

Capital Punishment (Pilot)

By

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TEASER

EXT. MIDTOWN ATLANTA - DAY

A blacked out Range Rover is seen driving down the streets of Midtown. Inside the car we see a man, S clean cut and young, in a nice suit.

S (V.O.)

I don't like this world we live in.
(Beat) I like the finer things in life. I like a nice car, I like a nice suit, I like a nice woman. Not a whore. A nice woman. (Beat) Two things I won't do in my life. Kill an innocent man, and protect an idiotic man. How do we classify stupidity? Through a math problem, by what college a man attended or what degree he earned? No. We should look to common sense.

He pulls off while his voice continues. He stops in a deserted area and drops off a suitcase to a mysterious person. They shake hands. He takes off again.

S (V.O.)

Whether a man has the decency to stand up for what he believes in, while holding the morals of his actions in his mind. Stupidity can be found in the form of a prison. Men shouldn't have second chances. Anyone who has raped, murdered, or stolen and been tried by a jury... they are classified in my mind as mindless. They are sent away to do "hard time" and released into society to again rape, murder, and steal. There should be no prison for those to try to turn around and repent. There should only be a punishment. Just, morally reprehensible, punishment.

EXT. GAS STATION - DAY

The car pulls off in front of a small gas station. S gets out, turns and bends down to rub something off of the door. A scraggly REDNECK white male comes up behind him with two other guys.

REDNECK
Hey boy. I like them wheels.

Without turning around.

S
Thank you.

REDNECK
How bout you lemme take a spin.

S gets up puts the gas nozzle into the tank. He begins to fill up the car.

REDNECK
(To his friends)
Boys I don't think he heard me.

The two men step towards S.

S
Don't.

The two stop and look back at the leader.

REDNECK
Turn around.

S doesn't move. The leader directs the men to step closer. One puts a hand on S' shoulder. S pulls the gas nozzle out and uses it to take the man down. He looks at the other man.

S
You want to try?

The other man shakes his head. S pulls his key out to unlock the car and opens the door to get back in.

REDNECK
Did you hear me? Gimme them keys
boy.

The redneck steps forward and shuts the door. S steps back so now the redneck is standing in front of the door. They are facing each other. The redneck has a knife in his right hand. He holds his left hand out for the keys.

S
Do you have any common sense? You
are what I call mindless.
Worthless.

REDNECK
I'll catch you up boy. Now gimme
them goddamn keys.

S looks right in the mans eyes.

S
You can't repent can you? Tell me.
Ever heard of the saying, don't
bring a knife to a gun fight?

REDNECK
I don't see no gun!

S reaches behind him and pulls out a handgun, a two tone SIG
P228. He holds it beside him and taps his leg with it.

S
Walk away.

The redneck swipes at S with his knife. S slides back so it
just misses his stomach. S looks down at his stomach to find
he is not bleeding. He looks up at the redneck. The other
man behind him grabs him and holds him. S elbows him in the
face, turns and grabs him from behind holding him hostage.

S
Here we go. Here's what I want. Put
the knife down.

The leader looks at his friend and drops the knife.

S
Good. Now.

S pulls out a little pistol from inside his jacket.

S
(To his captive)
Take this--

He puts the gun in his hand. And pushes his own gun in the
man's head.

S (CONT'D)
And shoot him.

He points to the leader.

MAN 1
What?

REDNECK
You don't think he'd--

S
Do it, and I'll let you go. Don't.
Well--

He pulls the hammer back on his pistol. The man starts breathing heavily and aims the pistol at the leader.

MAN 1
(To S)
You promise?

S
I swear.

The man hesitates.

REDNECK
Wait. Wait wait wait. Look. Don't--

S' captive pulls the hammer back.

REDNECK
God dammit you bastard! What are
you doing?! Just-- stop it. Now--

He shoots the leader. The lifeless body drops. S takes the pistol from his now shocked hostage. The man drops to his knees. He looks at the dead leader.

S
God can't damn you any longer.

Johnny Cash's "God's Gonna Cut You Down" begins.

S gets back into his car leaving the still kneeling man alone. Frightened people come out of the gas station towards him. The car drives into the horizon with the drumming of the song.

INTRO credits

END TEASER

ACT ONE

INT. LIVING ROOM/DINING ROOM - DAY

In a dark living room, low class, a sad looking man, GREG 41, sits in a chair staring at a tv. He gets up and looks in his REFRIGERATOR for food, it's pretty empty. He picks up some BILLS off the table and drops them after looking at them for a second. He pulls out his CELLPHONE, looks at it for a second and then puts it back in his pocket. He sits down again. A pretty woman comes into the room, MIRANDA 37. He sits there staring while she comes and kisses him.

GREG

Hey.

MIRANDA

Hey sweetie, what's going on?

GREG

The usual.

MIRANDA

(Trying to comfort)

Don't worry about the money alright? You'll think of something.

GREG

And if I don't.

MIRANDA

If you don't, it's not the end of the world. No kids. No parents to worry about--

GREG

Just car payments and a house. I'm sick of this crap.

MIRANDA

Well maybe if you stopped spending your money on cigarettes and stupid new cars we wouldn't be in this situation.

GREG

We?! You don't have to be here.

MIRANDA

I realize that. We aren't tied down.

She looks at her ring-less wedding finger. Greg stares into nothing.

GREG
And thank god for that.

MIRANDA
You don't have to be an ass Greg.

GREG
What did you call me?

Miranda stays silent. Greg gets up.

GREG
What did you call me?!

He lunges at her and hits her. She falls to the floor. He stares at her.

GREG
I'm going to work.

Greg leaves.

EXT. ATLANTA STREETS/INT. CAR - DAY

S drives along city streets. His phone rings.

S
Mr. McCreary! Good to hear from you... Yes yes of course I can provide. I'll give you that at a 2% interest rate because I like you.

As S talks, he pulls up to a redlight, the sun shines in his eyes, he pulls the sun visor down. A small photo of a woman falls down from the visor. He looks at it. He puts it in his inside coat pocket.

S
I'm just not worried about you Mr. McCreary... exactly. Two months it is. I'll see you soon.

He hangs up and speeds off as the light changes.

INT. LIVING ROOM/DINING ROOM - DAY

Miranda pulls herself together and gets up. She goes over to the dining room table and picks up the bills. She pulls out a check book and begins to pay the bills Greg has left behind. Her friend NANCY comes in behind her.

NANCY

How?

Miranda, startled, spins around.

MIRANDA

Geez, you scared the hell out of me.

NANCY

How?

Miranda turns back to the bills.

MIRANDA

How what?

NANCY

How do you pay for the bills when your boyfriend can barely even get up to go to work due to his depression. I mean don't get me wrong, he's an ass, but sweetie, I just want to know how?

MIRANDA

Doesn't matter. I have my ways.

(beat)

NANCY

You're seeing a shark aren't you.

MIRANDA

What else am I supposed to do?!

NANCY

Get a job. Help Greg.

MIRANDA

This is easier. I'm not getting a crappy fast food job again.

NANCY

Its dangerous Miranda! You know what they'll do to you if you can't pay? The interest won't just be money, it'll be a finger, or a broken rib or two! Go to college get a real job!

MIRANDA

And where would that money come from?! Just leave me alone to solve this for myself!

NANCY

Fine. But don't say your friends didn't warn you.

Nancy walks out. Miranda puts her head in her hands.

Transition showing landscape and cars driving by.

INT. PHONE ROOM - DAY

CLOSE UP: MOUTH TO PHONE

The room is all white. Very well lit. An old antique style white phone sits on a table in front of a white couch in the center of the room.

The receiver is picked up by S, face out of frame. A number is dialed.

INT. DINING ROOM - DAY

Miranda's phone rings. Her head is in her hands. She is startled but pulls together and answers it.

INT. PHONE ROOM - DAY

CLOSE UP: MOUTH TO PHONE S sounds seemingly cheery.

S

Hello Miranda, I'm calling to let you know your payments are due. Please schedule to meet me tomorrow at your designated location at 3PM.

INTERCUT BETWEEN S AND MIRANDA

MIRANDA

(worried)

I'm working on getting that together. I'm sorry I could use a little longer it's just money is tight right now and--

S

Always is.

MIRANDA

Well what if--

S

I had a different way of accepting payment?

MIRANDA

What? That would be great!

(beat)

S

Do you like living?

MIRANDA

What?--

S

(annoyed)

Do you like to be alive Miranda, do you like to be free? Simple questions doll, keep up.

MIRANDA

What do you mean?

S

Your boyfriend beats you doesn't he?

MIRANDA

Excuse me?

S

I know it. You're friends know it. It's the talk of the town Miranda. I don't like it. (beat) Now I want to know, do you love him?

MIRANDA

What are y--

S

Do you love him Miranda?! Yes or no?

MIRANDA

Yes.

S

Huh. (beat) Well, that's too bad. Here's the deal. Take his life and i'll ignore your debt.

MIRANDA
Wh... what?! Why?!

S
If you don't pay me by tomorrow or
Greg's name isn't in the obituaries
I'm coming for a visit. I've given
you more than ample time darling.
(beat) Oh and think about what
you're doing before you call the
police.

The phone hangs up. Miranda sits, wide eyed, scared.

CLOSE UP: MOUTH TO PHONE

S hangs up the phone.

PAN: THE CAMERA PANS AWAY FROM THE PHONE

He sits back on the couch and looks on into the room.

END OF ACT ONE

ACT TWO

EXT. ATM - DAY

An unmarked police car pulls up outside of a store. An ATM is attached to the wall. Detective RICHARD CLARK, 38, gets out and walks up to the ATM. He enters his codes. He slams his fist on the ATM.

RICHARD
Dammit!

He takes a breath and gets back in his car. He makes a phone call.

INT. BAR - DAY

MAX, 35, rough, dark hair, muscular, sits in a booth right by the front entrance at a bar. He sits alone with a cup of water. A MAN walks in through the front door and sits at the bar.

BAR MAN
(To the barman)
Hey Chuck, the usual.

Max, watching him, sighs, rubs his head, stands up, shakes out his arms, walks towards the bar. The barman sets a mug down full of beer in front of the man.

MAX

I'll take care of that.

Max grabs the mug and pours it onto the man sitting at the bar's head.

BAR MAN

Hey what the--

He looks at Max and gets quiet quickly.

MAX

That's right.

BAR TENDER

Hey you're still going to have to pay for that.

MAX

Ya ya shh. (sits) You owe me a lot of money sir. And yet you come in here asking for "the usual." How is that. Hmm?

BAR MAN

You've got to understand--

Max grabs the beer tap and sprays water in the man's face.

MAX

I don't care. And you need a shower. You smell a little like beer. Cops probably wouldn't let you drive home to your sweet wife like that.

BAR MAN

Don't bring her into this. She has nothing to do--

MAX

She has everything to do with this! You did this!

BAR MAN

I'll bring you the money. Just. Tomorrow. Ok? I'm really trying.

MAX

Good. Tomorrow's good.

Max gets up.

He grabs the empty mug and swiftly smashes it over the man's head.

MAX

But a week ago was better!

He looks at the Bar Tender. The Bar Tender looks away. Max leaves the bar.

INT. LIVING ROOM - DAY

Miranda sits in a chair in a ball. Greg walks into the room and drops his keys on the table noticing the bills are gone. Miranda timidly looks over at him.

MIRANDA

Honey can I talk to you?

GREG

Where'd those bills go I had on the table?

MIRANDA

Its about that. I--

Greg rushes over to her.

GREG

What in the hell did you do with em?!

MIRANDA

I paid them off.

GREG

How in the hell did you manage that!

MIRANDA

There's this guy I know--

Greg cuts her off and slaps her.

GREG

You went to a loan shark?! I can handle this! I don't need a woman mucking this up! If he comes looking for a limb, it's yours he'll get!

Miranda stares at the floor.

INT. PHONE ROOM - DAY

S loads his two tone P229 and puts it into a holster under his suit jacket. He walks out the door.

EXT. ALLEYWAY - DAY

S pulls up at a corner of an alleyway. He gets out and walks around the corner. The unmarked police car is in the alleyway. Richard steps out.

RICHARD
Thanks for coming.

S
What else am I gonna do?

RICHARD
Say no and let me arrest you once
and for all?

S
Ya no. Here's the money.

He tosses a thick manila envelope to Richard. Richard catches it.

RICHARD
How do you do it.

S
I'll expect payment in a month as
usual.

RICHARD
And you shall receive. Hey, I know
some other guys that would be
willing to do business with you if
you--

S
No! I'm not dealing with any more
of you people.

RICHARD
What are you so afraid of?

S
Lets see, back of a cop car, finger
prints, prison rape, oh and body
hair.

RICHARD

What?

S

Prison guys. Just gross.

RICHARD

Oh. Interesting. Well look thanks again as always.

S turns to walk away.

RICHARD

Hey you wanna grab a drink or something?

S

Rick. How many times do you have to ask? We aren't friends. This is just business. And I am just stuck with you.

RICHARD

Stuck? No no, you can leave whenever you like.

S

And then you can come after me right? Look that's how you got me in this mess in the first place. This. (pointing back and forth) This wouldn't be a thing if I had known you were a cop. Now if you'll excuse me I've got things to take care of.

S starts to turn around and walk away. Richard turns to get in his car. He is half in when he pops back.

RICHARD

Hey S, I'm watching. Remember that. Don't do anything stupid.

S

Wouldn't dream of it.

Richard watches him walk away. He opens his envelope and looks at the cash inside. He looks up to the sky.

INT. POLICE STATION/DETECTIVE OFFICE - MORNING

Richard sits at a desk. An officer comes in.

OFFICER
Hey, Richard. Someone here for you.

RICHARD
Send him in.

Miranda walks into the room. Richard looks up. Correcting himself.

RICHARD
Her... How can I help you?

MIRANDA
I need help.

RICHARD
Yes, thats why people normally come
in here.

MIRANDA
Ok, so you're gonna be an ass?
Forget it.

She turns to walk out. Richard hops up.

RICHARD
Hey i'm sorry, that was insensitive
of me. Lets see what we can do.

INT. CAR - MORNING

S is driving his car around looking out the window.

MIRANDA
(V.O.)
There's this guy. He's threatening
me. Forcing me to do something
awful.

S stops on the side of the street and looks over at a large house surrounded by gates.

INT. POLICE STATION DETECTIVE OFFICE - MORNING

Richard is now standing. Time has lapsed.

RICHARD
You're gonna have to tell me
eventually what he does and why he
is threatening you.

MIRANDA

I can't.

RICHARD

I can't exactly help you then.

MIRANDA

He's a loan shark! ok! I needed money.

Richard looks stunned. He is realizing who it could be.

RICHARD

Does he have a name?

MIRANDA

What?

RICHARD

A name! Does the shark have a name?!

MIRANDA

No.

(beat)

RICHARD

I'll look into it. Thanks for coming by. (to the glass) We're done in here. Someone take care of her please.

INT. CAR - MORNING

S' phone rings.

S

Hello?

RICHARD

Tell me you aren't the shark a woman just came into my office reporting about.

S

I'd hope not. I might have to cut some strings.

RICHARD

I hope you don't mean that how I think you do.

S
What did she want?

RICHARD
What would you do if I didn't have
the money to pay my debt?

S
I'd castrate you and let the birds
eat at you as you lie on the ground
writhing in pain.

Silence

From inside the house S is watching, gun shots are heard. A man, ADAM, 48, frumpy, short, balding, walks out and drops the gun on the front steps.

S
Richard! I'm kidding! I'd just tack
on some interest. That's all! Look
I have to go.

RICHARD
I'd hope so. I'll talk to you
later.

S hangs up his phone attaches and then dials a new number. Adam, at the house, pulls his phone out and answers it.

S
You've done the world a favor. Your
friend in there was a dealer. Sleep
easy my friend. Your debt is
repaid.

INT. DINER - MORNING

S enters a small diner. There are a handful of people eating. It's quiet. The cook is yelling out orders and clanging around in the kitchen.

A waitress steps up to S' table.

WAITRESS
Hey honey what would you like?

S
You know i'm not entirely sure.

WAITRESS
Well you just take a minute and
think it over.

S
If you could have anything what
would you have?

WAITRESS
Honey i've eaten here so many times
I'm sick of the food.

S
Right. I guess i'll just have a cup
of coffee.

WAITRESS
Alrighty then, it'll be right out.

ONE SHOT

S sits and looks out the window at the passing traffic. A mother power walks by pushing her stroller. A man walks the other way walking his dog. A couple stop across the street as the father ties their toddler's shoe lace.

A black SUV pulls into the diner parking lot blocking them from view, into the spot right in front of S. Two white males are in the front seats. They both have short hair, neck tattoos. The driver gets out and runs into the diner.

He walks up to the counter and places an inaudible order. He puckers his lips and kisses at the waitress. She makes a disgusted face back. The man speaks up. He has an Irish accent. S watches intensely when he hears the accent.

DRIVER
Hey watch it missy! I'll be back.

He looks back at the SUV. The back right window rolls down. Smoke comes out the window. He can't see the passenger.

DRIVER
Hey. I know you?

S turns around and looks up at the man.

The waitress comes by with his coffee.

WAITRESS
Here's your coffee hun.

DRIVER
You hear me? I said do I know you?

WAITRESS

Leave him alone.

DRIVER

This doesn't concern you bit--

S

No I don't think you do know me. Do I know you?

DRIVER

I don't know, that's why I'm asking you.

S

Well i'm sure we'll get to know each other real soon.

DRIVER

Oh is that so?

He opens his jacket enough to reveal a firearm strapped to his hip.

S looks up at him and then back to his coffee, pouring in his milk and sugar.

WAITRESS

You're orders ready.

The man turns to acknowledge her. He looks at S, turns and walks to the counter for the food. He heads for the door.

S

(Looking at coffee)

See you around.

The man stops at the door and looks at S for a beat. He continues out and gets in the SUV. It backs up and turns so that the back right window is becoming parallel with the diner. The window is rolling up. S catches a glimpse of an older white male. S jumps up and runs out the diner as the SUV pulls away. He stands on the diner front steps.

END ACT TWO

ACT THREE

EXT./INT. LARGE HOUSE - CONTINUOUS - DAY

Richard pulls up to the large house S was watching. The area is taped off. No one is around. He walks in the dark empty house.

The crime scene has been wrapped up hours ago. He looks around and finds a blood stained spot on the floor. He finds a stash of drugs and a pistol in a drawer in a large desk.

RICHARD

(To himself)

Least he was a dealer. How the hell did they miss this.

His phone rings.

RICHARD

Go for Richard.

OFFICER LAWRENCE

Detective Richard, this is officer Lawrence. I was told to call you and tell you that we picked up a guy who claims he was involved in the mansion murder.

RICHARD

I'm headed over right now.

TRANSITION

INT. DINER - DAY

S is on the phone, he's in the diner paying for the coffee.

S

(To waitress)

Thank you.

(Walking out. On phone)

You paid your debt Terry and you still want to borrow more money?

Pause.

S

Will you be able to pay this time?

He exits the diner and stands in the parking lot by his car.

S

I hope so. I've gotta make a call.
I'll speak with you later.

S hangs up and dials a number.

S
Miranda. Where are we in our
transaction?

INTERCUT

INT. LIVING ROOM - DAY

MIRANDA
I haven't completed it yet. I'm
looking for some money.

S
It's too late for that dear.

MIRANDA
No i'll get you the money, just
give me another week. I need to
talk to someone.

S
No.

MIRANDA
PLEASE!

S
NO! Do this now! Time is up! And if
you ever speak to the police again,
we're going to have more than a
chat.

The phone is hung up.

INT. LIVING ROOM - DAY

Miranda puts the phone down. A knife slams onto the table
beside her. Max stares at her.

MAX
Where is it?

MIRANDA
How did you find where I live?

MAX
It's not that hard actually. You
get in your car. I get in mine. I
stay back a few cars. I watch you
walk in your front door. I come in
your front door when I want.

MIRANDA

Get out.

INT. INTERROGATION ROOM

Richard walks into an interrogation room where Adam sits at the table. Richard stands over him and puts a file on the table.

RICHARD

So. You confess that you killed this man?

Adam looks up at Richard.

ADAM

I paid my debt.

RICHARD

What debt?

ADAM

I paid it off.

INT. LIVING ROOM - DAY

MAX

Excuse me?! You owe me.

MIRANDA

You're all the same.

MAX

What do you mean. We? There is no we honey. You owe ME money. No one else. No one else matters. Now you borrowed money, and I am here to collect.

MIRANDA

You said I had more time.

MAX

Ya well I changed my mind. I need it.

MIRANDA

That's not right. You can't do that.

He slaps her.

INT. INTERROGATION ROOM - DAY

RICHARD

Look, we just need to know why. You turned yourself in, so we assume you are willing to explain.

ADAM

He just told me too. So I did. My debt is paid.

RICHARD

Who?

INT. LIVING ROOM - DAY

MAX

Shut it! I can do as I please!
That's how this works. Do you have it or not?

MIRANDA

Yes. It's in the chest over there.

Max goes over to the chest and throws open the lid. He takes a manila envelope out. Looks in it and smiles.

MAX

Thank you. Call me if you need me again.

She stares at him as he walks out and begins to sob. Greg enters the door.

GREG

Who the hell was that guy. Did he lay his hands on you.

She's silent.

GREG

Answer me!

He rushes forwards at her.

INT. INTERROGATION ROOM - DAY

ADAM

I paid my debts.

RICHARD

Right.

Richard walks out and closes the door. DETECTIVE MATTHEWS walks up to Richard.

DETECTIVE MATTHEWS

No luck?

RICHARD

I mean he definitely did it. No question.

DETECTIVE MATTHEWS

Well great! Case closed. Fastest case we've ever had.

INT. CAR - DAY

S drives through the city. Windows down.

INT. DINING ROOM - DAY

Miranda sits at the table staring at her hands, clutching a knife. She has a black eye and a cut on her neck. S comes silently into the room and stands behind her.

S

You didn't show up.

Miranda jumps but doesn't face him. She is silent.

S

You also talked to the police. That was a mistake.

He takes a step towards her. She looks at him and shows a beaten black and blue face.

MIRANDA

I didn't know what to do. Why make me choose between my life or--

She looks over. Around the corner Greg lies in the floor dead. S looks over. Miranda is frightened.

S

Don't worry about it. You've done the world a favor. You've done yourself a favor. No longer do you have to deal with his habits. Sleep easy. You're debt is repaid.

He starts to walk out.

MIRANDA

I had the money you know.

S stops and listens.

MIRANDA

I just couldn't give it up. I actually borrowed from you to pay off some other bills. You're not the only shark in this ocean. You're all the same.

S turns around and faces her.

MIRANDA

I just wanted everything to be quiet. If I could just pay off Greg's bills. If I could just not worry about money anymore. Maybe. Just maybe it'd all be ok. Maybe he'd keep his hands to himself. Maybe no one would lay their hands on me anymore. All you men are the same.

S

I wouldn't-- I'm not a bad man.

MIRANDA

You can't deny it. You made me do this. You made me do this!

She gets up and runs at him. S grabs her and takes the knife from her. He holds her. She stands in his arms for a moment and breathes. Suddenly she pushes him away.

MIRANDA

No! Don't touch me! You don't have the right to tell me it's going to be ok. You don't have the right to comfort me.

She sobs and drops to the ground. S stands and looks at her in sorrow.

S

What happened to the money you said you had? Who did you give it to?

MIRANDA

It doesn't matter. It's gone. You can't get to it now.

S

I don't want it. I want to know who you're dealing with.

She looks up at him. Her black eye is obvious.

MIRANDA

His name is Max. I found his number through a cohort at work.

S

Give it to me.

EXT. MIRANDA'S HOUSE - DAY

S exits Miranda's house. His phone rings. He answers.

S

Hello?

INTERCUT

INT. POLICE STATION DETECTIVE OFFICE - DAY

RICHARD

I find it odd that i'm having to call you again about something like this. First someone is threatened by a character that sounds like a shark. Now I've got a guy who murdered someone and won't stop repeating words about his debts being repaid, that word bringing a certain connotation to mind, that being 'shark'...

S

Richard! Calm yourself. I assure you. I have no idea what you are talking about.

RICHARD

If I find out any of this involves you, I will bring you in.

S

And I'll show your receipt. You got us into this mess. The cycle goes back and forth. You can't touch me. I can't touch you.

RICHARD
But you can touch others.

S
I don't know what you mean. Now If
you'll excuse me. I have a business
to run and people to take care of.

RICHARD
What do you mean by that?

S
I'm a shark Richard. Nothing more.

He looks back at Miranda's door.

S
Listen. Can I ask you for a favor?

RICHARD
Depends.

S
I've got a problem with someone. I
need a number ran. All I know is a
first name.

RICHARD
Look I don't think it'd be wise--

S
Please. Richard, I will give you
away.

RICHARD
And I'll arrest you.

S
Discount?

RICHARD
Don't you have enough money to have
your own bat cave or something with
that kind of equipment?

(beat)

RICHARD
Alright. Give me the number.

S
Ok ready?

RICHARD
Go.

S
NUMBER

RICHARD
Ok, I'll get back to you.

END ACT 3

ACT 4

INT. POLICE STATION/DETECTIVE OFFICE - DAY

Richard sits at his computer. He gets up and walks by a desk with a 30 year old young woman sitting, KARRIE.

RICHARD
Karrie. Can you run a number for me? I need to locate someone.

KARRIE
Ya what for?

RICHARD
Oh just a lead I need to follow up on.

KARRIE
Ya. What lead?

She turns and stares at him.

RICHARD
Karrie we've never had a problem. Don't start now.

He hands her the paper with the number on it.

RICHARD
Please.

INT. S' HOME - EVENING

S is watching a funny TV show in his living room. He laughs loudly. His phone rings.

S
Hello?

RICHARD
I've got your info.

S busts out laughing at the TV show.

RICHARD
What are you doing?

S
Sorry, watching television. It's
not all work all the time here
Rick.

RICHARD
I didn't say anything!

S
Anyways, info. Go.

RICHARD
Look this wasn't easy to come
across.

S
Ok, ya and I appreciate it. Now the
info.

RICHARD
No. In person. The park. ETA 20
minutes.

S
Alright calm down GI. I'll be
there.

EXT. PARK - EVENING

S sits on a park bench, legs crossed, in his suit, waiting.

S
Nice of you to show up Mr.ETA on
time GI man.

RICHARD
Look this is trickier than you
think. This isn't some TV show.

S
Ok. What is it? You have my
information on the man or not.

RICHARD
Why are you asking for it?

S
Because. Just--

RICHARD
No I need to know S. I barely know you.

S
You don't know me at all Rick. And we're keeping it that way.

RICHARD
You tell me whats going on, or no info.

S
What's got you so worried?

RICHARD
Just tell me!

S
No. Obviously you need me for something. So forget it.

S starts to walk away.

RICHARD
This guy you're looking for his name is Max. I'm guessing you knew that?

S turns around.

RICHARD
He's being tracked by ATF S. I guess he's come into some money, they last saw he was running. Mexico they guessed. Now what are you after?

S looks off.

S
(beat) He's a shark. He hurt someone. A customer. I'm going to pay him a visit. For a chat.

RICHARD
A chat?

S
Just a chat.

RICHARD
So now you're a saint?

S
Just concerned.

RICHARD
Can you find him?

S
Find him?

RICHARD
Fell off the grid about an hour ago.

S
I'll see what I can do.

RICHARD
One thing. You notify me first. I want to bring him in.

S
So now you're a cowboy?

RICHARD
I need to get back on track. Had a rough patch a few weeks back. Could use a good start.

S
Not a cowboy, a merc. Right.

RICHARD
Just find him.

INT. PHONE ROOM - EVENING

S sits on his couch. He writes in a notepad while he is on the phone. He puts on his jacket, loads his signature Suppressed 1911 and leaves.

EXT. POLICE STATION - EVENING

S parks across the street from the police station. He walks towards Richard's car in the lot. Richard is walking towards it and unlocks it with his key fob. S gets in and messes with the radio.

"Pick Up the Pieces" by Average White Band begins.

S puts on some aviators he finds in the glove box. Richard gets in the car. They both look at each other.

S
Let's roll.

RICHARD
(Turning off the radio)
No. Take off my glasses.

S
You're no fun. You know you want to, you already own the shades.

RICHARD
Just tell me where we're going.

Richard puts the car into drive and speeds off.

INT. RICHARD'S CAR - EVENING

Richard and S sit in the car watching a blacked out SUV parked on the street.

RICHARD
How'd you find him this fast?

S just gives him a look.

RICHARD
Ok, well are you sure it's him?

S
Would you stop doubting me?

RICHARD
Well you are a criminal.

S
And yet you asked for my services.

RICHARD
Services?! More like a favor!

S
Who asks for bounty hunter services
as a favor?!

RICHARD
You are so--

S
Forget it. So what's the plan?

RICHARD
You tell me?

S
You're the cop. It's your game.

RICHARD
You're the one with the vendetta or
whatever you call it.

S
I'm just supplying him for you.

RICHARD
Are you?

S
You know what? Get it out. What do
you see me as? You want my help or
are you just trying to take me
down?

RICHARD
No no. Just curious is all.

S
There's no ulterior motive.

RICHARD
Oh no no no, there is always an
ulterior motive. Especially with
criminals like you.

S
Whatever. This, us, this isn't a
thing. First and last time I try to
help you out.

Max comes out of the building by the car and hops in. He
drives off.

S
Go go go. Stay behind him.

The two stick close, a few cars back weaving in and out of traffic. The SUV pulls over at another location, a high rise.

S
Son of a bitch.

RICHARD
Isn't this that millionaires company? What's his name.

S
Clarkson. And he's not really a millionaire. Just leads onto it.

RICHARD
Client?

S
Maybe.

Two big guys get out of the back of the car. Assault rifles peek out of the bottom of their coats.

RICHARD
You see that?

S
Ya. This is big.

RICHARD
We're going to have to plan this better.

S
I'll be right back.

S opens the door and gets out.

RICHARD
What. Where? S get back here. S!

We watch S. from inside the car with Richard, run across the street and sneak up behind the truck. He plants a device on the back of the car. He sneaks back before anyone notices him.

He opens the door and gets into the car.

RICHARD
Are you crazy?

S
What?

RICHARD
Did you see how big those guys are?

S
Oh come on. I could take them.

RICHARD
Even though they have assault
rifles.

S looks over towards the men.

S
Well.

He pulls out his phone and does some things.

RICHARD
What was that anyways?

S
Tracker.

RICHARD
Do I even want to know where you go
that?

S
Doesn't matter, its legal.

Pause.

Richard looks at him.

S
Promise.

RICHARD
Sure. (beat) You can afford
tracking equipment but can't run a
number?

S
Just because I have equipment
doesn't mean I also have access to
databases of criminal names.

He looks back towards the car. Max comes out of the building and into the SUV driving off.

RICHARD
Look look, here we go.

S gets out of the car.

RICHARD
Now where are you going?

S
To talk with the millionaire.

RICHARD
What about the shark?

S holds up the phone.

S
Tracker.

INT. SKYSCRAPER - EVENING

S walks into a lavish interior of Clarkson's building. He walks past the RECEPTIONIST.

RECEPTIONIST
Excuse me. Can I help you?

S
You sure can sweetie. But maybe later. I'll let myself up. He's expecting me.

RECEPTIONIST
No you can't go up there without his approval.

S
I've always got his approval dear.

S enters the elevator and goes up to the top floor. He enters Clarkson's office without knocking.

INT. CLARKSON'S OFFICE - EVENING

Clarkson sits at his desk and quickly puts a large suitcase under it when he notices S.

CLARKSON
Excuse me what are you doing here?
We never meet here!

S

Well usually i'd respect that Clarky, but not when I find out you're screwing around with other sharks. I am the only shark in these waters. You got that? Now what's the deal? I support all this and yet you need more?!

CLARKSON

It's not like that! I am just having some problems.

S

You've gotta learn to control yourself Clarky. Now who is he?

CLARKSON

No absolutely not.

S pulls out his suppressed 1911 pistol.

S

Clarkson. Who is he.

Richard stands outside the door listening.

CLARKSON

Ok ok, he supplies me. I supply him with, well-- some class three type weapons. He doesn't have the kind of money you have. But he's got someone else involved that he gives to.

S

Who?

CLARKSON

I can't say.

He pulls the hammer back.

S

Tell me Clarkson.

CLARKSON

Oh please, I know you won't do anything.

S raises his gun pointing it at Clarkson. Richard steps in.

RICHARD
Drop it S.

CLARKSON
Who's this?

RICHARD
Detective-- Keith Stone sir. I'll
escort this man out. Apologies.

He walks over to S. S lowers his gun.

RICHARD
Lets go.

He tries to take the gun from S. S nudges past him and
holsters it. Richard turns and gives a quick smile to
Clarkson and leaves.

EXT. SKYSCRAPER - EVENING

Richard catches up to S.

RICHARD
Hey, what the hell was that about?

S
Apparently this Max guy is taking
the money he gets from clients and
putting it into guns from Clarkson
I guess. Big guns. Must be
supplying them to this other guy he
was about to give me the name of
before you walked in.

RICHARD
Ok. So basically they are using
your money to get the guns.
Clarkson and this mystery guy.

S
I guess. Uses my money, buys the
guns, sells them to this Max and
mystery guy at a higher price?

RICHARD
Sounds practical. What about the
gun.

He points to S' holster.

S
Just a scare tactic.

RICHARD
That's a suppressed weapon S. You know you have to have special permits for them? You gotta want someone bad enough if you want to be silent about it.

S
Just a gun enthusiast Rick.

Richard gives him a look.

S
I am! I have the papers to prove it.

RICHARD
I'm sure you do. So what's next.

S
Let's catch back up with the shark.

RICHARD
We're gonna need some firepower aren't we?

S gives him a look.

RICHARD
Well if it comes down to it. You know for safety.

S heads for the car.

S
Got a bad side to you do you Detective Stone?

RICHARD
What? That's my cover name.

END ACT 4

ACT 5

EXT. STORAGE UNITS - NIGHT

S and Richard creep up to the side of a single story storage unit facility. Richard carries a pump action tactical shotgun with a flashlight attachment. S carries a suppressed MP5-K.

Richard looks at S' gun.

RICHARD
Is that full auto?

S
I mean it can be.

RICHARD
Suppressed?

S
Of course.

RICHARD
You have problems.

Pause. Richard looks back at the storage unit.

RICHARD
You sure this is where he is?

S
It's what the tracker says.

RICHARD
And you're sure that's right.

S
Richard. You either trust me or you don't.

RICHARD
Well I don't.

S
Well then trust the technology.

RICHARD
Ya, don't trust that either.

S
Lets go.

They move towards the dot on the tracker. They peek around a corner to see the large blacked out SUV Max was seen in earlier.

RICHARD
Remember. This guys is mine. I'm
taking him in.

S
Fine.

They walk around to the SUV. On the other side a storage door is wide open with dim lights coming from inside. They peek in and see Max and his two guys counting some money.

MAX
Get ready. I don't like dealing
with this guy. I need to be on that
plane in 20.

Richard steps forward and caukes his shotgun.

RICHARD
Max, we know you're in there. Do
not move. We have you surrounded.

Gun shots ring out from inside the storage unit. Richard and S jump back behind the SUV. S pops over and fires inside the unit.

The SUV from the diner, comes towards them from the entrance. Stops. Shots come from the car lighting up the night. A guy gets out firing an AK-47. S spins around and fires towards it putting rounds in the windshield. The car reverses leaving the man in the open. S puts a few rounds into him dropping him.

He turns back towards the unit. He opens the bolt and takes out the empty mag from his MP5K and replaces it with a full one. He closes the bolt.

S
Cover me. I'm going in there.

RICHARD
No, I want him. Do not--

S fires and sprints forwards. Richard pops up and covers him. S passes in front of him, Richard drops his barrel as he passes.

INT. LARGE STORAGE UNIT - NIGHT

S slides into cover inside the large unit. He slings the MP5K around to his back and pulls out his 1911 suppressed. He moves towards Max gun raised.

S
Don't move!

EXT. STORAGE UNITS - NIGHT

Richards moves towards the unit and goes inside.

INT. LARGE STORAGE UNIT - NIGHT

He moves towards the back of the unit. In the dark Max lies on the ground.

RICHARD
What the hell S?! Talk to me!

S
I hit him, he was shooting at me
Rick!

S looks at Max.

S
Who were you supplying guns to?
Tell me or so help me i'll let you
die here.

He puts his pistol to his head.

MAX
His name is Novella. That's all I
know.

S takes his gun away and sits on the floor. He stares at Max.

S
That's the name? Novella?

MAX
Yes.

Richard calls in for back up and an ambulance.

EXT. STORAGE UNITS - NIGHT

Max is wheeled away to an ambulance. ATF agents are everywhere. Richard passes by and watches him. The captain comes up to Richard.

CAPTAIN

You do all this on your own.

RICHARD

Uh, yes. Yes I did. Well I had a little help from an outside source.

CAPTAIN

And what does that mean?

Richard stays silent.

CAPTAIN

And the body over there?

He points over at the entrance from where the car came in during the shootout.

RICHARD

I'm honestly not sure about that.

CAPTAIN

Right. We'll get your statement back at the station. Your gun.

Richard hands his gun in.

INT. RICHARD'S CAR - NIGHT

Richard gets in his car. He dials a number.

INTERCUT

INT. PHONE ROOM - NIGHT

S sits next to his phone. It rings.

S

Hello?

RICHARD

So who's Novella?

S ignores him or doesn't hear him.

RICHARD

S?

S

Huh? What?

RICHARD

Novella? Who is it?

S

There's a lot you don't know about me and for good reason Richard.

RICHARD

You can't keep this from me S. After what happened tonight it's evident something bigger is going on.

S

Don't worry about me Richard.

RICHARD

I'm not. I'm worried about who this Novella guy is what he'll bring to this city.

S

Bad people are out there Richard and it's your job to stop them. Not mine.

RICHARD

Yet you almost took out Max.

Silence.

RICHARD

I want to ask again. What would you do if I couldn't pay you back?

S

I'm a shark Rick. Nothing more.

He hangs up. He looks right into the camera

S

(V.O.)

A shark that prays on those that are weak. Those that should not go to prison, but should be stripped entirely of what they have. I am the shark whose waters run to your doorstep.

END