mike's head and holds it to  
his chest.

SHANE O'GRADY

Stay with me buddy, help is on the  
way. I'm right here for  
you. Don't leave me.

45 EXT. WOODHAVEN BLVD. - CLOSE UP MIKE'S FACE - DAY

MIKE COLLINS

(ragged voice)

M...My...Boys...

Mike's eyes roll back and his body goes limp.

46 EXT. WOODHAVEN BLVD. - DAY

Tears running down his face, O'Grady pulls Mike close as he looks to the sky.

The sound of SIRENS coming closer and stopping is followed by the sound of men running and getting closer

BILLY COLLINS  
(screaming, getting louder)  
Dad! Dad!

Billy runs to his father and gets down next to him.

47 EXT. WOODHAVEN BLVD. - CLOSEUP - MIKE & BILLY - DAY  
(crying)

NO!...don't leave us!... Daad!

SHANE O'GRADY  
(grabbing Billy by the head)  
Billy, I'm sorry...he's gone...

BILLY COLLINS  
(screaming, looking up)  
Whyyy?!!!

48 EXT. CEMETERY - DAY

A sea of blue uniforms positioned behind the casket with flowers surrounding and a large crowd seated before it.

49 EXT. CEMETERY - FIRST ROW OF SEATS - DAY

Billy in his DRESS BLUES and JD in a DARK SUIT are flanking Emily who is alternately crying and shaking her head.

50 EXT. CEMETERY - AISLE BETWEEN SEATS AND CASKET - DAY

The funeral director hands the folded AMERICAN FLAG to Emily and ushers the family up to the casket.

51 EXT. CEMETERY - ACROSS CASKET - DAY

Billy, Emily and JD are standing heads bowed, eyes closed in silent prayer. They take turns kneeling down, placing a rose on the casket.

(CONTINUED)

BILLY COLLINS (VO)  
Dad, you'll never know how much  
I'll miss you...

Steeling himself, Billy gets up with JD taking his place.

JD KENDALL (VO)  
Mike, I can't thank you enough for  
saving me that day. And for that, I  
promise I'm going to take good care  
of Mom for you.

JD gets up and both boys escort Emily to the casket and step  
back.

EMILY COLLINS (V.O)  
Michael Joseph Collins, you'll  
always be my best friend. Save a  
seat for me buster, we'll soon be  
together again.

As Emily stands, Billy and JD each take an arm and stand.

52 EXT. CEMETERY - DAY -

The assembled NYPD contingent salutes and BAGPIPES play as  
the CASKET is lowered into the ground.

53 EXT. CEMETERY - CROWD SHOT - DAY

Billy, Emily and JD are joined as one as they make their way  
through the crowd.

EMILY COLLINS  
Oh boys, what will I do now? We  
planned on taking that honeymoon we  
never had... Billy dear, I need  
you to promise me something.

BILLY COLLINS  
What's that Ma?

EMILY COLLINS  
I know what happened to your father  
was...What I'm trying to say is  
please be careful. I buried my  
best friend today, I don't want to  
bury my son also.

(CONTINUED)

BILLY COLLINS

Don't worry Ma, I'll be careful. I  
have to be here for Mary and the  
kids too.

EMILY COLLINS

JD, are you OK?

JD KENDALL

I'll be alright Ma. If it wasn't  
for Dad, I don't know where I'd  
be. Just to let you know, I've  
decided to put school on hold for  
now and help get you  
settled. Matter of fact

(beat)

You know that hobby shop for sale  
over on Northern Boulevard?

(beat)

I bought it. Wanna come work for  
me?

EMILY COLLINS

Why didn't you tell me?

JD KENDALL

Listen, it won't be right away, the  
space needs a lot of work.

54 INT. HOBBY SHOP - MONTAGE OF DEMOLITION AND RENOVATION.

JD KENDALL (VO)

Plus I want to put my own touch on  
the place, make it unlike any other  
hobby shop you've ever seen.

55 INT. HOBBY SHOP - NIGHT

JD and Emily closing up after the opening day of the hobby  
shop.

JD KENDALL

I'd say that qualified as a good  
first day, don't you think?

EMILY COLLINS

I loved the look on the kid's faces  
as they took it all in, especially  
when they all took turns racing  
cars on the track.

(CONTINUED)

JD KENDALL

We're done here. You OK getting home?

EMILY COLLINS

I'm fine JD. I have to stop off for some milk and then I'm going straight to bed.

JD KENDALL

Let me walk you to your car.

The front door opens, they step outside and THE DOOR LOCKS.

56 INT. HOBBY SHOP - POV - SECURITY CAMERA ABOVE FRONT DOOR

After a few minutes, the black and white image shows a figure coming through the door, heading to the back stairs, opening the door, the basement light goes on and we see JD look towards the camera as he closes the door and heads downstairs.

57 INT. BANQUET HALL - NIGHT

A BANNER over the door says Halstead Technologies 2001 Holiday Party.

In the main hall, well dressed women and men are mingling about. A tall inebriated brunette, cuts across the floor like she's on a mission.

She comes to a table, getting into SAM VARGAS'S space.

VALERIE WEBSTER

Come on Sam, tonight's the night, no spouses to get in our way.

SAM VARGAS

Val, as much as I'd like to throw you one, you know it's never gonna happen, so please let it go.

VALERIE WEBSTER

I know you want it, so come on let's do it. Right now.

SAM VARGAS

(standing up)

Excuse me Val, I'm heading to the little boy's room. Why don't you go swim with the other barracudas circling over there.

(CONTINUED)



VALERIE WEBSTER  
Sam Vargas, are you blowing me off?

SAM VARGAS  
Wow, you're a bright girl Val. Did  
you just figure that out?

VALERIE WEBSTER  
(yelling)  
You'll regret this Sam, I always  
get what I want.

58 EXT. BMW X5 - MOVING - DAY

A BMW X5 travels down the West Side Highway in light  
traffic.

59 INT. BMW X5 - TRAVELING INTO MANHATTAN - DAY

CLASSICAL MUSIC and the view of the city through the  
windshield. Sam Vargas in a good mood on his way to work.

60 EXT. MANHATTAN STREET - DAY

Sam gets a COFFEE and BAGEL from a STREET VENDOR, crosses  
the street entering the lobby of his building.

61 INT. HALSTEAD TECHNOLOGIES - 15TH FLOOR LOBBY - DAY

The elevator opens, Sam and others get off. The RECEPTIONIST  
greet's Sam.

RECEPTIONIST  
Morning Sam, did you have fun at  
the party?

SAM VARGAS  
Absolutely Janet, how was your  
weekend?

Her PHONE RINGS, Sam heads down to his office.

62 INT. HALSTEAD TECHNOLOGIES - SAM'S OFFICE - DAY

Unlocking the door, he hits the lights, then the remote  
control for his BOSE WAVE stereo.

Sitting down he boots up his COMPUTER takes a bite of his bagel. Checking e-mail, he opens an urgent message from Valerie Webster

63 INT. TIGHT SHOT OF COMPUTER SCREEN SHOWING BODY OF E-MAIL  
Important Sales Meeting today 9AM Conference Room. All must attend.

THE PHONE RINGS.

64 INT. HALSTEAD TECHNOLOGIES - SAM'S OFFICE - DESK - DAY

SAM VARGAS

Sam Vargas

INTERCUT - TELEPHONE CONVERSATION

CHUCK GERBER

Sam you old dog, how's life on the 15 floor these days?

SAM VARGAS

Never better Chuck. How's life at GE Fairfield?

CHUCK GERBER

Running on all cylinders buddy. Listen, I was just calling to see if we were on schedule to meet here Wednesday?

SAM VARGAS

I wouldn't miss it. Hey Chuck, I hate to cut you short, but I gotta prep for a last minute meeting and somebody just walked in that I have to talk to.

A worried JERRY VETRANO, leans against the doorway waiting for Sam.

CHUCK GERBER

No problem bud. See you Wednesday.

Sam hangs up the phone.

SAM VARGAS

Morning Jerry, what's got you all flustered?

(CONTINUED)

JERRY VETRANO

Sam, what do you make of this Valerie meeting?

SAM VARGAS

Your guess is as good as mine Jerry. Who the hell knows what she's up to now. Guess, we'll find out together.

65 INT. HALSTEAD TECHNOLOGIES - VALERIE WEBSTER'S OFFICE - DAY

VALERIE WEBSTER is behind her desk smiling as her Admin CALLS ON THE INTERCOM

CINDY ALVERO (OS)

Valerie, I just wanted to let you know that all of your reports are waiting in the conference room.

VALERIE WEBSTER

Thanks Cindy, I'm on my way.

66 INT. HALSTEAD TECHNOLOGIES - CONFERENCE ROOM - DAY

People are seated around a CONFERENCE ROOM TABLE. The door opens, Valerie Webster walks in and starts the meeting.

VALERIE WEBSTER

(decisively)

Good morning everyone. This will be very brief and to the point. I'm reassigning accounts based on a combination of missed sales targets and disappointing client feedback.

Looking directly at Sam and smiling.

Sam, I'm moving the GE, Boeing, and Johnson & Johnson accounts over to Jack and you'll manage his Midwest Agricultural accounts. I'll expect you to get Jack up to speed starting today including introducing him to each of the clients as your replacement.

(beat)

Congratulations Jack, well deserved.

(CONTINUED)

SAM VARGAS  
(incredulous)  
Valerie, those have been my  
accounts for well over ten years,  
This is bullshit.

VALERIE WEBSTER  
Sam, face the facts you've missed  
sales targets the past two quarters  
and I've also received some pretty  
negative feedback from your clients  
lately.

SAM VARGAS  
Anyone would miss targets with  
companies slashing budgets left and  
right these days.  
(beat)  
And, negative feedback? I want to  
see proof of that.

VALERIE WEBSTER  
My decision is final Sam take it,  
or leave it.  
(beat)  
OK, any questions or issues we have  
to address?

The room falls silent. Only movement is a few heads nodding  
"no's" then the swift exit of Valerie Webster.

67 INT. HALSTEAD TECHNOLOGIES - SAM'S OFFICE - DAY

Sam visibly distressed by the day's events, picks up the  
phone and calls:

68 INT. GE FAIRFIELD - OUTSIDE GERBER'S OFFICE - DAY

SHELLY PURCELL  
Chuck Gerber's office, Shelly  
speaking.

INTERCUT TELEPHONE CONVERSATION

SAM VARGAS  
Shelly, Sam Vargas, how ya doing?

SHELLY PURCELL  
Great Sam, no complaints, cause  
nobody wants to hear 'em anyway.

(CONTINUED)

SAM VARGAS

That's my girl. Is Gerber available, or is he on the phone scheduling tee times again.

SHELLY PURCELL

No wiseguy, he actually does billable work around here once in a while. Hang on, I'll wake him up and tell him it's you.

CHUCK GERBER

Vargas! Either your confirming or blowing me off, which is it?

SAM VARGAS

I wish it was a confirmation. Something's come up that I really have to deal with. I need a few days to sort it all out, and then I can get back to you.

CHUCK GERBER

Wow that sounds serious.

SAM VARGAS

It is, but I'm gonna bust my ass to fix it.

CHUCK GERBER

Send up a flare if you need any of my help.

SAM VARGAS

As a matter of fact there is one thing you can do. Put together an unsolicited letter of recommendation citing the advancements and savings provided to your account under my watch.

CHUCK GERBER

How and when do you want it?

SAM VARGAS

Snail mail ASAP. One copy mailed to me and one to Valerie Webster.

CHUCK GERBER

Consider it done.

(CONTINUED)

SAM VARGAS

Thanks Chuck, I really appreciate it. Hopefully you'll hear from me next week.

CHUCK GERBER

Keep your head low and spirits high Sam, take care.

Sam hangs up the phone, packs up and heads out to:

69

INT. MCGLADES BAR - DAY

The pub is populated by a mixture of after work yuppies, barflies and ROY INGRAM behind the bar.

The front door opens, Sam Vargas enters, raises three fingers in the air to Roy and takes an open stool at the far end of the bar.

Roy pours a SCOTCH ON THE ROCKS and places it in front of Sam.

ROY INGRAM

Evening Sam. How's life treating you?

SAM VARGAS

Not as good as you just did Roy. Cheers.

ROY INGRAM

Rough day in the salt mines?

SAM VARGAS

It started out OK, and then quickly turned to shit when my boss decided to punish me because I rejected her advances at the company's holiday party.

ROY INGRAM

Why? Is she a beast?

SAM VARGAS

Hardly. Picture a tall brunette with a body built like a brick shithouse. Kind of broad that stops clocks and causes guys to fall off ladders.

(CONTINUED)

ROY INGRAM

So, a beauty like that, why didn't you take her up on her offer?

SAM VARGAS

Roy, I learned a long time ago. You don't get your honey where you get your money.

ROY INGRAM

Putting it that way buddy, I agree. But, what made it turn to shit?

SAM VARGAS

Let's just say that with one sentence out of her mouth, I got a \$100,000 pay cut.

ROY INGRAM

Ouch.

(beat)

You telling me she can get away with that? Can't you report her to HR for that crap?

SAM VARGAS

I could go that route, but I'm envisioning something a little more sinister, just don't know how to go about doing it. Maybe this will lubricate my thought process.

Holding the tumbler at eye level, Sam takes a long drink.

ROY INGRAM

Sam, let me take care of those guys over there and I'll be right back. I might have a solution to your problem.

Roy goes to the other end of the bar, pours two drafts, goes to the REGISTER and heads back to Sam.

With his elbows on the bar, Roy leans in close to Sam.

ROY INGRAM

(whispers)

Sam, I know some people who can discreetly handle that situation for you. They're very effective.

(CONTINUED)

SAM VARGAS

Really, like what and how much will that set me back?

ROY INGRAM

Well, if you are interested, I'll get them in touch with you. But understand this Sam, it's all or nothing. Once it starts rolling, you can't pull the plug. And as far as payment, expect to perform occasional favors if you are called on. Think it over and let me know.

Roy pulls back, goes down the length of bar and fills drink orders. Sam finishes his scotch, puts FORTY BUCKS under the tumbler and heads for the door.

ROY INGRAM

Good night Sam. Let me know what you decide.

SAM VARGAS

I've already decided.

Sam hands his BUSINESS CARD over the Bar to Roy. My cell number is on the card. Make it happen.

Sam walks out of the bar, the door closes behind him.

70

INT. HOBBY SHOP - DAY

JD is seen stocking the shelves with new MERCHANDISE arrivals when his CELL PHONE RINGS

JD KENDALL

Yes

CALLER (V.O.)

I have a new project that requires the special touch

JD KENDALL

What's the timeline?

CALLER (V.O.)

I'll be finished with my part in the next few days.

(CONTINUED)



JD KENDALL

Very well, stop by after closing  
time tonight and we'll discuss it.

JD ends the call, pockets the cell phone and goes back to  
stocking the shelves. EMILY COLLINS is behind the front  
counter.

EMILY COLLINS

JD, how much do you want to charge  
for these "Get Buzzed" t-shirts  
with the planes on them?

JD KENDALL

Mark them at \$15.00 each Ma and  
let's see how they move at that  
price.

TIME CUT

71 INT. HOBBY SHOP - DAY

Emily is ringing up the last paying customer for the day,  
while JD walks over to VIC FEDERICI admiring the MUSCLE CAR  
DISPLAY.

VIC FEDERICI

JD, you've got some really cool  
things in this store. Like this  
'57 Chevy with an authentic hot rod  
sounding engine.

JD KENDALL

A man must have his toys Vic. You  
didn't come here to talk R/C cars  
did you?

VIC FEDERICI

No, not at all, listen, I have this  
jilted client...

JD KENDALL

Hold that thought Vic, let me see  
my mother out, I'll be right back.

JD walks Emily out, returns, locks the door behind him and  
motions Vic towards the back stairs.

72 INT. HOBBY SHOP BASEMENT - NIGHT

The door opens at the top of the stairs as JD and Vic come down and walk to a METAL ROLLING DOOR. JD enters a five digit code BEEP-BEEP-BEEP-BEEP-BEEP into a KEYPAD on the wall and the door raises. A METAL FIRE DOOR appears which JD accesses through another coded KEYPAD BEEP-BEEP-BEEP-BEEP-BEEP followed by a THUMBPRINT ANALYZER.

The door opens to a starkly vacant room except for a LARGE ELECTRONIC CONSOLE taking up the right corner. Centered against the far wall is an OVAL STEEL DOOR WITH A PADDLE WHEEL LOCK.

73 INT. HOBBY SHOP BASEMENT - CONTROL ROOM - NIGHT

JD KENDALL

Have a seat Vic, tell me what you've got.

VIC FEDERICI

JD, I gotta say, you did the right thing building this setup when you renovated the place.

JD KENDALL

Sure has come in handy.

VIC FEDERICI

Anyway, I've got this wealthy client who suspects that his wife is cheating on him. Run of the mill PI stuff. I gave him a preliminary report confirming his assumptions, but told him I need a day or two to wrap up the physical proof.

JD KENDALL

OK, so where do we come in?

VIC FEDERICI

The guy wants to stage something that really puts the screws to his wife for screwing around and publicly embarrassing him. I told him I was familiar with a discreet organization that specializes in those type of things.

(CONTINUED)

JD KENDALL

Did he have any unusual requests?

VIC FEDERICI

He wants to traumatize her but not do any noticeable physical harm. I told him that was entirely possible.

JD KENDALL

Well, a few ideas come to mind, but I'll have to sleep on them first. In the meantime, give me what you've gathered so far, and I'll come up with a very nice scenario for his wayward spouse. I might need his assistance to pull this off, and may need you as well. I'll know better once I've finalized the plan.

VIC FEDERICI

Sounds good, count me in.

JD's CELLPHONE RINGS he looks at the display and raises his index finger to tell Vic to hang on.

JD KENDALL

Yes?

CALLER (V.O.)

I have a regular that just got shafted by his boss in a reverse sexual harassment deal. I told him that I would put the two of you together to develop a plan.

JD KENDALL

Can he be trusted?

CALLER (V.O.)

Absolutely. Are you interested in talking to him?

JD KENDALL

Well, things are getting busy here, but I think I can fit him in. Let me have his info.

JD jots down a name and number before ending the call. He stands ushering Vic out the door.

(CONTINUED)

VIC FEDERICI  
Another project?

JD KENDALL  
Imagine if we could franchise this?

Both men leave the control room, and the door closes. We hear FOUR BEEPS, the lights go out, then another FOUR BEEPS and the sound of the rolling metal door coming down. The room is now pitch black and devoid of sound.

74 INT. HOBBY SHOP - MAIN FLOOR - REAR DESK - DAY

JD has a melancholy look on his face watching a father and his two boys having a blast racing cars on the TRACK JD built into the back of the store.

JD picks up his cell phone and dials a number.

INTERCUT TELEPHONE CONVERSATION

SAM VARGAS  
(on his cell)  
Sam Vargas.

JD KENDALL  
Sam.

SAM VARGAS  
Yes sir, any news?

JD KENDALL  
I need your assistance in order to deliver on your request.

SAM VARGAS  
Whatever you need.

JD KENDALL  
Any upcoming travel information you can provide including car service, airline, and final destination. Can you uncover that for me?

SAM VARGAS  
I'll have the details for you within the hour. Matter of fact, my friend will be heading out to San Francisco on Friday. Does that help?

(CONTINUED)

JD KENDALL

Most definitely. I look forward to hearing from you as soon as you get that, then I'll be able to finalize my plan and act accordingly.

SAM VARGAS

I'll call as soon as I can nail it down.

JD flashed the line and dialed another number from memory.

CALLER (V.O.)

Yes

JD KENDALL

I just wanted to inform you that there is a sale going on today that includes paintball guns and artificial snow that I know you would be very interested in stopping in for.

CALLER (V.O.)

Are we talking about the CF series guns?

JD KENDALL

Affirmative.

CALLER (V.O.)

And what quantity is the artificial snow packaged in?

JD KENDALL

Two ounce bags, very fine. Just enough to create the Mt. Fuji effect for your son's train setup.

CALLER (V.O.)

That sounds great. I'll stop by before you close.

JD KENDALL

See you then.

75 INT. HOBBY SHOP - MAIN FLOOR - DAY

A UNIFORMED COP enters the store. The cop is browsing as JD approaches.

(CONTINUED)

JD KENDALL

Good afternoon officer, how can I help you?

COP IN STORE

I'm looking for a gift for my nephew that we can enjoy together. Any suggestions?

JD KENDALL

How old is he?

COP IN STORE

He's 10. I'm very close to him since his father was killed.

JD KENDALL

Was that your brother?

COP IN STORE

Yes.

JD KENDALL

I'm so sorry. I too lost a brother that way.

An uncomfortable silence between them is broken by the cop.

COP IN STORE

So, what do you suggest as a gift?

JD KENDALL

Well, this box kite would be nice. He might also like a radio controlled aircraft or any of the model kits we carry.

COP IN STORE

Do you mind if I look around for a while?

JD KENDALL

Be my guest. Let me know if you require any assistance.

JD's CELLPHONE RINGS, he moves to the rear of the store and answers it.

JD KENDALL

Yes?

INTERCUT PHONE CALL

(CONTINUED)

SAM VARGAS (V.O.)  
I have my associates itinerary.

JD KENDALL  
Wait one second, let me write it  
down.

JD heads to his desk, sits down and grabs a SHEET OF PAPER.

JD KENDALL  
OK, go ahead.

SAM VARGAS (V.O.)  
Friday 10 AM picked up at home by  
Select Limousine for a 1PM JFK  
Virgin America flight to San  
Francisco, staying at the Fairmont  
Hotel and returning Sunday at  
10:30PM JFK American flight 1160.

JD KENDALL  
Excellent. You should be hearing  
something by Monday if all goes  
well.

JD hangs up the phone, senses something and turns to find  
the Officer less than two feet away from him, waiting for  
assistance.

JD KENDALL  
Do you need help Officer?

COP IN STORE  
Yes, I think I'll take that box  
kite as well as a model kit. You  
wouldn't happen to have a kit for  
the 1966 Batmobile would you?"

JD KENDALL  
I believe I have a few in stock  
downstairs. I'll bring one up and  
meet you at the register.

76 INT. HOBBY SHOP - MAIN FLOOR - FRONT DOOR - DAY

Entering the store and carrying a SMALL PACKAGE is THE MAN  
JD discussed the "paintball gun" sale with. Noticing the  
Officer at the back of the store, the man casually moves  
behind a row of shelves and pretends to search for train set  
accessories.

77 INT. HOBBY SHOP - MAIN FLOOR - DAY

JD comes back up with the BATMOBILE MODEL and heads to the register area.

78 INT. HOBBY SHOP - REGISTER AREA - DAY

JD KENDALL  
Will that be all today?

COP IN STORE  
No, this should do it.

JD KENDALL  
Well, because you are taking an interest in the boy when he needs you most, I'm offering you a 15% discount on today's purchases.

Emily rings up the items and smiles at JD.

COP IN STORE  
Wow sir, I can't thank you enough for your generosity.

JD KENDALL  
Don't thank me, just take care of the boy.

The Officer shakes JD's hand and exits the store, packages in hand.

79 INT. HOBBY SHOP - REGISTER AREA - DAY

EMILY COLLINS  
That's was very nice of you JD.  
(beat)  
Do you see yourself as the child in those situations or are you just doing the right thing for someone who cares?

JD KENDALL  
Both really, but more of the former than the latter.

Looking over, JD sees the man at the train accessories display.



80 INT. HOBBY SHOP - MAIN FLOOR - DAY

Coming around the counter, JD heads towards the man by the train accessories.

BLACK MARKET CONTACT  
Had me worried for a second.

JD KENDALL  
Not a problem, just a cop buying something for his nephew.

BLACK MARKET CONTACT  
Well here you go.

JD KENDALL  
And this would be yours.

JD hands over an ENVELOPE, the man gives JD the package.

BLACK MARKET CONTACT  
Nice doing business with you JD.

The man pockets the envelope and exits the store.

81 INT. HOBBY SHOP - MAIN FLOOR - FRONT DOOR - NIGHT

JD locks up the store for the night and heads to the rear of the store

82 INT. HOBBY SHOP - MAIN FLOOR - REAR DESK - NIGHT

JD stops at the back desk to pick up the package. Heading towards the basement stairs, he turns the main lights off and goes downstairs.

83 EXT. LOADING DOCK AREA - NIGHT

As the loading dock door rolls up, JD has the package in his hand walking towards the back of a LINCOLN TOWN CAR parked on the ramp. The trunk opens and the package is put inside. He shuts the trunk and walks back through the loading dock door and it rolls back down.

84 INT. HOBBY SHOP - MAIN FLOOR - NIGHT

Just before closing time, Vic Federici enters with a MEDIUM SIZED BOX in his hands.

JD motions Vic towards the basement. Locks the front door and heads downstairs.

85 INT. HOBBY SHOP - BASEMENT - NIGHT

As JD comes down the stairs, Vic is standing at a table with the box on top.

VIC FEDERICI

Everything I've got on the Parker case. What do you plan on doing with this stuff?

JD KENDALL

Well, didn't you say that Gordon Parker wanted to traumatize his loving spouse?

VIC FEDERICI

That's exactly what he said.

JD KENDALL

Well, through the wonders of multimedia technology, I'm going to enlighten Ms. Parker on the error of her ways as well as the ensuing consequences she faces resulting from her extramarital dalliances.

Are the photos and audio I requested in here as well?

VIC FEDERICI

Yes, everything you asked for.

JD KENDALL

Excellent work, Vic. This one should be interesting, to say the least.

VIC FEDERICI

Has there ever been one that wasn't?

JD KENDALL

Not that I can recall, all of them get the creative juices flowing.

(CONTINUED)

(beat)  
Anyway, I've gotta get started in order to stay on schedule. Where did you park?

VIC FEDERICI  
I'm in back, I'll let myself out.  
(beat)  
Good night JD, have fun.

JD walks toward the locked rolling door, box under his left arm, his right hand free to work the keypad.

BEEP-BEEP-BEEP-BEEP-BEEP

The rolling door opens and he goes through the sequence to gain access to the control room.

86 MONTAGE - CONTROL ROOM - NIGHT

--JD scanning photos into Photoshop on a Mac  
--Looking at CD's and selecting tracks  
--Headphones on editing stills and video  
--Watching a rough cut of the piece  
--Glancing at his watch (2 AM) and shutting down  
--Leaving the control room and doors closing

87 EXT. NYC - MIDTOWN EAST - ESTABLISHING SHOT - DAY

BLACK LINCOLN TOWN CAR parked on a corner, driver reading a newspaper.

88 INT. LINCOLN TOWN CAR - DAY

The driver's face is hidden behind the FINANCIAL TIMES. As the paper is closed and put down on the passenger seat, we see JD dressed as a limo driver.

89 EXT. NYC - MIDTOWN EAST - DAY

Another BLACK TOWN CAR with Select-52 plates passes on the left and double parks in front of the apartment at the end of the block.

(CONTINUED)

JD's TOWN CAR pulls out of it's space, goes down the block and double parks behind the Select 52 Town Car.

JD exits his car and walks down to the driver of the Select-52 vehicle.

90 INT. SELECT 52 TOWN CAR - DAY

The driver is writing on a CLIPBOARD as JD knocks on his side window.

The window rolls down

JD KENDALL

Hey, they want us to switch jobs. They want you to head up to PepsiCo headquarters in Purchase right away and wait till they hear from the client. You'll get paid for the waiting time. Depending on when he comes out of his meeting, you'll either be taking him to LaGuardia, or driving him down to Philadelphia.

LIMO DRIVER

(happy)

OK, my friend. That is a much better paying job than this one.

JD KENDALL

It sure is buddy.

(beat)

Remember, wait there until you hear from them. They know you are on the way, so don't check in with dispatch, wait for them to contact you.

LIMO DRIVER

OK, thank you, my friend!

91 EXT. NYC - MIDTOWN EAST - DAY

As the Select-52 TOWN CAR pulls away, JD takes his place waiting for the client.

92 EXT. APARTMENT LOBBY - DAY

ELEVATOR DOORS open. Valerie Webster comes out with a LAPTOP BAG over her shoulder, pulling a CARRY ON SUITCASE.

93 EXT. APARTMENT SIDEWALK - DAY

JD leaning against the Town Car, pushes off, meets Valerie halfway taking her luggage. He opens the right rear door letting her inside. Pops the trunk, puts her bag inside closes the trunk, gets in and pulls away.

94 MONTAGE

--Aerial shot - Town Car - En route to JFK

--JD pulls up to the curb, gets luggage from the trunk

--Waves goodbye to Valerie

--Car pulling away

--Valerie in the screening queue

--Valerie taking her shoes off and placing her carry on onto the screener's belt.

95 INT. AIRLINE TERMINAL - TSA SCREENING AREA - DAY

XRAY SCREEN shows a clear outline of a GUN next to a SQUARE BAG as Valerie's luggage passes through.

TSA SCREENER alerts the PORT AUTHORITY COP nearby of the situation and points out items on screen. The Port Authority Cop calls for backup.

As Valerie walks through, she is stopped.

PORT AUTHORITY COP  
Excuse me miss is this your bag?

VALERIE WEBSTER  
Yes, Officer. Is there a problem?

PORT AUTHORITY COP  
I'm going to have to place you  
under arrest.

(CONTINUED)

VALERIE WEBSTER

Under arrest? For what?

PORT AUTHORITY COP

Possession of a loaded firearm in an airport facility, and transportation of an illegal substance.

VALERIE WEBSTER

You've got to be fucking kidding me! I don't own a frigging gun, and I'm sure as hell not a drug mule.

She is cuffed, the cop reads Valerie her rights.

PORT AUTHORITY COP

You have the right to remain silent. Anything you say can be used against you in a court of law. You have a right to have an attorney present during questioning. If you cannot afford an attorney, one will be appointed to you. Do you understand your rights as I've explained them to you?

VALERIE WEBSTER

Yes officer, I've seen more than enough cop shows in my life. Just tell me where the fuck you're taking me!

PORT AUTHORITY COP

You'll be held at our precinct, pending investigation. Then transported to Queens Central Booking, and then to the Queens House of Detention to await your hearing before a judge.

VALERIE WEBSTER

How long will all of that take?

PORT AUTHORITY COP

All depends on how many other arrests are in the system ahead of you, but I guarantee you won't be leaving the area soon.

(CONTINUED)

VALERIE WEBSTER  
This is utter fucking bullshit.

Valerie is escorted in handcuffs through a crowd of gawking travelers.

VALERIE WEBSTER  
(to the onlookers)  
What the fuck are you people  
looking at? Mind your own goddamn  
business.

They get to the terminal doors and she is put in a POLICE CAR and driven away.

96 INT. HALSTEAD TECHNOLOGIES - CONFERENCE ROOM - DAY

Monday morning and the sales team is seated around the conference room table. Standing at the head of the table is BILL OVERTON the CEO of Halstead Technologies.

BILL OVERTON  
I wanted to let you know that  
Valerie Webster has elected to take  
an unspecified leave of absence due  
to personal issues that arose  
Friday morning.

(beat)

In light of that, I'm delegating  
her responsibilities of managing  
the team over to Sam.

(to Sam)

I trust that you can balance your  
client roster with the internal  
responsibilities of the  
department. Any issues there Sam?

SAM VARGAS  
Well Bill, as a matter of fact  
there is. At a last minute sales  
meeting Valerie called last Monday,  
she swapped my GE, Boeing and J&J  
accounts with Jack's agricultural  
accounts. She said it was related  
to missed sales targets and poor  
client feedback.

(beat)

Honestly Bill, I wasn't off target  
by much and I sure as hell  
maintained excellent relationships  
with all of my clients.

(CONTINUED)

BILL OVERTON

I never heard anything about this. Jack, do you have any issue with things reverting back the way they were?

JACK O'REILLY

I'll be honest sir, I would've loved those accounts, but Sam brought them in. He deserves to maintain them.

BILL OVERTON

Alright then, that does it. Sam please get with Marcia and set up an hour with me before Wednesday. I want a full report on where we stand both internally and externally.

(turns to leave)

Thanks everybody!

97

INT. MCGLADES BAR - NIGHT

Roy is behind the bar cleaning GLASSES. A MAN in his mid forties walks in and sits at the bar.

ROY INGRAM

What can I get you pal?

BAR PATRON

Gimme a double bourbon on the rocks with a loaded pistol chaser.

ROY INGRAM

OK, I know where the drink's going, but I'm curious who the pistols gonna be aimed at.

BAR PATRON

I haven't decided if I'm gonna eat the bullet, or feed it to my psycho girlfriend. Either way, my head's gonna clear up.

ROY INGRAM

Sounds drastic if you ask me. Why you going that extreme?

BAR PATRON

Listen, she's not your average woman. She's a goddamn freak in

(MORE)

(CONTINUED)



BAR PATRON (cont'd)  
the sack. There isn't anything she  
won't do. You name it, she's game.

ROY INGRAM  
Sounds like there's a "but" coming.

BAR PATRON  
You think I'd need the gun if it  
was just that?  
(beat)  
Please.  
(beat)  
When we ain't in the sack, it's  
like walking past a mean and hungry  
junkyard dog that's a busted chain  
link away from ripping your throat  
out.

ROY INGRAM  
Here's my suggestion, take it or  
leave it. Run outta that house  
like it was on fire, and go get  
your rocks off with a hooker or  
some married woman who wants no  
strings sex. That way you avoid  
being someone's bitch in jail and  
it prevents your family from having  
to sponge your brains off the wall.

BAR PATRON  
Thanks, but I wish it was that  
easy.

The vibration of Roy's cell phone pulls him away from the  
conversation.

ROY INGRAM  
Hey Lucy, what's up?

INTERCUT PHONE CONVERSATION

LUCY INGRAM  
Roy, I just got off the phone with  
Mom, she sounds pretty bad.

ROY INGRAM  
Now what.

LUCY INGRAM  
You remember the settlement she got  
from the city when she tripped and  
fell on that faulty service grate  
in the sidewalk?

(CONTINUED)

ROY INGRAM

Yeah, is everything OK?

LUCY INGRAM

Well she just told me she invested the proceeds with this guy saying he could double her investment in a special fund that provides better than average returns if left intact for five years.

ROY INGRAM

I don't like the way this sounds.

LUCY INGRAM

Don't worry, it gets better. When she called him to withdraw money to fix the basement, he balked telling her that it would upset the fund and he wouldn't be able to guarantee a reasonable return on her investment.

ROY INGRAM

This sound like a sham to me.

LUCY INGRAM

When Mom called back a week later, the guy said, due to recent market conditions, the fund lost money and her investment proceeds were wiped out.

ROY INGRAM

(incredulous)

What????

LUCY INGRAM

I didn't know what to tell her Roy, that's why I'm calling you.

ROY INGRAM

Does she have any info on this guy?

LUCY INGRAM

She has his name, number and all the statements he mailed to her.

ROY INGRAM

Get me all of that stuff right away. This guy might be skipping town soon if his fund collapsed. Call me as soon as you get it.

(CONTINUED)

Roy flashes the phone and hits a number in speed dial.

## INTERCUT PHONE CONVERSATION

JD KENDALL

Hey.

ROY INGRAM

Any updates on Sam's friend?

JD KENDALL

Last I heard she's still cooling her heels at Queens Detention.

ROY INGRAM

Nice work. Listen, I have something personal that just developed, but time is of the essence because the subject may soon become scarce. When can we meet?

JD KENDALL

Can you be here in an hour?

ROY INGRAM

I just have to get someone to cover the bar. I'll call you back if I have a problem.

JD KENDALL

Very well, meet me downstairs.

98 EXT. HOBBY SHOP - LOADING DOCK DOOR - NIGHT

A car pulls into the loading dock area and Roy gets out, walks to the loading dock and knocks on the door.

The rolling door raises up and Roy ducks under before it re-closes.

99 INT. HOBBY SHOP - BASEMENT - NIGHT

Roy walks over to the open control room door where JD is seated behind the console looking at the monitors.

ROY INGRAM

See anything interesting?

(CONTINUED)

JD KENDALL

Nah, just you sneakin in.

(beat)

So, what's the urgency about?

ROY INGRAM

My mother got a settlement of six  
fifty large and some shady bastard  
took her and her money for a ride.

JD KENDALL

And you think this prick is still  
in the area?

ROY INGRAM

Yeah, my sister got all she could  
on this guy, so I told her to call  
and verify.

JD KENDALL

OK, let's go out first thing  
tomorrow before he skates. In the  
meantime, I'll nail down a couple  
of things to sweeten the deal.

ROY INGRAM

Sounds good, call me if you need  
anything.

Roy heads out of the control room, and sneaks back out the  
loading dock door.

100 EXT. ESTABLISHING - SM INVESTMENTS - DAY

A Town Car quickly pulls up in front. JD and Roy exit the  
car and go inside.

101 INT. SM INVESTMENTS LOBBY - DAY

JD and Roy enter the office approaching the RECEPTIONIST who  
is just getting off a call.

JD KENDALL

Lisa how are you today? Listen my  
dear, we're two old college buddies  
of Simon, and we want to surprise  
him. We know he's in today, is he  
on the phone now?

(CONTINUED)

LISA

No, he just got off a call.

JD KENDALL

Excellent, we're going in to surprise him and then kidnap him for lunch, what do you think?

LISA

That sounds great. Have fun.

JD KENDALL

Oh, we will.

102 INT. SIMON'S OFFICE - DAY

JD and Roy come through the door as SIMON MIFFLIN, is fervently shredding documents.

SIMON MIFFLIN

(startled)

Hey, who are you guys and what are you doing here?

JD KENDALL

Mr. Mifflin, right now there is a gentleman sitting in a van outside your house ready to deliver flowers to your lovely wife Angela and another man is at the park watching your daughter Hayley playing on the slide.

(beat)

Now, do as I say, and your wife will get flowers and a romantic note from you and your daughter will continue to play blissfully in the park. If you choose to ignore me, I will direct both men to do otherwise. I'm waiting for an answer Mr. Mifflin.

SIMON MIFFLIN

What is it you want from me?

ROY INGRAM

Seven Hundred and Fifty Thousand dollars to be exact.

SIMON MIFFLIN

I...I don't have that kind of money.

(CONTINUED)

JD KENDALL  
Wrong answer Mr. Mifflin.

JD pulls out his phone, hits speed dial and listens.

JD KENDALL  
Oh, how precious she's on the swings  
now.

SIMON MIFFLIN  
Wait...Wait, I can get it, but it  
will take some time.

JD KENDALL  
The more time you take Mr. Mifflin,  
the harder this will get on you and  
your family. Do I make myself  
clear?

SIMON MIFFLIN  
Yes, perfectly. How will I get in  
touch with you?

JD KENDALL  
Mr. Mifflin, do we look like  
amateurs to you?  
(beat)  
The three of us are all going for a  
ride. Piss me off and I hit speed  
dial again, this time with a dire  
outcome.  
(beat)  
Comprendo Senior Mifflin?

SIMON MIFFLIN  
Yes

JD KENDALL  
Very good. Now, hand over your  
Blackberry and keys, walk out the  
door, and follow our conversation  
until we're in the car.

JD followed by Simon then Roy, walk out to the lobby.

103 INT. SM INVESTMENTS LOBBY - DAY

JD KENDALL  
So Simon, have you heard from Ted  
Sheckler or Mindy Sussman, I  
understand they recently became an  
item.

(CONTINUED)

SIMON MIFFLIN

No I didn't hear that. Excuse me a second.

(to Lisa)

We're going out to lunch, I'll be back soon.

LISA

I know, isn't that great. Have fun you guys!

ROY INGRAM

So Simon, I'm up for a steak at Houston's how 'bout you?

104 EXT. OUTSIDE SM INVESTMENTS - DAY

As they exit the office, JD directs Simon into the back seat of the Town Car, gets in next to him while Roy gets in the driver's seat.

105 INT. TOWN CAR - DAY

JD KENDALL

Where to Mr. Mifflin? Remember, you're not leaving us till there is seven hundred fifty thousand dollars in cash in this DUFFEL BAG, so let's get a move on.

SIMON MIFFLIN

Do you know the Bank of America branch on the corner of Maple and Jardine? I have a safety deposit box there, I can get some of the money.

JD KENDALL

How much Mr. Mifflin. Don't toy with me.

SIMON MIFFLIN

About four hundred thousand or so.

JD KENDALL

That's a start. Now it goes without saying that I will accompany you into the bank to prevent you from doing or saying anything stupid.

(CONTINUED)

JD reaches across, unbuttons the top five buttons of Simon's shirt, and tapes a DEVICE to his bare chest.

JD KENDALL

To make sure you follow my directions, I'm attaching a remote control electroshock pad to your chest.

(beat)

One false move and everyone around you will gasp in horror as you clutch your chest and fall to the ground in a grand mal seizure. And this cute lapel pin I'm adorning you with is a wireless microphone so I can hear your slightest whisper.

(beat)

Any questions Mr. Mifflin?

Simon, sweating, trembling projecting fear.

SIMON MIFFLIN

Wait...wait, I do have a question. Who are you working for and why are you doing this to me?

JD KENDALL

After you've successfully completed your mission Mr. Mifflin, all will be revealed.

TIME CUT

106 EXT. PARKING LOT - DAY

The Town Car enters a parking lot out of range of the bank's security cameras.

107 INT. TOWN CAR - DAY

JD instructs Simon

JD KENDALL

Mr. Mifflin, would you like me to test the pad on you before going inside?

SIMON MIFFLIN

No, that won't be necessary; you've made your point very clear.

(CONTINUED)



JD KENDALL

Excellent. Now before you go, here is a refresher course in the event you decide to cross me.

(beat)

I will be following a few paces behind you, but if I see, hear or sense anything out of the ordinary from you before, during or after you leave the bank, I will activate the electroshock pad and then make two very important phone calls.

(beat)

Are we in agreement that it is in your family's best interest to do the right thing Mr. Mifflin?

SIMON MIFFLIN

Yes, we are in agreement.

JD KENDALL

So, what are you waiting for Mr. Mifflin, banks don't have carhops, the money won't come out to you.

Simon exits the Town Car, duffel bag in hand, crosses over to the bank parking lot and enters the bank.

108 INT. BANK - DAY

Simon enters and passes by Vic, who's posing as a bank customer filling out a deposit slip.

Simon enters the safety deposit area and Vic relays to JD what he hears off of Simon's lapel mic

VIC FEDERICI(OS)

Inside. Box opening. Zipper. Items deposited. Zipper. Box back. Stand by.

Simon leaves the safety deposit area, heading for the exit.

VIC FEDERICI(OS)

Incoming.

109 EXT. BANK PARKING LOT - DAY

Simon heads from the bank to the deli parking lot. JD drops in behind him, phone to his ear pretending to be in the middle of a phone conversation.

JD KENDALL

Good job Mr. Mifflin, please walk casually back to the car and we will continue.

110 INT. TOWN CAR - DAY

Simon and JD get back in the car and Simon puts the duffel bag down between them.

JD does a quick count of the BANDED BILLS and turns to Simon.

JD KENDALL

Well Mr. Mifflin, three hundred fifty thousand to go. Do I have to remind you that I have associates eagerly awaiting my call or are you going to tell us, without prompting, where we might collect the balance?

SIMON MIFFLIN

I'm thinking, please give me a minute.

JD KENDALL

Don't think too hard Mr. Mifflin, you'll hurt yourself.

(beat)

You've got sixty seconds from... mark, then I dispatch the flower delivery man to take your wife's breath away.

SIMON MIFFLIN

OK, OK. I have the rest of the money in a safe at home. After I give you that, will you leave me and my family alone?

JD KENDALL

If you follow my final set of directions and your bill is paid in full, yes Mr. Mifflin I promise we will leave you alone.

(CONTINUED)

SIMON MIFFLIN

What is it that you want me to do?

JD KENDALL

Call your wife and tell her that she has to take the Mercedes down to the dealership right away because you were just notified about a hazardous defect in the car's braking system.

JD pulls a PREPAID PHONE from his pocket and hands it to Simon.

JD KENDALL

Go on Mr. Mifflin, sell it to her.

Simon dials the number.

SIMON MIFFLIN

Hi honey, listen the dealership just contacted me. You have to take the car down there right away there's a defect in the brakes.

Intercut Phone Call

MRS. MIFFLIN

Can it wait, I'm in the middle of planting zinnias by the gazebo.

SIMON MIFFLIN

The landscape work can wait. I don't want anything bad to happen if you go out with faulty brakes.

MRS. MIFFLIN

What time do they close?

SIMON MIFFLIN

I don't know, but they said first come, first served, so if you leave now you'll get out sooner.

MRS. MIFFLIN

I guess your right. OK, give me a few minutes to clean up and then I'll go.

SIMON MIFFLIN

Thank you. I'll talk to you later.

111 INT. TOWN CAR - FRONT SEAT - DAY

Roy texts the "Flower Man" to follow her and report back.

112 EXT. MIFFLIN HOUSE - DAY

Simon's garage door opens as a MERCEDES S550 pulls out with the "FLOWER VAN" following close behind.

113 INT. TOWN CAR - DAY

JD KENDALL

Mr. Mifflin, I thought you'd like to know that the flower delivery man is currently trailing your wife, and upon my instruction will involve her in a nasty multi-car accident if you fail to do the right thing. Do I make myself clear?

SIMON MIFFLIN

Yes sir, I understand.

The Town Car pulls in front of Simon's house and backs into the driveway up to the rear entrance of the house.

JD KENDALL

Very good. Let's proceed Mr. Mifflin, time's a wasting.

114 EXT. MIFFLIN HOUSE - DAY

Simon is unlocking the back door to the house. The door opens with JD and Roy trailing closely behind him. Roy is carrying a BLACK LEATHER BAG.

115 INT. MIFFLIN HOUSE - STUDY - DAY

The study door opens, the three men enter. JD and Roy are now wearing BLACK LEATHER GLOVES.

Simon heads to a MOBY DICK PAINTING hanging on the wall behind his desk. Pulling the hinged frame from right to left reveals a WALL SAFE hidden behind it.

He peers over his shoulder as JD smiles and taps his chest to remind Simon of the electroshock pad.

(CONTINUED)

Simon turns back, spins the tumbler of the lock and opens the safe's door.

JD KENDALL

OK Mr. Mifflin, step backwards from the safe with your hands in the air.

SIMON MIFFLIN

You're not going to shoot me are you?

JD KENDALL

Today is your lucky day Mr. Mifflin, I brought my gun but forgot to bring the bullets. Now step back to the chair or I'll drop you right where you stand.

Roy is positioned behind a STRAIGHT BACK CHAIR. As Simon reaches it, Roy pushes him down and pulls a SKI MASK over his head. JD secures him to the chair with DUCT TAPE, puts a piece of tape across Simon's mouth and draws a toothy smile on it.

The chair is tipped back and JD tapes a SHORT DOWEL to one of the front legs as Roy ties a ROPE to the back of the chair.

JD stands up, goes to the safe, pulls STACKS OF CASH out and puts them in the duffel.

As they position Simon, JD leaves him with parting wisdom.

JD KENDALL

Mr. Mifflin, I suggest from this day forward, you refrain from scamming people. You never know if and when it will bite you squarely in the ass, as we've just shown you.

(beat)

And, don't forget. If you fail to follow the straight and narrow, we'll be forced to revisit your loved ones. Would you like see that come to fruition Mr. Mifflin?

SIMON MIFFLIN

(muffled and agitated)

MMMMRRRR!

(CONTINUED)

JD KENDALL

I'll take that as a resounding no. Very well then. Enjoy the rest of your day Mr. Mifflin, don't get up, we'll see ourselves out.

As they step out of the office, Roy pulls on the rope attached to the chair, leaning Simon against the closing door. Roy ties the excess rope around the door handle and they exit the house.

116 INT. HOBBY SHOP BASEMENT - CONTROL ROOM - NIGHT

JD is at the console reviewing the multimedia presentation he downloaded to an IPOD NANO through a pair of VIDEO SCREEN GLASSES.

Satisfied with the final cut, he removes the glasses and makes a call

INTERCUT PHONE CONVERSATION

VIC FEDERICI

Yes sir.

JD KENDALL

I have everything I need for Ms. Parker's soiree, except an opportune time to unveil my handiwork to her. Do you think that you could arrange with Gordon Parker to treat his children to a few hours of daddy time so I may entertain his wife in private?

VIC FEDERICI

I'll give him a call and get back to you.

JD KENDALL

Two things Vic. One, make sure that as he's leaving, he tells her that he's expecting a shipment that's a surprise for her, and he'll unveil when he returns. And two, he needs to leave the kids with someone before he comes back, as it may get very ugly in there.

VIC FEDERICI

No problem. I'll let him know and get back to you with a day and time.

(CONTINUED)

TIME CUT

117 INT. HOBBY SHOP BASEMENT - CONTROL ROOM - NIGHT

JD has the console open and is wiring up a new function when his cell rings:

JD KENDALL

Hey Vic.

VIC FEDERICI

Anytime after 7:30 tonight you're good to go.

JD KENDALL

And he's been apprised of the clue to leave his wife as well as the arrangements for his kids?

VIC FEDERICI

Yes, he told me to thank you for taking their welfare into consideration.

JD KENDALL

They're innocent; they don't need to be exposed to their parent's marital issues.

(beat)

Alright Vic, 7:30 it is. See Ya.

VIC FEDERICI

Have fun.

JD KENDALL

I always do.

118 EXT. SUBURBAN CUL-DE-SAC - DAY

A BOX TRUCK moves through an upscale area of Mc Mansions to the last house at the end of the cul-de-sac. Coming up the drive, the truck pulls to the front of the house.

JD dressed in a DELIVERY MAN'S UNIFORM, raises the door on the truck and goes inside. Out comes a LARGE WOODEN BOX ON A HAND TRUCK that he rolls down the ramp to the front door.

MADISON PARKER a mid forties blond trophy wife answers the door. As she goes to sign the CLIPBOARD, JD takes her out with a CHLOROFORM SOAKED RAG over her nose and mouth. He then carries her up stairs to the master bedroom.

119 INT. PARKER HOUSE - MASTER BEDROOM - DAY

JD kneels at the side of the bed as he presses play on the iPod and Madison Parker's senses are bombarded with SPEED METAL and a VISUAL MONTAGE:

120 MONTAGE - VARIOUS IMAGES - LOOPED

--surveillance photos of her cheating

--her suburbanhungrywives.com page

--her homes and cars superimposed with explosions

--her kids pictures with them crying "why mommy?"

--vacation videos,kids crying "I thought you loved us"

121 INT. PARKER HOUSE - FOYER - DAY

GORDON PARKER enters, looks up and hears his wife sobbing. He shakes his head, and goes upstairs.

122 INT. PARKER HOUSE - OUTSIDE MASTER BEDROOM - DAY

The door opens and Gordon sees a disheveled, sobbing woman face down, spread eagle on the bed. A far cry from the society woman he married.

Gordon walks over, leans in close, rips the glasses and ear buds off her head.

GORDON PARKER  
 Didn't I tell you not to fuck with me?

MADISON PARKER  
 Gordon, I'm...

GORDON PARKER  
 Shut up and listen. I don't want to hear another word out of your mouth until I tell you to speak. Is that clear?

Madison nods affirmatively, although still sobbing.

GORDON PARKER  
 I'm going to untie your left hand and you will sign the DOCUMENT I  
 (MORE)

(CONTINUED)



GORDON PARKER (cont'd)  
place before you. Do you  
understand?

Simon sees hesitation and gently moves the hair covering her face.

GORDON PARKER  
(yelling)  
Sign the goddamn document!

Madison grabs the PEN, signs the divorce papers and throws the pen across the room.

GORDON PARKER  
Now that you have finally signed  
the document, I will remove the  
other restraints and you'll  
immediately begin packing your  
bags.

(beat)  
You have one hour to pull together  
your essentials, then a car will be  
waiting to take you away from here.

MADISON PARKER  
Gordon, what...

GORDON PARKER  
Did I say you could speak? Based  
upon the actions you chose, you've  
forfeited all of your rights.  
(beat)  
Now, you're just wasting time. I  
suggest you get packing because the  
car is only going to wait five  
minutes. After that, you're on  
your own Madison.

She gets up, starts tossing clothes and toiletries into her luggage. She looks up at Gordon with a bit of strength.

MADISON PARKER  
Gordon, what about the kids?

GORDON PARKER  
The kids. You mean the ones you  
left with the nanny while you were  
out fucking around?  
(beat)  
They'll do fine. Honestly, I don't  
see why you're so concerned, all  
you ever cared about was yourself.

(CONTINUED)

(beat)

Time's ticking Madison, those bags will be very heavy to carry up the street if you don't hurry.

123 INT. PARKER HOUSE - FOYER - DAY

A LOCKSMITH is changing the front door locks, Madison surrounded by her LUGGAGE starts to say something to Gordon, but he interrupts.

GORDON PARKER

Madison, you had it all. Cars, jewels, furs, homes, vacations, everything you ever asked for and more, but you threw it all away.

(beat)

Well, I hope you're happy now, screw around till your heart's content.

(beat)

Just leave a forwarding address with my assistant and we'll ship the rest of your stuff. Now get out of here before the driver leaves and don't even think about contacting me or the kids from this point forward. Goodbye Madison.

The locksmith moves out of the way as she walks out crying, dragging her possessions.

124 EXT. FLUSHING MEADOWS PARK - DAY

R/C PLANES BUZZING, kids with REMOTE CONTROLS on the shore navigating boats of all sizes as well as R/C CARS racing the length of the parking lot.

Amongst the crowd of PARENTS and AT RISK KIDS are VOLUNTEERS from Verizon and the NYPD.

BOOTHs line the area offering hot dogs, calzones, ice cream and italian ices. At the largest booth the promoter of the event is helping a child.

BOY AT EVENT

Mister, can I use that dune buggy?

JD KENDALL

Absolutely, here you go.

(CONTINUED)

Holding the DUNE BUGGY and smiling, the boy leaves the booth just as one of the NYPD volunteers LINDA MORELLI, a captivating brunette approaches.

LINDA MORELLI

Mr. Kendall, I can't thank you enough for putting this event together and inviting us to chaperon the children.

JD KENDALL

Please call me JD.

LINDA MORELLI

(shaking hands)

Linda Morelli. I work over at the Eight-Eight in Brooklyn, Missing Persons unit. When I heard from my girlfriend in the One Twelve Forest Hills about the event, I volunteered to help out.

JD KENDALL

Well thank you very much for volunteering your time for our kids. You won't be disappointed.

LINDA MORELLI

I'm ready to get started, what do you need me to do?

JD KENDALL

Well if you don't mind, I could some help here signing items in and out, that would be a great.

Parents and kids come to the booth checking out and exchanging JD's toys.

LINDA MORELLI

So tell me about yourself. Have you been in the hobby business a long time?

JD KENDALL

Well, I was up at MIT when my father was killed on the job. I left to take care of my mother and needing a bone to chew, I found a hobby shop who's owner was retiring. I renovated the location, upgraded the product selection and the rest is history.

(CONTINUED)

LINDA MORELLI

How did you come up with the idea to do an event like this?

JD KENDALL

I wanted to give back to kids that deserve it. Wealthy clients come in with their spoiled brats, they get whatever they want, and rarely say thank you.

(pointing)

Here you have kids that appreciate the smallest gesture. Some of them can't say it, but you see it in their eyes.

LINDA MORELLI

Growing up, we weren't poor, but we weren't rich either. At least there was love in the house and food on the table. Something I rarely see out there these days.

JD KENDALL

Been on the job a long time?

LINDA MORELLI

19 down, one to go. My uncle worked Bronx ESU in the 70's. Always seemed larger than life to me.

(beat)

I walked a beat in Brooklyn for a while, took every test under the sun, worked my ass off, and now I'm Detective Second Grade.

JD KENDALL

Do you love what you do?

LINDA MORELLI

It's sad when a young child goes missing like Etan Patz or John Walsh's kid did. When you know or have a feeling that it's an abduction by an estranged parent, it's less traumatic. We see people on a daily basis, who want us to instantly mobilize the entire police force to find their missing family members.

(CONTINUED)

JD KENDALL

Do you take it home with you, or  
have you learned to shut it off?

LINDA MORELLI

Some of these cases will get to you  
no matter what.

BOY AT EVENT

Excuse me sir, the wheel broke on  
my car, it really wasn't my fault.

JD KENDALL

Oh, that's alright, I can fix it at  
my shop. Here take this one,  
you'll like it.

The boy starts to run off, stops and turns:

BOY AT EVENT

Thank you sir.

JD KENDALL

See what I mean?

LINDA MORELLI

So JD, what do you do for fun?

JD KENDALL

The shop keeps me busy enough,  
other than that I tinker around  
trying to come up with new  
ideas. Why do you ask?

LINDA MORELLI

I'd love to come by the shop  
sometime, it sounds like a fun  
place.

JD KENDALL

Yes, for many of us it is.

125 INT. HOBBY SHOP - MAIN FLOOR - REAR DESK - DAY

Seated at the back desk, JD is reading the NEW YORK DAILY  
NEWS, turning pages until he comes across a story worthy of  
the teams's talents. Putting the paper down on the desk he  
picks up his PHONE and texts the following:

Planning Mtg 7:30p RSVP

His phone alerts him twice with affirmative responses.

126 INT. HOBBY SHOP BASEMENT - CONTROL ROOM - NIGHT

Roy Ingram and Vic Federici are in GUEST CHAIRS to the side of the console where JD is seated.

JD KENDALL

Ok, so that we're all on the same page. We have two male EMS workers on break at a Starbucks, disregarding the pleas of an ailing pregnant female, who along with her unborn fetus eventually died.

(beat)

We now know that these scumbags are actually dispatchers, not paramedics, but they still failed to take appropriate action that would have saved both of their lives.

VIC FEDERICI

What do you have in mind JD?

JD KENDALL

I'm thinking of providing accommodations for them in the playroom while we show 'em what it's like to plead for help and not get any.

ROY INGRAM

What do we need for this job?

JD KENDALL

Vic, pull what you can on these two.

VIC FEDERICI

I'll have in for you before morning.

JD KENDALL

Guys, I want to make this as quick and clean as possible.

ROY INGRAM

Works for me.

JD KENDALL

Excellent. Let me come up with something and I'll let you know our next steps.

The meeting breaks up, JD locks up the control room and heads upstairs.

127 INT. TATE KITCHEN - DAY

Late 20's with an attitude CHRIS TATE is leaning back against his kitchen sink going through the days mail.

He thumbs through ROLLING STONE then pulls the bills out and piles the rest. On top is an envelope from Whirlwind Travel. This grabs his interest.

He opens the letter and sees an introductory voucher for a limo ride to Atlantic City plus \$500 in cash.

He rips it up and throws it in the garbage.

128 INT. DEGARMO APARTMENT - DAY

PHONE cradled between his shoulder and head, GEOFF DEGARMO is holding the VOUCHER and dialing a number.

GEOFF DEGARMO

Hi, I'm calling about the voucher I received for a trip to Atlantic City?

INTERCUT PHONE CALL

JD KENDALL

Your name please?

GEOFF DEGARMO

Geoff DeGarmo

JD KENDALL

Mr. DeGarmo, thank you for calling Whirlwind Travel Services. Can you verify your address and phone number please?

GEOFF DEGARMO

Sure 34-14 Kingsley Place Middle Village Queens, and my cell is...

JD KENDALL

I have your cell number it's on my phone display.

(beat)

Mr. DeGarmo, in exchange for this introductory promotional trip, are

(MORE)

(CONTINUED)

JD KENDALL (cont'd)  
you willing to help us promote  
Whirlwind Travel Services to your  
friends and family?

GEOFF DEGARMO  
Absolutely. This couldn't have  
come at a better time for me. I  
really need to get away for a few  
days after the week I've had.

JD KENDALL  
Well that's why we decided to offer  
introductory promotional trips to  
people chosen at random. Everybody  
could use a break now and  
then. Don't you agree Mr. DeGarmo?

GEOFF DEGARMO  
Yes sir, I do.

JD KENDALL  
Well you're going to get what's  
coming to you sir.  
(beat)  
How long does it take you to pack a  
bag Mr. DeGarmo?

GEOFF DEGARMO  
I can be ready in an hour.

JD KENDALL  
I'll call you back with a pickup  
time, then the stretch limo and  
champagne will be waiting for you  
courtesy of Whirlwind Travel  
Services. Sit tight Mr. DeGarmo, I  
shall be in touch shortly.

129 INT. HOBBY SHOP BASEMENT - CONTROL ROOM - NIGHT

JD walks into the control room with a CHAMPAGNE BOTTLE in  
one hand as he's talking on the phone.

JD KENDALL  
Vic is there a way to track this  
guy Tate so that we could snatch  
him and get both of these guys in  
at roughly the same time?  
(beat)  
Alright, get back to me.

Ends call,hits speed dial

(CONTINUED)



JD KENDALL (CONTINUED)

Roy, as soon as we get a handle on Tate, I want to do a snatch and grab off the street with the van. Get the usual supplies ready while I prep the limo for DeGarmo. Then meet me here so we can coordinate. I'll call you when I hear from Vic.

JD's back is turned as he pops the cork on the champagne, pours something in and recorks the bottle. Turning back around his PHONE RINGS.

130 INT. VIC'S TRUCK - NIGHT

Vic is behind the wheel of a CADILLAC ESCALADE on the phone

VIC FEDERICI

Our boy is currently in Brooklyn and is headed towards home, he should be there within the hour. Can you guys make it?

131 INT. HOBBY SHOP BASEMENT - CONTROL ROOM - NIGHT

JD KENDALL

It'll be tight. Let's hope he gets stuck in some traffic. Head over to his place and keep an eye out. As soon as you see the van pull up, come inside. We'll see you soon.

Ends call,hits speed dial.

JD KENDALL (CONTINUED)

Roy, how are you making out with the van? Our subject should be landing within the hour.

132 INT. VAN - NIGHT

Roy is driving aggressively to get out of local traffic.

ROY INGRAM

I'm three blocks away from you, meet me at the loading dock.

133 EXT. HOBBY SHOP - LOADING DOCK - NIGHT

JD is getting inside the back of the WHITE STRETCH LIMO parked on the loading dock ramp.

134 INT. STRETCH LIMO - NIGHT

He puts the champagne in the bar's cooler. His phone rings and he checks the display before speaking:

JD KENDALL  
Officer Morelli, so nice to hear  
from you.

INTERCUT PHONE CONVERSATION

LINDA MORELLI  
Hey, I'm wondering if you're free  
tonight I'd love to see the shop.

JD KENDALL  
Wow Linda, I'd like to but I'm knee  
deep in a project and can't get  
free. How bout a rain check?

LINDA MORELLI  
OK, can you pencil me in for 7:30  
Friday night or will you be elbow  
deep in your project by then?

JD KENDALL  
No, I'm looking to wrap this one up  
tonight. I'll meet you here at  
7:30 for the grand tour.

LINDA MORELLI  
I'll see you on Friday JD. Have a  
good night.

135 EXT. HOBBY SHOP - LOADING DOCK - NIGHT

Exiting the stretch limo, JD sees Roy pull up with the VAN. JD locks the loading dock door and heads to the van.

136 INT. VAN - NIGHT

JD hops into the passenger seat and glances into the back of the van.

(CONTINUED)

JD KENDALL

OK, here's the plan. Vic is enroute to Tate's apartment. If Tate gets there before us we'll have to improvise. Otherwise the plan is our usual snatch and grab routine with Vic inside the van.

(beat)

Put the news on so we can get a handle on traffic either WINS or CBS, matter of fact bounce between the two.

WCBS NEWS (ON RADIO)

WCBS News time 6:08 Time for traffic and weather together on the 8's here's Tom Kaminsky Chopper880:

TOM KAMINSKY (ON RADIO)

Alright we take it to the RFK Bridge where all Manhattan bound lanes are shut down with a multi vehicle accident. Traffic is backed up 10 miles past LaGuardia. Avoid that area.

(beat)

BQE at McGuinness/Humboldt Streets, one lane is blocked with a stalled Mr. Softee truck in the right lane...

JD KENDALL

(turns radio off)

Great. Take surface streets towards 21st ave and then take the tunnel in. Hopefully our boy Tate is on the congested side of the BQE.

(calls Vic)

Vic, how long till you're at Tate's?

(listens)

OK, sit tight.

(to Roy)

He just pulled up.

137 EXT. 38TH STREET MANHATTAN - NIGHT

As the van turns the corner onto 38th, JD points out Vic's Escalade and Roy double parks next to it. Surprised when he sees another man in the passenger seat, Vic raises his hand and says across the seat:

(CONTINUED)

VIC FEDERICI

This is MY BROTHER STAN. I was thinking he could take my car to the other end of the block so we have coverage from both ends.

JD KENDALL

Great idea Vic. Switch with Stan, jump in with us and we'll take that spot where you are. Are you sure he can ID Tate if he comes from that side?

VIC FEDERICI

No problem. I set him up with a photo and he knows what kind of car Tate's driving. Chances are he'll circle the block looking for a spot.

(beat)

As soon as he sees him, he'll call.

Cars and trucks continuously come down the block. Ten minutes later:

138 INT. ESCALADE - NIGHT

STAN FEDERICI

Subject coming towards you, he's alone but he passed by me slow enough that I could see grocery bags on the front seat.

139 EXT. 38TH STREET MANHATTAN - NIGHT

A car pulls out of a spot and Tate parallel parks into it. Getting out, he has his hands full of PLASTIC GROCERY BAGS.

Across the street in front of his apartment, a van pulled tight, makes it hard for him to get through.

On the sidewalk in front of him, a man is speaking loudly on a cellphone. As Tate turns away from the man, he sees another man rushing to him with open arms.

JD KENDALL

Chris Tate, so good to see you!

JD bear hugs Tate, while Roy reaches around and presses a CHLOROFORM SOAKED RAG over Tate's nose and mouth.

(CONTINUED)

ROY INGRAM

(whispers)

Breathe in and don't even think  
about resisting.

Tate resists, Roy punches him in the kidney, Tate breathes in the chloroform and passes out.

JD carries the limp body over his shoulder and rolls it into the van. Roy picks up the groceries and jumps into the driver's seat.

140 INT. VAN - NIGHT

As the body rolls in with JD closing the door right after, Vic puts a strip of DUCT TAPE over Tate's mouth, as JD restrains Tate's ankles and wrists.

Vic opens the SLEEPING BAG, JD rolls Tate in and each one zips the bag closed from opposite ends.

Vic is dropped off at his Escalade, Roy and JD head back to the hobby shop, with Tate.

141 EXT. HOBBY SHOP - LOADING DOCK - NIGHT

The van backs up and stops at the loading dock, JD jumps out to open up as Roy throws the 200lb sleeping bag over his shoulder and walks into

142 INT. HOBBY SHOP - BASEMENT - PLAYROOM

JD is prepping two specially designed SURGICAL TABLES awaiting the arrival of Mssrs. Tate and DeGarmo. Roy walks in with the sleeping bag still over his shoulder.

ROY INGRAM

Where you want him?

JD KENDALL

(pointing)

Throw him on #2 and strap him in

JD grabs his phone and starts dialing as he walks into the

143 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

JD paces the floor as THE PHONE RINGS, DeGarmo finally picks up

GEOFF DEGARMO

Hello?

INTERCUT TELEPHONE CONVERSATION

JD KENDALL

Mr. DeGarmo?

GEOFF DEGARMO

Yes?

JD KENDALL

Whirlwind Travel Services. I'm pleased to let you know that a stretch limo has been dispatched that will take you away from whatever stresses you feel and transport you in style to a place only you deserve.

GEOFF DEGARMO

I'm packed and ready to go.

JD KENDALL

The driver will be there shortly. And please remember your promise to spread the word about Whirlwind Travel Services as you enjoy the complimentary champagne.

GEOFF DEGARMO

Consider it done.

JD KENDALL

Enjoy your trip Mr. DeGarmo.

144 EXT. HOBBY SHOP - LOADING DOCK - NIGHT

JD exits the loading dock, jumps into the STRETCH LIMO and heads out to retrieve DeGarmo.

As the stretch leaves, a lone figure in a unmarked CROWN VICTORIA with tinted windows is parked at the curb near the loading dock.

145 EXT. 34-14 KINGSLEY PLACE QUEENS - NIGHT

The stretch pulls up and DeGarmo is waiting with LUGGAGE at the curb.

JD gets out, puts DeGarmo's bag in the trunk, lets him in and pours him a GLASS OF CHAMPAGNE.

JD gets back in the driver's seat and heads back to the hobby shop.

146 EXT. STREET OUTSIDE HOBBY SHOP - NIGHT

As the limo turns onto the street, the Crown Victoria is seen in the same spot.

The limo backs onto the loading dock ramp just as a LOW PROFILE TRACTOR TRAILER pulls up and stops in front of the loading dock.

147 INT. POV FROM CROWN VICTORIA - NIGHT

Looking at the stretch as it backs up, the view is blocked by the tractor trailer.

FEMALE VOICE

Shit!

148 EXT. HOBBY SHOP - LOADING DOCK - NIGHT

JD quickly pulls DeGarmo from the back of the stretch and carries him into the basement of the hobby shop.

Waiting for the trailer to pass, Linda Morelli gets out of the Crown Vic and heads down the ramp.

She looks into the front of the stretch, then walks back pulling on the back door handle only to find it locked.

Going to the loading dock, she tries the doors which are also locked.

She then heads up the ramp and around towards the front of the store.

149 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

With both Tate and DeGarmo strapped naked into a SIDE ENCLOSED TABLE, they regain consciousness and begin SCREAMING when the tables are spun upside down.

On the floor inches below them are TWO CUPS OF COFFEE, TWO BAGELS plus FOUR SPACE HEATERS for each. Next to the food is a sign:

Do You Know Why You Are Here?

JD KENDALL (OS - PROCESSED)  
Enjoy breakfast gentlemen, and  
please stay warm.

The space heaters begin to glow. Roasted like pigs on a spit, they begin YELLING AND SCREAMING.

JD KENDALL (OS - PROCESSED)  
Do you need help?

TATE & DEGARMO  
(distressed)  
Yess!

CHRIS TATE  
Get me out of here.

The tables are immediately spun around.

150 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

JD flicks a switch on the console.

151 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

The two men catch their breath then a TORRENT OF COLD WATER crashes down on them.

152 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

JD and Roy seated behind the console are watching the MONITORS ABOVE THE CONSOLE as the men get doused. JD flicks another switch.



153 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

The water stops, the tables are spun facing down then back around again.

JD KENDALL (OS - PROCESSED)  
Do you need help?

Two CELL PHONES ON ELASTIC TETHERS drop down from above, and bounce off their chests.

JD KENDALL (OS - PROCESSED)  
You could call 911 and hope that a conscientious EMS crew would race to assist you in your time of need.  
(beat)  
Oh, sorry boys. There's no signal in this lead lined box you're sequestered in. But there is a way out for both of you.  
(beat)  
Would you like to find out or should I let you suffer like that pregnant woman did?

GEOFF DEGARMO  
Tell us!

CHRIS TATE  
I want out of this!

JD KENDALL (OS - PROCESSED)  
One of you exits through the manhole in the corner of the room and the other takes his chances with The Wheel of Fate.  
(beat)  
I suggest you choose wisely.  
(beat)  
How you spend the rest of your life depends on it. And, If no one chooses in the time it takes for me to count down from ten, I will be forced to decide your fates myself.

Ten, nine, eight, seven six...

GEOFF DEGARMO  
(screams)  
I'll take the manhole!

(CONTINUED)

JD KENDALL (OS - PROCESSED)  
 Very well sir. You must follow my  
 directions to a T, or the  
 consequences for both of you will  
 be drastic. Do you understand?

GEOFF DEGARMO  
 Yes.

JD KENDALL (OS - PROCESSED)  
 Mr. DeGarmo, I will release some of  
 your restraints. But to make sure  
 you don't try anything funny, your  
 wrists will remain tied. You must  
 get up and walk over to the manhole  
 in the corner of the room. You  
 will jump in feet first at which  
 point, you will plunge down  
 underwater and find your exit out.  
 (beat)  
 Do I need to remind you of the  
 consequences you both face?

GEOFF DEGARMO  
 No.

JD KENDALL (OS - PROCESSED)  
 Then walk over and jump my boy!

154 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

Bloodcurdling screams come through the SPEAKERS as DeGarmo  
 immerses himself in Hydroflouric acid forcing JD to turn the  
 volume down.

155 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

Tate is choking from the by-product of flesh and bone  
 dissolved in acid.

JD KENDALL (OS - PROCESSED)  
 Mr. Tate, it's time for you to spin  
 the Wheel of Fate. When you hear  
 the sound of the wheel spinning,  
 it's up to you to say the word  
 stop. The choice that lands  
 straight down will be yours. Would  
 you like to hear the choices you  
 are spinning for?

(CONTINUED)

CHRIS TATE  
(coughing)

Fuck Youuuuu!

JD KENDALL (OS - PROCESSED)

Oh, Mr. Tate. We've been so accommodating, and this is how you return the hospitality?

(beat)

Well, this leaves me no option. I will read the choices and spin the wheel. Where it lands is your chosen fate.

(beat)

On today's board we have:  
Inexorable Pain

Dismemberment

Electrocution

Disfigurement

Loss of Two Senses

Drowning

and lastly a Self Inflicted Fatal  
Gunshot.

(beat)

Chris Tate, are you ready to play?

Tate's screams drown out the sound of the spinning wheel.

156 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

JD and Roy look up at the monitor. JD loses patience.

JD KENDALL

You know what, screw this.

JD flips two switches and looks up at the monitors.

157 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

A HEAVY TARP descends over Tate's table followed by a DELUGE OF WATER.

The monitor shows the enclosed table filling with water as the pressure on the tarp creates an outline of his body.

158 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

JD KENDALL

After we dump him down the hole,  
wanna get some dinner?

ROY INGRAM

Yea, I'm starving. How bout a big  
stack of pancakes smothered in  
syrup.

JD KENDALL

That works for me.

(beat)

Hey Tate, you want anything from  
the diner?

(beat)

Oops, forgot. He's dead.

159 EXT. ASTORIA BOULEVARD QUEENS - NIGHT

A BMW 755IL pulls up in front of a BODEGA and double  
parks. The driver gets out leaving the car running and goes  
into the bodega.

RODNEY ELLINGTON a mid thirties wanna-be gangster with a  
penchant for theft sees an opportunity and jumps in the BMW.

He races off just as the owner comes running  
outside. Shaking his head, the owner picks up his PHONE and  
dials a sequence of numbers.

He then dials 911 reporting the theft.

911 OPERATOR (OS)

911 whats your emergency?

BMW OWNER

I need to report a car theft. I  
remotely killed the engine, so the  
idiot couldn't have gotten very  
far.

911 OPERATOR (OS)

What's your location sir?

BMW OWNER

Astoria and 94th in Queens.

911 OPERATOR (OS)

I'll send someone out sir.

160 EXT. 94TH STREET QUEENS - NIGHT

TWO COP CARS converge on the BMW. Rodney is inside trying to restart the engine. Cops approach, hands on their WEAPONS.

COP #1  
Hands out of the car. Now.

RODNEY ELLINGTON  
But officer, this is my car, it just stalled on me.

COP #2  
Try again Einstein. The owner just called it in. He's the one who killed the engine.

RODNEY ELLINGTON  
Wha?

COP #1  
Let's go, out of the car, hands in the air.

Rodney is cuffed and frisked. Before he's put into the cop car he says:

RODNEY ELLINGTON  
Damm technology, how they expect me to make an honest living these days.

FADE OUT

SUPER: FIVE YEARS LATER

161 EXT. SUBURBAN STREET - NIGHT

Rodney emerges from the darkness, approaching the back door of a house.

162 INT. VENDITTI KITCHEN - NIGHT

GLASS BREAKS inward and a hand comes through the window to unlock the door.

A LOW GROWL is heard OS.

The door swings open, Rodney enters. A BULL MASTIFF charges taking Rodney down.

163 INT. VENDITTI LIVING ROOM - NIGHT

TONY VENDITTI half asleep, dressed only in shorts, holding a GUN crosses the living room as the screams get louder.

164 INT. VENDITTI KITCHEN - NIGHT

Rodney is on the ground SCREAMING trying to get the dog off of him.

Venditti enters, putting the barrel of the gun right between Rodney's eyes.

TONY VENDITTI

I'd say freeze scumbag, but it seems that Sluggo here did a bangup job subduing you.

(beat)

Let me ask you a question dumbass. How stupid and unlucky are you to break into a cop's house?

RODNEY ELLINGTON

Get him off me, tell him to let go of me.

TONY VENDITTI

Just for waking me up you pissant, I should let my buddy here eat your nads for breakfast. Now stop your bellyaching, I gotta call in the calvary to pick your sorry ass up.

With his bare foot on Rodney's throat, Venditti calls it in:

TONY VENDITTI

Hi, this is Detective Tony Venditti, Anti Crime out of the five eight. I just caught a guy breaking into my house. Subject is subdued. Can you send a radio car to cart this trash away?

FADE OUT

SUPER: SEVEN YEARS LATER

165 EXT. SIDEWALK OUTSIDE JEWELRY STORE - DAY

Rodney, wearing a LONG COAT is walking down the sidewalk in a retail strip.

Constantly looking over his shoulder, he checks the block behind him and bursts into the:

166 INT. JEWELRY STORE - DAY

Patrons are startled as the front door swings open and they hear:

RODNEY ELLINGTON

This here's a stick up. Wallets,  
purses, and cell phones in the  
bag. Let's go!

Pulling a HAMMER from his coat, Rodney goes down the line smashing cases.

Throwing a DUFFEL BAG at the person behind the counter he says:

RODNEY ELLINGTON

Fill it up please and won't cha  
super size my order while you're at  
it.

(beat)

Hurry up with the wallets and  
phones.

Rodney FIRES A SHOT into the ceiling for effect.

The counter person places the bag on the crossbar of the case, the wallet and phone bag are filled and put on the floor.

Rodney grabs both and heads for the door.

167 EXT. OUTSIDE JEWELRY STORE - DAY

OFFICERS BILLY COLLINS and rookie JEFF LAURENT hear the shots from the deli next door.

BILLY COLLINS

Shots fired Jewelry Store Queens  
Boulevard and Five Five Avenue.

(CONTINUED)

DISPATCH SGT.  
10-4. Copy that sector 3?

Billy Collins gets behind a car parked directly in front of the Jewelry Store.

Jeff Laurent is in the doorway to the left of the store.

Rodney comes out arms forward, GUNS sticking straight out.

BILLY COLLINS  
Freeze, drop the weapons.

Rodney fires both guns repeatedly.

Billy goes down.

Rodney steps onto the sidewalk, goes right as Jeff goes into a crouch, FIRES TWICE, catching Rodney once in the leg and once in his side.

Rodney goes down. Jeff approaches gun drawn and kicks Rodney's guns away from him. Cuffs him and heads over to Billy.

JEFF LAURENT  
Billy! You hit?

COP CARS come in from all angles. Rodney is picked up and put in the back of a police car.

168 INT. QUEENS DA'S OFFICE - DAY

ADA Jeffrey Westbrook is pacing the floor. Seated before him are DETECTIVES, and others assigned to the case.

JEFFREY WESTBROOK  
Can somebody tell me how the hell this happened?

(beat)

I alone have prosecuted over a hundred cases and have never come across a lapse like this. Now I gotta go downstairs and look like an ass.

(beat)

Anybody here have a last ditch brilliant idea before I go down to the lions cage?



169 INT. COURTROOM - DAY

Seated at the defendants table is Rodney Ellington bookended by his LEGAL TEAM overbrimming with confidence.

ADA Westbrook, holding his head stares straight ahead awaiting the start of the proceedings.

Standing in the back of the courtroom, JD Kendall is intently reading the room.

The judge enters from his chambers, takes his seat and briefly surveys the courtroom before him.

JUDGE BERRIGAN

Mr. Westbrook is the state prepared to begin.

JEFFREY WESTBROOK

Your honor, it is with deep regret that the state withdraws all charges against the defendant.

Groans and shouts fill the courtroom.

JUDGE BERRIGAN

(banging gavel)

Order in the court.

(beat)

Mr. Westbrook, would you mind shedding some light on the state's decision?

JEFFREY WESTBROOK

Your honor, on the day of the shooting, there was a lapse in procedure that forced our decision to vacate charges against Mr. Ellington.

JUDGE BERRIGAN

And that would be...

JEFFREY WESTBROOK

He was never mirandized sir.

JUDGE BERRIGAN

Are you kidding me?

(beat)

OK. Case dismissed. Mr. Ellington you are free to go.

The UPROAR from the cops and assembled spectators is deafening.

(CONTINUED)

JD bolts from the courtroom heading for his car and begins making calls.

JD KENDALL

Vic, something very urgent has come up that I need you to clear your schedule for. It involves trailing a mark and doing whatever you can to keep him in the area while I prepare for his arrival.

(beat)

I'll get you the info shortly.

Almost to his car, he makes the second call

JD KENDALL

Roy, be on call today. Something has come up that needs to be taken care of right away. I'll get back to you.

Unlocking the door to the Town Car, JD gets in and makes two more calls before driving away.

170 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

JD is walking in and out of the playroom as we hear the SOUNDS OF MODIFICATIONS going on in the playroom.

JD takes a break, goes to the console and checks in with Vic.

JD KENDALL

Vic, what's the story?

VIC FEDERICI

He was dropped off and hasn't left the apartment since.

JD KENDALL

Make sure he doesn't leave until I'm ready for him.

VIC FEDERICI

I'll keep you posted.

171 EXT. CLERMONT AVENUE BROOKLYN - NIGHT

Hours later, A CAR rolls up the street and stops in front of Rodney's building.

Rodney comes out, gets in the front seat and the car takes off with Vic following behind.

172 EXT. QUEENS STREETS - NIGHT

Vic trails them as they go from club to club. As they come out of the club and get into the car, ANOTHER CAR double parks in front of Vic, blocking him in.

Vic gets out screaming at the driver while Rodney's car pulls away and turns down a side street.

The double parked car moves back and Vic quickly pulls out trying to regain the tail.

VIC FEDERICI  
JD. Bad news, I lost him.

JD KENDALL  
(speakerphone)  
Ah shit, what happened?

VIC FEDERICI  
I got blocked in as they were pulling out.

JD KENDALL  
(speakerphone)  
Alright, let me think a second.  
(beat)  
OK, get a cell number for this guy,  
whatever you have to do. Do it.

173 EXT. HOBBY SHOP SIDEWALK - NIGHT

A CROWN VICTORIA pulls to the curb in front of the store.

Linda Morelli steps out and walks to the front door, looks inside the dark store, turns back and makes a call.

174 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

JD is pacing the floor waiting for Vic's call, when his PHONE RINGS.

Looking down at the display, expecting to see Vic's name instead he sees it's Linda's.

JD sighs, looks up at the ceiling and takes the call.

JD KENDALL  
Good evening Detective.

INTERCUT PHONE CALL

LINDA MORELLI  
You forgot didn't you.

JD KENDALL  
For...Ah damm. I'm so sorry.

LINDA MORELLI  
Let me guess, neck deep this time in another project?

JD KENDALL  
Yeah, a client requested me to put something together for his son.

LINDA MORELLI  
Oh, I thought you were out driving around in your white limo again.  
(beat)  
JD, are you moonlighting as a limo driver?

JD reacts with fear, but quickly collects himself

JD KENDALL  
I rent space on the ramp for the owner of the limo to park his car there. He asked if I could do him a favor and drop it off for service.  
(beat)  
Are you spying on me Detective?

LINDA MORELLI  
Should I?  
(beat)  
Just kidding. No I was in the area and though I would check out the place. But, I'll tell ya, the white limo did raise my  
(MORE)

(CONTINUED)

LINDA MORELLI (cont'd)  
suspicion. We got a report of  
someone abducted in a white limo  
recently.

(beat)

So tell me, do you sell hobbies and  
abduct people on the side JD?

JD KENDALL

Very funny Linda.

(beat)

Listen, I apologize for my lapse in  
scheduling but I must get back to  
this guys project in order to  
finish on time. I promise I'll call  
you and actually be available next  
time.

LINDA MORELLI

I'll hold you to it.

JD KENDALL

Oh, the client is calling on the  
other line, I gotta take this.

LINDA MORELLI

Alright.

JD hangs up, picks up an empty COFFEE MUG off the console  
and throws it against the wall, shattering it to pieces.

The PHONE RINGS again. This time its Vic.

JD KENDALL

(pissed)

Yea?

INTERCUT PHONE CALL

VIC FEDERICI

JD I got the guy's cell phone. You  
OK?

JD KENDALL

Not really, but gimme the number  
anyway.

VIC FEDERICI

I'm sorry the tail went bad.

JD KENDALL

That's not what I'm pissed about.

(CONTINUED)

After getting the number and doing some breathing exercises to calm himself, JD begins putting things in motion.

Wearing a BLUETOOTH HEADSET, JD takes a deep breath and in his best broadcaster voice calls Rodney's cell leaving this message in his voicemail:

JD KENDALL

Rodney Ellington, this is Dave West from the promotions department of Power 99. I'm calling to congratulate you on being selected our Grand Prize Winner in Power 99's Grand Vegas Giveaway. The prize package includes a stretch limo to the airport, first class tickets to Las Vegas where you'll stay at the sumptuous Bellagio Hotel, plus one thousand dollars in cold hard cash, all from your friends at Power 99. But, and you know there's a but Rodney. You need to call my private line at 666-6699 by midnight tonight in order to claim your amazing prize package worth over five thousand dollars. If we don't hear from you by midnight, the trip and the cash, all of it goes to the runner-up. It's all on you Rodney. Make that call and head off to Vegas, courtesy of your friends at Power 99!

Pacing the room, JD waits for Rodney to take the bait.

Ten minutes later, he calls back.

JD KENDALL

Dave West, Power 99

INTERCUT PHONE CALL

RODNEY ELLINGTON

Yea, uh this is Rodney. I'm claimin' my piece of Vegas.

JD KENDALL

That's the attitude Rodney! OK, First off, I need to verify your address so that we can send a stretch limousine to pick you up. You are available, no work or family conflicts right?

(CONTINUED)

RODNEY ELLINGTON

Hells no. Even if there was, ain't nothing gonna stop me from goin to Vegas baby. Send that limo to my crib at 44A Clermont Avenue Brooklyn.

JD KENDALL

Atta boy Rodney! Start packing. The stretch limo will be there tomorrow at 9AM to take you away from here. Enjoy your trip and don't forget to tell em' Power 99 sent you!

RODNEY ELLINGTON

You damm skippy on that.

175 EXT. CLEREMONT AVE. BROOKLYN - DAY

The white limo turns onto Rodney's street and pulls up in front of his apartment.

JD pops the trunk taking out a RED CARPET and CHAMPAGNE STAND.

The red carpet is rolled out from the back door of the limo to the bottom of the apartment stoop then the champagne stand is placed next to the red carpet.

JD walks back to the rear of the limo, closes the trunk and waits for Rodney to arrive.

176 EXT RODNEY'S APARTMENT - FRONT DOOR - DAY

The door opens and with his chest held high, Rodney steps out smiling and heads downstairs to the limo.

177 EXT. CLEREMONT AVE. BROOKLYN - DAY

JD waves, smiles and mutters under his breath:

JD KENDALL

That's it Rodney, come to poppa!

JD grabs the champagne bottle and pops the cork skyward as Rodney approaches.

Pouring a flute of the champagne he hands it to Rodney.

(CONTINUED)

JD KENDALL

Welcome aboard sir. Congratulations  
on winning the Grand  
Prize. Champagne's on Power 99,  
drink up.

RODNEY ELLINGTON

Why thank you my good man, I sure  
will have a taste or three.

Rodney enters the back of the limo CHAMPAGNE GLASS in hand,  
and the limo takes off down the road.

178 INT. STRETCH LIMO - MOVING - DAY

Rodney takes his third shot of the champagne and slumps  
over, unconscious.

The limo takes a hard turn and Rodney slides across the  
seat. JD slams on the brakes then speeds up sending Rodney  
crashing into the bar.

179 EXT. QUEENS STREET - DAY

Up ahead, JD sees a traffic stop with cones forming a single  
lane of traffic.

He raises the divider as he makes his way towards the head  
of the line.

Officers are stationed on either side of the line of cars.  
JD lowers his side window as he approaches the officers.

COP @ TRAFFIC STOP

Hello sir. Checking seatbelts,  
registrations and inspections. Have  
a good day.

JD KENDALL

You too Officer.

The limo rolls through and heads down the street.

180 EXT. HOBBY SHOP - LOADING DOCK - DAY

The stretch pulls up and backs down the ramp.

Roy pulls his SUV forward so JD can extract Rodney without  
being seen



181 INT. HOBBY SHOP - BASEMENT - PLAYROOM - DAY

With Rodney over his shoulder, JD walks into the playroom dumping Rodney into a CUSTOM STEEL CHAIR.

Both men begin to strip Rodney down to his birthday suit then fully restrain him to the chair.

Roy taps an artery, setting up an IV OF EPINEPHRINE. JD secures a HEART RATE PROBE onto Rodney's finger, slaps him strongly across the face, they both walk out and the door is sealed from the outside.

The playroom goes dark except for a LONE SPOT shining down on Rodney.

182 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - DAY

JD and Roy, seated behind the console view the playroom and heart rate monitors before beginning the first sequence.

JD turns a dial sending low voltage current to Rodney's steel chair.

183 INT. HOBBY SHOP - BASEMENT - PLAYROOM - DAY

Rodney's body begins to twitch uncontrollably.

He begins to regain consciousness.

184 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - DAY

JD dials down the voltage and kills the spotlight. Both men listen to sounds coming from the room, then JD flips a switch.

185 INT. HOBBY SHOP - BASEMENT - PLAYROOM - DAY

The darkened room comes alive with STROBE LIGHTS, DEAFENING HEAVY METAL MUSIC and voltage pulses that assault Rodney's mind and body.

Then the room goes dark and quiet.

Ten seconds later it starts up again.

186 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - DAY

JD looks up to the monitor at Rodney's body pushing against the strain of the onslaught.

He flips the switch down, killing the sequence and presses a button to turn the SPOTLIGHT back on.

187 INT. HOBBY SHOP - BASEMENT - PLAYROOM - DAY

With the spotlight shining down on him, Rodney groans.

RODNEY ELLINGTON  
Wh...Where am I?

JD KENDALL (OS - PROCESSED)  
Well, you're not in Vegas, that's for sure.

RODNEY ELLINGTON  
Who are you and why you doing this to me?

JD KENDALL (OS - PROCESSED)  
Well, if you don't know by now, then you'll have to wait and find out while I entertain myself at your expense.  
(beat)  
Enjoy the show. Oh by the way, would you like something to drink?

RODNEY ELLINGTON  
Hell yeah. I'm thirsty mothafucka!

Rodney's chair immediately slams him into a prone position and a downward TORRENT OF COLD WATER engulfs him.

When the downpour finally stops, Rodney is screaming.

RODNEY ELLINGTON  
OK, OK, whatever it is you fuckers want I'll get it for you, just let me the hell out of this damn place.

JD KENDALL (OS - PROCESSED)  
You'll give me whatever I want?  
(beat)  
What if I don't want anything from you Rodney?  
(beat)  
Well that's not true, there is something I do want.

(CONTINUED)

RODNEY ELLINGTON  
 You name it, and I'll git it for  
 you.

JD KENDALL (OS - PROCESSED)  
 You know what? I forgot what it  
 was. Oh well, time to play

Another sequence of FALLING WATER, ELECTRIC PULSES, SOUND  
 AND LIGHT attacks Rodney.

188 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - DAY

JD punches a few button on the console and speaks into his  
 headset mic.

JD KENDALL  
 Rodney Ellington, are you  
 ready? Iiiiiiiiiiiiiit's Quiz Time!

RODNEY ELLINGTON (OS)  
 Huh?

JD KENDALL  
 Mr. Ellington, I'll take that as a  
 yes. OK, sir, first question: You  
 have 10 seconds to come up with the  
 correct answer to the following:  
 (beat)  
 What are some of the names you call  
 your sweetheart? Go!

189 INT. HOBBY SHOP - BASEMENT - PLAYROOM - DAY

Rodney looks up to where the voice is coming from as he  
 answers with a confused look on his face.

RODNEY ELLINGTON  
 Uh, lemme see, uh  
 bitch...ho...mommy... shorty...baby  
 momma...uh

JD KENDALL (OS - PROCESSED)  
 Oh, sorry. Times up. The correct  
 answer was Honey!

HONEY begins to trickle down in waves all over Rodney's  
 body.

(CONTINUED)

RODNEY ELLINGTON

Ah damn, what the fuck is this sticky shit?

JD KENDALL (OS - PROCESSED)

It's honey you dope. The answer was honey. Now for the bonus question. Who makes honey? Go!

RODNEY ELLINGTON

Ah that shits easy. Bees make honey.

JD KENDALL (OS - PROCESSED)

You are correct!

RODNEY ELLINGTON

So what I get?

JD KENDALL (OS - PROCESSED)

Here you go!

A TRAP DOOR springs open releasing a LIVE NEST of Africanized Honey Bees down onto Rodney's chest.

The painful stings all over his body have him screaming in pain.

After enough time has passed, the room fills with a FOG OF SMOKE which tames the bees.

Rodney is then slammed back into a seated position. The room goes dark then the 52" WIDE MONITOR in front of him plays an alternating loop of Barney videos spliced with horrific scenes of torture and execution.

190 INT. ITALIAN RESTAURANT - NIGHT

JD and Roy are eating dinner in the back of an ITALIAN RESTAURANT.

ROY INGRAM

So, how long do you think he'll last?

JD KENDALL

Hard to say. You never know where someone's breaking point is, which reminds me...

JD grabs his phone and dials a sequence of numbers.

191 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

Rodney hears a sound, looks up and is inundated with yet another torrent of cold water.

192 INT. ITALIAN RESTAURANT - NIGHT

JD peels the rind off an orange as Roy pours wine for both of them.

JD KENDALL

I'm enjoying our time with Mr. Ellington. His responsibility for the death of the fifth member of my family will be paid back in spades.

(beat)

Well, enough of my jabbering, are you having fun?

ROY INGRAM

It's not the level of black ops I did overseas, but it's still nice to get my hands dirty.

(beat)

Thanks again for helping my mother out with that Mifflin character. I wonder whatever happened to him?

JD KENDALL

Me thinks he went boom. You ready to get back?

ROY INGRAM

Yeah, let's do it.

193 EXT. OUTSIDE RESTAURANT - NIGHT

As they open the door and walk out the restaurant, JD is momentarily startled by Linda Morelli leaning against a CAR in front of the restaurant.

JD KENDALL

Detective Morelli, what a surprise to see you here.

(turns to Roy)

Roy, this is Detective Linda Morelli NYPD Missing Persons Unit.

ROY INGRAM

Please to meet you Detective. JD, I gotta run, nice seeing you. Let's stay in touch.

(CONTINUED)

Roy heads across the street and waits behind a dumpster with a clear view of JD and Linda.

LINDA MORELLI  
So, did you have a nice dinner?

JD KENDALL  
Let me ask you again Detective, are you following me?

LINDA MORELLI  
Should I? We got a report of a guy who won a radio contest, a white limo picked him up and he hasn't been heard from since.

JD KENDALL  
What does that have to do with me?

LINDA MORELLI  
Well I did some digging. Seems like you have a connection to the missing guy.

JD KENDALL  
How so?

LINDA MORELLI  
Interestingly enough, Rodney Ellington was the guy who went to trial for killing Officer Billy Collins. Your stepbrother?

JD KENDALL  
And you suspect me in his disappearance? The guy went to Vegas. If I was going there, I wouldn't be calling home every five minutes.

LINDA MORELLI  
Fair point, but it's still an odd coincidence that I saw you driving a white stretch.

JD KENDALL  
To drop it off for service as a favor to the guy.

LINDA MORELLI  
I like you JD. I hope you're not dirty, cause if you are, I'm coming after you and it won't be in a nice way.

JD KENDALL

You've got nothing to worry about. I hope you can get past these hunches you have and we can get together sometime.

LINDA MORELLI

We'll see JD. We'll see.

Linda walks away, turns, points her index finger at JD who smiles and responds with a wave.

JD turns and walks to his car seething from the accusation. As he unlocks the car from three feet away, Roy dives in the backseat from the other side and hides in the footwells.

194 INT. JD'S TOWN CAR - NIGHT

As JD gets in, he notices Roy.

ROY INGRAM

I'm in, you OK?

JD KENDALL

We gotta stay clean, I think she might be a problem.

ROY INGRAM

Are we going back?

JD KENDALL

Not sure yet, dont know if she's tailing me or not. Let's assume she is.

(beat)

We'll go back, but I'll kill the dome light as I go out. Sit tight till I call you.

JD pulls out of the space checking for tails as he heads back to the shop.

195 EXT. HOBBY SHOP - LOADING DOCK - NIGHT

The Town Car pulls in and JD picks up his phone to dial another sequence for Rodney while checking for signs of a tail.

196 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

Rodney is slammed back into a prone position and a spotlight is trained on another trapdoor above him.

Rodney strains to read the text on the box.

"Look Here"

The trap doors open as SIX DIAMONDBACK RATTLESNAKES ON ELASTIC TETHERS fall down to within inches of his body.

Rodney screams, as small CAP CHARGES release the snakes from their tethers, and begin slithering all over his body.

197 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

JD checks the cameras surrounding the exterior of the shop and then kills the loading dock lights.

Looking for any activity out of the ordinary, JD texts Roy to come in.

JD KENDALL

See or hear anything out there?

ROY INGRAM

Tried to be as invisible as possible.

JD KENDALL

Let's check in on our guest.

Roy moves behind the desk, sits down, as JD replays the video capturing Rodney's reptile shower.

ROY INGRAM

I believe the reptile show truly entertained our guest, I wonder what he thinks is coming next.

JD KENDALL

Let's ask him.

198 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

A loud AIR HORN BLAST fills the room.

JD KENDALL (OS - PROCESSED)

Ahoy there Mr. Ellington! Have you enjoyed your stay here?

(CONTINUED)



RODNEY ELLINGTON

Whatever it is that you sadistic mothafuckers want from me, I told you I'd get it. Now let me go. I'm cold, I got bee stings all over my damm body and then these snakes? What the fuck? I can't take this shit no more. Let me go!

Rodney is immediately slammed back up to a seated position.

JD KENDALL (OS - PROCESSED)

Very well Mr. Ellington. But first I need your undivided attention directed at the VIDEO MONITOR you see in front of you.

RODNEY ELLINGTON

What, more fucking Barney videos and scary shit of people getting their heads blown off?

JD KENDALL (OS - PROCESSED)

You'll notice that below your hands are TWO RED BLINKING BUTTONS that I've just activated. At the end of the presentation you'll be given a choice.

RODNEY ELLINGTON

A choice of what?

JD KENDALL (OS - PROCESSED)

Please watch the monitor and describe what you see.

Live video of Rodney is up on the screen.

RODNEY ELLINGTON

Hey, that's me!

JD KENDALL (OS - PROCESSED)

Very good Mr. Ellington.

A baby picture is flashed up on the screen.

RODNEY ELLINGTON

Who the hell is that?

JD KENDALL (OS - PROCESSED)

You don't know Mr. Ellington?

(CONTINUED)

RODNEY ELLINGTON  
Not a damm clue. Just some white  
baby.

An image of the jewelry store Rodney robbed goes up on the  
screen.

RODNEY ELLINGTON  
That's a jewelry store.

The next image is of Billy Collins as a teenager.

RODNEY ELLINGTON  
Who's the skinny white boy?

Then Billy Collins' academy graduation shot.

RODNEY ELLINGTON  
That's a cop. I damm sure know  
what they look like.

JD KENDALL (OS - PROCESSED)  
Mr. Ellington. I've shown you five  
images that are interrelated. Do  
you have any idea what they all  
mean?

RODNEY ELLINGTON  
White babies, a store, skinny white  
boys and cops. I'm clueless.

JD KENDALL (OS - PROCESSED)  
Yes you are Mr. Ellington, yes you  
are.

(beat)  
Very well, it's time for you to  
make your choice. Are you going to  
press the right button or the left  
button?

(beat)  
Keep in mind that your choice will  
determine how you leave this  
room. After you have selected  
which button to press, a final  
image will be displayed on the  
monitor. Are you ready Mr.  
Ellington?

RODNEY ELLINGTON  
Are you sayin' that if I choose the  
right button, I'm outta this  
dungeon?

(CONTINUED)

JD KENDALL (OS - PROCESSED)  
Exactly Mr. Ellington. A  
fifty-fifty chance. I suggest you  
choose wisely.

RODNEY ELLINGTON  
What happens if I press the wrong  
button?

JD KENDALL (OS - PROCESSED)  
We'll just have to see now won't  
we.

RODNEY ELLINGTON  
OK, well I don't trust you fuckers  
but here goes.

Rodney presses the left button and looks around skittishly.

JD KENDALL (OS - PROCESSED)  
Congratulations Mr. Ellington, I  
see you have chosen.

The final image is Billy Collins at his wake.

JD KENDALL (OS - PROCESSED)  
Tell me what you see on the monitor  
Mr. Ellington.

RODNEY ELLINGTON  
That's a dead cop in a casket.

JD KENDALL (OS - PROCESSED)  
Yes, you are correct Mr.  
Ellington. A dead cop. Do you  
happen to know who the dead cop is  
Mr. Ellington?

(beat)

I'll spare you because you probably  
don't even know his name.

(beat)

Or do you...

RODNEY ELLINGTON  
Doesn't matter. Only good cop is a  
dead one.

JD KENDALL (OS - PROCESSED)  
Mr. Ellington, you'll be pleased to  
know that our time together is  
finally coming to an end. And with  
not one iota of sadness or remorse,  
I must inform you of the following  
two things.

(CONTINUED)

(beat)

One. You have incorrectly chosen.

Two. That dead cop's name was  
Billy Collins.

(long beat)

AND BILLY COLLINS WAS MY BROTHER  
YOU PIECE OF SHIT!

(beat)

Now because you heinously took my  
brother's life without a thought,  
I'm going to do you a one better  
and tell you in great detail how  
the last gasp of your worthless  
fucking life on this planet will  
play out.

RODNEY ELLINGTON

Wait, Wait...

JD KENDALL (OS - PROCESSED)

First, I will prepare your body by  
continually dousing it with cold  
water, while applying a steadily  
increasing voltage from 12 volts, 5  
amps up to a flesh searing 200  
volts. Well before we reach that  
maximum voltage, your body will  
begin to convulse as each of your  
muscles repeatedly expand and  
contract. As the voltage gets  
stronger your muscles will become  
rigid, followed by your heart,  
lungs and every other worthless  
fucking organ in your body finally  
ceasing operation.

I've said more than enough  
Rodney. It's time for you to die.

199 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

Rodney is screaming and struggling to break free from his  
restraints.

The increasing sound of the generator ramping up and the  
constant barrage of cold water onto Rodney cancels out his  
screams.

Rodney convulses against his restraints as plumes of smoke  
waft from his body.

200 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

Sensing Rodney was finished, JD unloads a final rinse, kills the master switch and checks the monitors for any signs of life.

Roy reaches over to activate the EXHAUST FANS, as he and JD begin to suit up in HAZ-MAT GEAR.

201 INT. HOBBY SHOP - BASEMENT - PLAYROOM - NIGHT

JD and Roy enter the playroom and begin to unstrap what remains of Rodney Ellington's body.

Two hooks on chains come down and are placed under Rodney's armpits.

His body is raised off the table and over to the manhole in the corner of the playroom.

They lower his body into the vat of Hydrofluoric Acid disintegrating it on contact.

When his head is finally submerged, Roy cuts the cables and JD kicks the cover closing the hole.

Both men walk from the playroom securing the door.

202 INT. HOBBY SHOP - BASEMENT - CONTROL ROOM - NIGHT

As they remove the haz-mat suits, JD sits, holds his head in his hands, then looks up and quietly says:

JD KENDALL  
I've done it Billy. I got him for  
ya.

203 INT. HOBBY SHOP - MAIN FLOOR - DAY

JD is organizing displays around the hobby shop, when he notices a regular client who collects watercraft. The client walks over to a new rack of hovercraft.

CLIENT IN STORE  
Hey JD, are these the new models  
you were telling me about?

JD KENDALL  
That's them, came in last week.

(CONTINUED)

CLIENT IN STORE

Hey, did you happen to hear about that horrific hit and run yesterday on the Upper East Side? The guy not only ran over two young kids, but backed up and ran over them again. Very gruesome. The paper said the guy was laughing as he drove away. You believe that?

JD KENDALL

Did they catch him?

CLIENT IN STORE

No, all they got was a rough description of him and his truck.

(beat)

If it was my kids that got hit, I'd track him down and go medieval on him.

JD KENDALL

I couldn't agree more.

(beat)

It's too bad there isn't someone out there who could painfully re-educate scum like that.

CLIENT IN STORE

Yeah, imagine that.

FADE TO BLACK

EPILOGUE

VALERIE WEBSTER

The former swimsuit model was last seen at the Bedford Hills Correctional Facility for Women wearing an orange jumpsuit, mopping floors and subservient to a very large, very butch cell mate. She is expected to rejoin society, pending good behavior, in about five years or so.

SAM VARGAS

After deftly handling his client load as well as filling in for the otherwise occupied Ms. Webster, Sam was promoted to Executive VP of Worldwide Sales for Halstead Technologies.

SIMON MIFFLIN

Although Simon thought himself crafty by leaning his chair towards the couch on the other side of the door, his wife nixed his grand plan when she pushed open the office door sending Simon crashing head first into his desk, knocking him unconscious.

(CONTINUED)

## MADISON PARKER

Presently in twice a week therapy, working as a waitress in a 24-hour diner and living in an efficiency apartment. Gordon Parker remarried and moved the family to a 500-acre ranch in Bozeman Montana.

The home invaders that silenced the Kendall family were never identified or captured.

After canvassing the neighborhood, police determined that the crew mistakenly hit the wrong house.

Two doors down was the home of a diamond merchant who routinely kept over 2 million dollars of expensive stones and cash locked away in a bedroom safe.

FADE OUT