

MERCENARY
By Dannie Wolf

FADE IN:

INT. POSH MANSION - MORNING

MASTER BATHROOM

JAYSON HATHAWAY, youthful billionaire-with-a-soul with mid-length perfect dark hair, pauses tying his tie.

Reflection of the bedroom in the mirror: the naked back of SIMONE HATHAWAY with a white blanket draped just below the curve of her hip. His soul, his muse, his expanding universe.

Sheer curtains softly billow over the open French doors. Soft morning sunlight plays with the room.

Tall windows, high ceilings, rich wood work.

Jay lovingly traces the shape of her in the mirror.

BEDROOM

Simone, long dark wavy hair, calls in a sing song whisper--

SIMONE

Jayson, come here.

Jay continues with the tie as he makes his way to the far side of the bed.

SIMONE

Look at her.

DREAM ELIZABETH HATHAWAY, 3, golden cherub hair, sleeps with her mom's hand as a teddy bear. Soft breathing.

Jay kneels in front of them, curtains dancing behind him.

JAY

So perfect.

Simone changes mood, her smile disappears.

SIMONE

Where are you going?

Jay stands and finishes the tie.

JAY

I have a meeting today.

SIMONE

It's Saturday, it's our day.

JAY

I have a little more to do. Re-
structuring will--

SIMONE

You said that last year, and the
year before that it was the launch
of a new software line, and the
year--

JAY

Just a little while longer, Simone.
This is for us. I promise.

SIMONE

Today is for us. Today, Jay.

A tear escapes Simone's eye.

SIMONE

Time is never what we think it is.

She looks to Dream.

SIMONE

Yesterday she was born, today is
precious, tomorrow we drive her to
college. How many precious days can
we waste, Jay?

Jay bends down and kisses Dream and Simone. He offers a look
of apology as he leaves. Pain.

EXT. EURO VERATIS - DAY

Tall modern glass building.

INT. EURO VERATIS - CONTINUOUS

Jay rides silently up. The elevator dings at the top floor.

RECEPTION AREA

A SECRETARY nods to Jay as he glides to the office doors.

YURI'S OFFICE

Sleek, modern and rich woodwork. A stunning view.

Standing behind his desk, YURI KAPOV, late 30's, intense
eyes, very short hair, nods a slight greeting to Jay. They
know each other well:

EXT. YALE RUGBY PITCH - DAY

FLASHBACK

Rain. Mud. Score board showing YALE and MIT dead even in the dying minutes of a hard fought game.

The whistle blows, scrimmage stops. PLAYERS separate except for an OX in a Yale uniform who hucks the ball into the face of a MIT PLAYER.

The REF didn't see it.

Blood gushes from the MIT player's nose. The ox laughs. Jay rushes the ox only to be held back by his own TEAM. Jay screams at the ox.

Yuri Kapov, Yale uniform, watches Jay intently.

END FLASHBACK

INT. EURO VERATIS - CONTINUOUS

YURI'S OFFICE

Yuri watches Jay intently. Jay stands across from him.

YURI

Are you sure you want to do this?

Jay nods, sets his briefcase on the desk and opens it.

YURI

You're giving me a lot of power.

JAY

We have trust.

The cold Yuri cracks a smile.

YURI

I would live in fear if I betrayed you.

FLASHBACK

EXT. YALE RUGBY PITCH - DAY

The scrimmage continues, Jay hangs back from the scrum. Yuri does too, watches Jay.

Jay focuses on the ox. The ox grabs the ball and breaks free. Jay runs, full blast, towards him in pure rage.

Yuri steps between them and is about to throw a block for his team mate but steps aside at the last possible second.

Jay tackles the ox hard. The ox's knees fold backwards, face contorts in pain. The ball bounces free. Jay kicks a field goal, wins the game for MIT.

Yuri looks at his team mate rolling in pain in the mud, then to the celebrating MIT players, Jay on their shoulders. Yuri gives him the slightest of nods before walking off the pitch.

END FLASHBACK

INT. EURO VERATIS - CONTINUOUS

YURI'S OFFICE

JAY

They're fat and lazy. They've lost their creative drive. They love watching their stock prices go up without refueling the incentive that drives the stock.

Yuri slides papers over to Jay.

YURI

I thought it would be difficult to regain control of the board.

Jay signs papers. Smiles.

JAY

But?

YURI

But, it appears your board were quite eager to sell. One liquidated their position completely.

JAY

Someone sold all their stock?

Jay finishes signing all his papers.

YURI

We were able to buy almost all of it. Your methods to entice the board to sell were very effective.

Jay laughs.

JAY

I use to love this game, the art of war, being prepared for all possibilities. I am happy to be moving on.

YURI

We will always consult you before we make any big decisions. It's still your company.

JAY

Can you do me one favor, Yuri?

Yuri places the papers into a folder. Methodical, neat.

YURI

Anything.

JAY

Put Ice in charge. Demote, fire, or buyout everyone else. Ice loves this game and she's with me when I say the company needs fresh blood, new ideas.

YURI

As you wish.

INT. MILITARY SURPLUS STORE - DAY

WAREHOUSE AREA

SERGEANT ALLISON DALLAS, CORPORAL TROY, PRIVATE COREY, and CAPTAIN TREVOR RAINES are taking inventory of munitions.

Bursting through the doors: COLONEL GRAYSON MCCREARY, looks like a young Fidel Castro, is grabbed by MAJOR FRANK WEBB.

WEBB

We're not kidnapping someone on American soil, Colonel!

MCCREARY

Those shit show contracts in Iraq and Syria were our only income. We need cash flow!

McCreary punches Webb hard in the gut. Everyone stops.

MCCREARY

I've accepted 25 million dollars
against 50 for us to serve as back-
up on an ambitious corporate
restructuring.

Everyone applauds, whistles.

MCCREARY

Same political games we've fought
before only now we play within
corporate borders.

Webb is on his knees trying to breathe.

MCCREARY

We're professionals. Collateral
damage will never become a
possibility.

Tired.

MCCREARY

After a lifetime of service, two
divorces, kids who hate me. This is
for the money, I'm retiring.

He looks around. Down at Webb. Webb stands.

MCCREARY

Any moral objections? Speak now--

WEBB

I can't let you--

McCreary draws his service weapon and fires before Webb
finishes.

EXT. THE NIGHTSTICK BAR - DAY

Grey. Rainy. FINNEGAN MARSHALL, tall dark and broken, a
kicked puppy with burn scars on his face, runs to the door
holding a soggy newspaper over his head.

INT. THE NIGHTSTICK BAR - CONTINUOUS

Finn shakes off his newspaper and tosses it. The cop bar
PATRONS stare at him like he's the plague incarnate. The
BARKEEP shakes his head.

BARKEEP

What do you want, Finn?

FINN

The usual.

BARKEEP

You know what I mean.

FINN

My money is as green as the next
guy's.

BARKEEP

Actually, Finn, it ain't. Last time
I checked, you weren't even a desk
jockey.

FINN

What do you want from me?

BARKEEP

Get a job. Pay your tab.

Finn sits at the bar, his wedding band glints back at him. With difficulty, he pulls it off and tosses it to the Barkeep.

FINN

That'll cover my tab and buy me a
double.

The barkeep laughs. He reaches to the top shelf behind him.

BARKEEP

Five years of hell and she finally
pulled the trigger. Good for her.

He looks at the ring and decides it's worth the scotch.

BARKEEP

Celebrating or commiserating?

FINN

Need something to sooth the nerves.

Barkeep gives him a curious look. Slides the glass to Finn.

FINN

Start a new job.

BARKEEP

Just what the city needs, another
rent-a-cop protecting the `burbs.

FINN
Private eye, you stingy dickhead.

Finn slides the empty glass back to him.

BARKEEP
Don't you need clients to actually
qualify as a P.I.?

FINN
Meeting a client at `Bridges this
afternoon.

Barkeep laughs.

BARKEEP
A doctor or a nutcase?

Finn loses his smile. The barkeep laughs even harder. The bar erupts with laughter. Finn freezes. Angry.

BARKEEP
This one is on the house, you need
it. When you're done I want you to
leave and never come back.

BARKEEP
Face it, all you're ever going to
be good at is getting drunk,
wrecking lives, and feeling sorry
for yourself.

Finn drinks, looks like he's about to say something. The barkeep leans in.

BARKEEP
You still see their burning faces?
Do you still hear the widows
crying, SWAT boy?

Finn stands, tense, like he's ready to fight. Everyone stares at him like all they need is one excuse to pounce. Can't win, he turns to leave--

BARKEEP
Don't come back.

INT. HATHAWAY TECH - DAY

CASTLE'S OFFICE

MARK CASTLE, a frat bro' jock, is fizzing with nervous energy. Mark's only talent is wooing venture capitalists and investors to Hathaway Tech. That was ten years ago.

ISIS NORD (ICE), coding nerd whose money helped her become super-model-hot with long straight platinum hair and the icy blue eyes of a predator. She leans against the door frame.

He looks up and gives her a nervous nod.

INT. HATHAWAY TECH - CONTINUOUS

BOARDROOM

Modern, glass and steel.

GABBY MITCHELL, god complex, glowers at Mark.

GABBY
You're lying!

MARK
Really?

DAVE MURPHY, accountant and Gabby lap dog, watches Gabby then glances to Mark.

MARK
Stocks are up! Relax. Take vacations. Remodel your houses. Buy that Mercedes. Jay is three steps ahead of everyone!

Five other SUITS occupy the table and stare at Mark with curiosity.

MARK
How was that Sandals five star experience, Gabby? Dave, John, did you guys get a bulk discount at the BMW dealership?

He preps folders and hands out papers.

MARK
Jay is meeting with a euro-trash lawyer right now. His firm specializes in corporate restructuring.

DAVE
But, how can you be sure?

MARK

Stock sales. Interesting buyers.
Dummy corps. This board is about to
lose it's power. It's all right
here in the papers.

Gasps. Murmurs. Everyone reading the papers Mark gave them.

MARK

Jay called this board a
bureaucratic quagmire.

Mark looks around. Locks on Ice for a moment. She smooths her
skirt in a seductive slow pet. Predator eyes smolder.

MARK

Jay has us bent over a desk with
our pants down and he's going to
fuck us.

GABBY

What are you proposing, Mark?

MARK

We buy him out, pool our stock
options. We'll force him into early
retirement.

DAVE

How do you know all this? Stock
trading could all be apart of
normal business.

MARK

I have a source. Read the data,
make your decision. If you're not
going to back me then start
polishing those resumés.

Ice leaves, Mark watches her go. Murmurs and whispers as Mark
gets ready to leave.

INT. HATHAWAY TECH - CONTINUOUS

CASTLE'S OFFICE

Ice saunters to Mark's desk, Mark watches from the door. She
glances back at him over her shoulder.

ICE

Do you think this will work?

She caresses her skirt, leans onto the desk.

Mark closes the door and locks it. Tries not to rush towards Ice. Looks at his cell phone and then tosses it on the desk.

MARK

My plan is fool proof.

Mark is behind her. Unzips. Thrusts. Her back arches.

ICE

Mmmm... please don't hurt him.

Thrusting.

MARK

Why do you care? He hasn't loved you since he met Simone.

ICE

I have a plan too. I can get him back.

Thrusting. Angrier.

MARK

Don't fuck with our plan, Ice!

ICE

You can have the company, I want Jay.

Mark stops, flips Ice around and throws her on the desk. Angry.

ICE

We all get what we want this way.

Mark's cell phone rings. He stares at her without blinking. She casually looks at the call display on his phone as she hands it to him.

ICE

Who's fucking with who, Mark?

Ice straightens up as she leaves. Mark grabs the phone.

MARK

Yeah? Yeah, sure. Sure. We can meet at the same cafe. Right away.

INT. THE SHEA HOUSE - MORNING

KITCHEN

DETECTIVE ROBERT SHEA, sleepless and dishevelled, rushes into the kitchen looking at his beeping pager.

DOROTHY SHEA, late 30's, pretty but tired, makes two lunches at the counter. JUSTIN SHEA, 10, eats cereal at the table.

SHEA

God damn it! Another one!

DOROTHY

Language!

JUSTIN

Dad! You have to sign my report card! It's the last day of school!

Dorothy leans in for a kiss, Robert grabs a lunch and is gone. No kiss.

DOROTHY

Your teacher will understand that only one parent signed your card.

Justin slumps, slaps his cereal. Dorothy stares at the door.

JUSTIN

Here's an idea, mom. Why don't you trade dad in for someone who'll actually take us camping this summer?

He grabs his card and back pack off the table. Dorothy holds out his lunch.

JUSTIN

Half day, mom, no lunch. Summer holidays are going to suck.

Justin gives her a kiss. She rubs his hair.

DOROTHY

Hey? Your father works hard. He only had one hour of sleep last night.

JUSTIN

Yeah, 'cause he's married to his job.

School bus. Justin rushes out. Dorothy, hurt twice, stares at the door.

EXT. 5TH PRECINCT - MORNING

Shea climbs the steps of the red brick building two at a time.

INT. 5TH PRECINCT - CONTINUOUS

Shea dodges the PEEPS, PERPS, and POLICE to get to the detective desks.

VINNY SANTANA, 30, Serpico wannabe, yells over the cacophony.

VINNY
Another one, Shea! Video 4 posted
last night.

Vinny hits the play. Shea watches.

VIDEO:

INT. GREENHOUSE - NIGHT

Various plants and vines in different stages of potting. An athletic older MAN, moustache and dark hair starting to grey, is sweating profusely.

He wears a vest with two grey utility boxes handcuffed to his wrists. There's a duct tape 4 on his stomach. Just above is a mercury trigger switch- he's trying to keep the silver bubble in the middle of the glass tube. Sprinklers turn on in the greenhouse. He fails--

STATIC

INT. 5TH PRECINCT - CONTINUOUS

VINNY
I don't get it? He's a knife freak.

Flashing icon on the website--

SHEA
What's that?

VINNY
He's live streaming?

Vinny clicks on the icon--

VIDEO:

INT. ABANDONED MANSION - DAY

Big luxurious windows that need curtains are blowing out the video, two silhouettes:

The MURDERER, bald with a naked muscled torso is facing the camera brandishing a knife. A blindfolded NAKED WOMAN is tied to a chair behind him. A cut bleeds from below her neck. She sobs. In flames, on the wall behind her, burns the number 5.

NAKED WOMAN

No! Please? You don't have to do this! Please?

INT. 5TH PRECINCT - CONTINUOUS

MURDERER (O.C.)

Her I will hurt more than anyone else. I did it. I am vengeance. Find me and you find her.

A uniform, LT. HARDY, waving a manila envelope, yells across the room.

HARDY

Detectives!

He runs towards Vinny and Shea.

SHEA

Should've had him at one and now--

VINNY

--Five. She might still be alive! We gotta hurry, Shea! This is live--

Hardy drops the envelope on Vinny's desk. They all look at the envelope on the desk.

HARDY

He left before we could arrest him. He says this is the last video.

EXT. STONE BRIDGES PSYCHIATRIC HOSPITAL - DAY

Finn's police auction special splashes to a stop in front of the imposing structure.

A FIGURE moves at a fifth story window hidden by curtains and rain.

Finn gets out, looks up and takes one last pull on his flask.

INT. STONE BRIDGES PSYCHIATRIC HOSPITAL - CONTINUOUS

THE PATIENT'S ROOM

Bed, small table with a laptop and two chairs by the window.

Standing at the window is a silhouette of the PATIENT. Long dark stringy hair, emaciated feminine looking wrist holds back the light curtain.

The patient watches Finn pocket his flask.

FOYER

Finn holds the door open as a woman with long platinum hair and a raincoat leaves. The woman opens her umbrella, face unseen, and says--

ICE

Thanks.

THE PATIENT'S ROOM - LATER

A nervous Finn sorts through papers across the table from the Patient.

FINN

Okay. I think I have everything.
Are you sure you can't give me
anymore info on these people? Same
high school?

Finn waits for an answer. Nothing. He holds up a paper.

FINN

This one will be difficult. These
people don't like to be found.

Finn looks at the patient. Strange? Recognition?

FINN

You haven't been out in five years?

Nothing. Head bowed, bad posture, long greasy hair hiding their face.

FINN

I'm not complaining about the
difficulty. I'm very grateful for
the work. Alimony is a bitch--

Catches himself.

FINN

I have two little girls that
deserve the world. Thanks. I'll
keep you posted.

He offers his hand. Nothing. He heads for the door.

EXT. SIDEWALK CAFE - DAY

Bright afternoon sun. Mark looks for his table. He sees
Simone and Dream already waiting.

He approaches their table with a big smile. It disappears
when he sees the look on Simone's face. He sits.

SIMONE

He's not listening to me, Mark.
It's all about the company!

MARK

Hey, hey. Have you ordered?

Dream is coloring by herself, oblivious to the adults.

MARK

How about you, Sweetie? Strawberry
pancakes with whip cream? Like last
time?

Dream looks at her mother with a big "please".

SIMONE

No, Sweetie. Nanna made us lunch
already. Just orange juice. `K?

Dream nods. Simone looks seriously at Mark.

SIMONE

You said you were going to help me?

MARK

I talked to the board this morning.
It's in motion. Give me time.

Simone looks away. Disgust.

SIMONE

Time?

EXT. BOOKSTORE - CONTINUOUS

Ice, with sunglasses, watches from behind a book rack. She's
snapping pictures of the cafe with her cell phone. Gritting
her teeth.

ICE
Come on. Look happier.

She snaps more pictures. Smiles.

ICE
Gotchya!

EXT. SIDEWALK CAFE - CONTINUOUS

Mark reaches across the table and takes Simone's hand.

MARK
Jay is stubborn. You have to
promise me that you'll go along
with whatever I do.

He clasps her hand and kisses it.

MARK
I need more money. I've only been
able to raise half of what I need.

Simone pulls her hand away.

SIMONE
I can't give you anymore, he'll get
suspicious. His own wife helping to
buy him out of his company. I can't
lose him.

Simone tries to read Mark's look.

SIMONE
Is it her?

MARK
Hey.

SIMONE
The reason why he can't leave? Does
he still love her?

Mark pauses, stares at Dream's picture: Mommy, Daddy, girl,
baby.

MARK
We were the Three Musketeers back
when he formed Hathaway Tech.

Mark looks her in the eyes.

MARK
That was over when you came along.

SIMONE

Does she still love him?

Mark can't answer, he turns away. Simone gets up and starts putting crayons into her purse.

SIMONE

Come on, dear. Let's go home.

Mark grabs her arm.

MARK

This is going to get worse before it gets better. Whatever happens, back me up.

SIMONE

Can you promise he'll never see her or the company again?

MARK

I promise. This plan can't fail.

Simone starts crying.

SIMONE

I love him. He and Dream are my life.

MARK

Does he know?

Mark looks to Dream's picture.

SIMONE

Oh look what you drew, Sweetie, can I keep this in my purse too?

DREAM

For you, Mommy.

Simone folds the picture, looks at Mark.

SIMONE

I haven't decided if he should know.

INT. MILITARY SURPLUS STORE - LATE AFTERNOON

Finn pretends to browse as he watches CUSTOMERS leave, it's close to five o'clock.

Corey, army fatigues, muscular and young, watches Finn from behind the counter.

COREY
I'm closing shop.

The LAST CUSTOMER comes to the counter and Corey rings him out.

Corey follows the customer to the door and flips the "open" sign to "closed". He locks the door.

COREY
Can I help you?

Finn timidly makes his way to the counter, to Corey.

FINN
I don't know how to ask this question.

COREY
Do you know what you want?

FINN
I- I work for this person and this person wants--

Finn swallows hard.

FINN
This person wants someone kidnapped.

Corey eyes him cold and serious then glances over his shoulder to a security camera above him. Finn wipes his palms on his jacket.

COREY
You realize the highly illegal nature of the question you just asked me?

Finn nods.

COREY
Do you also realize that anyone trying to procure those services without at least two-hundred-and-fifty-thousand dollars to show can't be all that serious about what he's asking?

FINN
I- I'm sorry. I'm unprepared.

Corey begins writing on a business card. Icy calm.

COREY

I can see that you are unprepared.
You should prepare.

Finn looks up. Slightly shocked but trying not to show it.

COREY

Talk to your banker and have the
five W's ready to go.

Corey hands him the card, doesn't let go.

COREY

Let me remind you how serious the
question you asked is. It begins
with how the police like videotapes
and conspiracy charges. It ends
with you never asking serious
questions again.

Finn looks at the card and nods. He heads to the door.

EXT. ABANDONED HOUSE - DAY

Industrial area. Big open field with over grown grass. Rusted
swing set and rusted oil tanks behind a 50's bungalow with
boarded picture windows. The decaying American dream.

Address was 1055 but the 105 is gone, leaving fade lines and
the 5.

Two white pick-ups and a cargo van pull up. Logos: CHENEY
DEMOLITION.

Raines, carrying blueprints, and McCreary step out of the
first truck.

MCCREARY

Perfect.

RAINES

Subdivision was built on an old
transformer factory site. Company
hired to do demolition and clean-up
ran out of money.

With military precision, wearing hard hats and Cheney
Demolition uniforms, the crew exit the vehicles and unload
huge blue plastic barrels.

RAINES

The best part is this--

Raines opens the blue prints on the hood of the truck.

RAINES
Factory sewer is underneath and
leads to the canals.

MCCREARY
We have our exit!

Troy marches past with a jackhammer on his shoulder.

INT. ABANDONED HOUSE - LATER

LIVING ROOM

Sounds of the jackhammer from the basement.

Picture window, barrels being outfitted with large LED timers
by Corey.

McCreary points to the LED timers.

MCCREARY
The biggest we could find, Lt
Corey?

COREY
Yes, sir!

MCCREARY
Windows stay boarded until we're
ready.

BASEMENT

Raines taps Troy on the shoulder. Jackhammer stops.

TROY
Almost through, sir.

Raines holds up a grey plastic box.

RAINES
What does this look like, soldier?

TROY
I don't know, a utility box of some
sort?

RAINES
Exactly!

He opens the box: C4 and detonating circuitry.

RAINES

I want ten of these mounted either side of the tunnel. I'll wire them up. No one is coming after us. You understand, soldier?

TROY

Yes, sir!

LIVING ROOM

A knock at the front door. Sargent Dallas pokes her head inside.

DALLAS

Sir? I have the subject report.

McCreary heads out.

EXT. ABANDONED HOUSE - CONTINUOUS

McCreary listens to the report on the front steps. Dallas holds a tablet.

DALLAS

The weekday routine is the most established and secure. The best way to acquire our target.

McCreary takes the PC tablet from Dallas. Raines joins them.

MCCREARY

Good. Very good. By twelve hundred tomorrow we will be ready to go.

DALLAS

Sir, on another matter--

She looks to Raines for approval.

RAINES

Sir, we've been talking. Your retirement is a business opportunity we can't pass up.

DALLAS

The team is willing to put their shares in this venture towards buying your assets.

McCreary looks at both of them.

DALLAS

Corporate wealth has made this a growth industry. We want their business.

Serious.

MCCREARY

Are you sure this is what you want?

DALLAS

Yes, Sir! This is what we know.

RAINES

This is what we do.

INT. FINN'S INTERCEPTOR - NIGHT

Finn has a video camera aimed at a liquor store. His laptop: the patient obscured by shadow. Finn leans to webcam.

FINN

Are you sure this is secure?

Patient nods.

FINN

Okay. I have a meeting but the problem is I need at least two-hundred-and-fifty-k.

The patient types into their laptop. E-mail alert.

FINN

And all I do is pick it up?

Patient nods.

FINN

I think I found another one of the people on your list. He was casing this liquor store this morning. I'll send you the video and you can tell me if it's him.

A quick bow from the patient, the screen goes blank.

FINN

This is fucking weird.

Something catches Finn's eye in the alley beside the store.

FINN

Here we go.

EXT. SIDEWALK BESIDE STORE - CONTINUOUS

A HOMELESS MAN, grungy long coat that matches his greasy long hair, pulls a Balaclava over his face. His grimy beard sticks out. He checks his Saturday-night-special for bullets: 3.

He rushes to the door.

INT. LIQUOR STORE - NIGHT

Behind the counter LOU KWAN, 17, throws his hands up.

KWAN
No! Not again!

HOMELESS MAN
Shut-up and give me all your money!

The homeless man whacks him with the gun.

HOMELESS MAN
Hurry up!

INT. FINN'S INTERCEPTOR - CONTINUOUS

FINN
Shit. Shit. Shit.

Finn punches 911 on his cell, looks at the camera. Doesn't hit send.

FINN
Fuck.

Finn checks his own gun. He stays in the car.

INT. LIQUOR STORE - CONTINUOUS

Kwan sobs as he shovels cash into a bag.

HOMELESS MAN
Stop it! Do you think I like being this person? Robbing you? I had a life. Do you know what I really want? All I really ever wanted?

Distracted. He looks to the wall behind him.

HOMELESS MAN
Two of those 24's of bourbon. No three- four.

The kid reaches for the cheap stuff.

HOMELESS MAN

No, no, no! I've got taste. The good stuff!

Kwan loads the bag. Still crying.

HOMELESS MAN

Now the rest of the money. Yeah, that's it. Under the tray too! Stop crying. All I really ever wanted was love. I'm robbing your store because I never had love.

Kwan is almost done.

HOMELESS MAN

Funny, isn't it? Do your parents love you?

The kid nods as he holds out the bag.

HOMELESS MAN

Well then you never have to worry about being like me.

Grabbing the bag, he rushes out of the store.

INT. FINN'S INTERCEPTOR - CONTINUOUS

Finn hits send. The homeless man disappears into the alley.

FINN

2-11 at Kwan's Liquor, 11-41.

He quickly dismantles his camera equipment. He pulls away as sirens approach.

EXT. GRUNGY ALLEYWAY - DAY

Cloudy. Cold. Even the rats are shivering. No sun today.

The drunk Homeless Man relieves himself in the middle of the alley. Beanie/balaclava on his head, a 24 of bourbon in the pocket of his decayed Hugo Boss. Finishes, staggers to a bin.

Footsteps. The Homeless Man looks behind him.

HOMELESS MAN

What? What do you want?

He falls into a pile of garbage, rats scatter.

HOMELESS MAN

Why are you following me?

He stumbles back up. Laughs maniacally.

HOMELESS MAN
Five years of putrid hell and
you're the demon who's come for me?

Tries to run, falls into a puddle of piss and rain water.

Laughs again. Angrier.

HOMELESS MAN
What do you want from me?

He props himself up on his elbow, watches as shiny new shoes ripple in the puddle.

HOMELESS MAN
It's my money! My booze! I stole
it, it's mine! Are those Italian?

Long coat, pristine Hugo Boss. The Homeless Man looks as gloved hands unbutton the jacket from the bottom up. The Homeless Man's eyes widen.

HOMELESS MAN
Oh-- my-- god.

The Murderer removes a camera tripod from his coat.

HOMELESS MAN
No. It can't be?

The Murderer swings the tripod back.

HOMELESS MAN
I'm so sorry. I didn't mean too--

Whack.

INT. THE SHEA HOUSE - MORNING

KITCHEN

Robert and Justin eat the same cereal at the table. Dorothy preps the boy's lunches. Sandwiches, fruit, brown bag.

SHEA
Too many marshmallows.

Justin laughs.

JUSTIN
That's what makes it so good!

SHEA

Your mother actually buys this for you?

DOROTHY

Hey! No criticizing the woman who does all your shopping, cooking, cleaning, errands and laundry.

She wipes her brow.

DOROTHY

I need a vacation.

JUSTIN

I have it planned out.

Justin picks his back pack off the floor and pulls a paper out of it.

JUSTIN

Summer break is almost here. It's a road trip, camping. You'll like it, mom.

SHEA

Hmmm. I suspect an ulterior motive.

Justin unfolds a paper.

JUSTIN

A lot of historical places. Seven different States.

Justin places the paper in front of Robert. His beeper goes off.

DOROTHY

We should do something this year.

Robert laughs, fumbles for his beeper.

SHEA

Wait'll you hear this! Operation Alligator tour.

DOROTHY

Alligators?

JUSTIN

Yeah! It's so cool! We visit all the states that have alligators.

We go from Texas to the Carolinas
and then down to Florida-
crocodiles and alligators. The
coolest part is we end up here.

He points to his map.

SHEA

Of course. Universal Studios.

Still laughing, he finally finds his beeper.

DOROTHY

Is anyone else worried about the
words camping and alligators being
used together?

JUSTIN

Who uses a beeper anymore? Get with
the times, dad.

DOROTHY

I could handle Universal Studios
though.

SHEA

This works fine.

Reads the beeper.

SHEA

Tells me what I need to know.

Holds the beeper in front of Justin while trying to put on
his coat.

SHEA

Homicide. And--

Finishes. Pockets the beeper. Kisses Justin and Dorothy.

SHEA

I don't have to talk to anybody.

As he leaves--

JUSTIN

Operation Alligator tour, dad!

DOROTHY

Robert, your lunch!

He's gone. She sighs. Justin gets his jacket on and puts his
lunch in the pack. Folds the paper again.

DOROTHY
Do you want two lunches?

Without hesitating he grabs it.

JUSTIN
Cool. I can sell it for five bucks
at school.

He bolts for the door. School bus is waiting.

DOROTHY
Hey! Profiteering off your mother's
hard labors is illegal.

JUSTIN
For the cause, mom, for the cause.

INT. HATHAWAY TECH - MORNING

CASTLE'S OFFICE

Mark nervously taps his pen while talking on the phone.

MARK
What do you mean all I can get 2.5?
It's a classic Ferrari, it's worth
at least 5.

He gets up and paces.

MARK
Okay. Okay. And the condo on the
golf course sold? Good. Two-mil?

MARK
It's worth three. Fuck it. Put my
penthouse on the market today, it's
worth ten. I want ten, Rick. Ten!
None of your fucking business! I'll
sleep in my office if I have to!

He closes his cell. Gabby knocks and enters the office. Dave
is right behind her.

GABBY
What are you proposing?

MARK
Does this mean you're with me?

DAVE
The board is losing it's voting
power fast.

Mark holds his finger up to his mouth.

MARK

I have to meet my real estate agent. Walk me out.

He grabs his long coat, pristine Hugo Boss, off the tree beside the door.

HALLWAY

Mark leads them to the express elevator. They pass Ice's office, she's working at her desk. She looks up as they pass. Suspicious.

INT. HATHAWAY TECH - CONTINUOUS

ELEVATOR

Glass, a view of the city. Mark closes the doors and presses the button. They descend.

MARK

Ice is up to something! I don't trust her.

GABBY

I'm all for getting rid of the skinny bitch, but if we're going to leverage Jay we'll need her stock. Why are you selling everything?

MARK

I only have half the money I need.

DAVE

Jayson won't go easily, this is his baby.

MARK

That's why I need your help. The three of us will own this company. I might be able to do this without Ice. But as crazy as this gets I have to know you're with me?

He holds out his hand, Dave and Gabby stare at it. Dave slides his glasses back up his sweaty nose.

DAVE

Survival of the fittest. Right?

He shakes Mark's hand. Gabby too. Mark laughs with relief. Gabby takes a deep breath.

GABBY

I'm with you, but can't we just
blackmail him? Catch him having an
affair?

MARK

You're going to love my plan.

Mark's smile breaks into a laugh. Gabby and Dave start
laughing like billionaires too. The elevator speeds down.

EXT. GRUNGY ALLEYWAY - MORNING

Shea arrives on the scene, emergency vehicles with lights
flashing everywhere. Santana runs to meet Shea's car.

SHEA

A homeless guy? Why the turnout?
Homeless guys warrant a junior
detective and a meat wagon at best.

They both walk through the CROWDS towards the scene.

VINNY

This is different. It's passionate
and we get to watch.

Shea stops as he sees the victim laying in a sea of red.
Homeless man is soaked in blood, hair and beard matted in it.
Unrecognizable.

Vinny points to the pavement. A faint arrow pointing to a
brick wall where a dumpster has been moved and a black
tarp/tent is standing.

SHEA

Is that blood?

VINNY

We could barely see it on the red
brick so I had the techies do their
tent/luminol trick.

They move inside the tent. Vinny closes the flap. Dark. On
the wall the luminol makes blood glow under UV light:

A drippingly grotesque number 1 and **www.5wilddie.com**

Vinny pulls out his iPhone. Shea breaks his stare from the
wall.

SHEA

You mean--

Vinny holds up his phone, the video playing:

Violent stabbing, fountains of blood, screaming from the homeless man and the Murderer. Silence. Heavy breathing.

Video(continued): Bald head and bare torso covered in blood, the Murderer stands and raises his hands to the sky. He screams:

MURDERER

One!

The video ends.

Shea and Vinny both look at the wall: **www.5willdie.com**

EXT. SUBURBAN NEIGHBORHOOD STREET - DAY

Finn, sitting in his car, watches a house. The Patient is on his laptop.

FINN

You received the address I sent you?

Patient nods.

FINN

I have the money you wired and thanks for the advance you gave me. I'm working on the final two.

Patient gives another slight nod and the screen goes blank.

Finn shakes his head. The door opens on the house he's watching.

Two little girls rush out to the station wagon in the driveway, EMILY, 5, and MONICA, 6. SARAH MARSHALL walks out, locks the door and joins the girls in the wagon.

Sarah tries to start the old wagon but it won't go. She slams the steering wheel, the girls stop playing to watch their mother.

They all climb out, Sarah crouches to the girls height and talks to them, she searches her purse desperately, starts handing the girls coins.

The girls run down the sidewalk to a bus stop. Sarah follows, still searching her purse.

The bus arrives. She runs to catch up to the girls.

The bus takes them out of Finn's sight. He puts cash in an envelope. He walks to the mail slot on the door of the house and pushes the envelope through it.

INT. CASTLE'S CASTLE - LATE MORNING

Mark is packing personal stuff into a suitcase, not much. The penthouse is rich, modern, and impersonal. Great city views.

RICK stands watching, holding papers.

RICK
Furniture, art, everything-- seven-point-two.

MARK
I wanted ten.

RICK
I had to throw in the dishes and maid service to lock them in at seven-point-two.

Mark scans the room for personal stuff.

RICK
You were lucky it sold this fast. The market--

MARK
This penthouse had a waiting list that I paid an extra five mil' to get to the top of. I'm taking an eight mil' hit, luck has nothing to do with it.

Mark closes the suitcase and takes the papers from Rick, signs them, hands them back. He dials his cell phone.

MARK
You're lucky 7.2 just barely works for me. In a week all of this will be laughable chump change. Hello? Jay? Yeah, we need to meet. It's very important. The marina? Okay.

INT. HATHAWAY TECH - LATE MORNING

LOBBY

Jay stands in front of the Hathaway Tech logo, a glass sculpture lit in blue. All around are angular glass sculptures in tints of blue and green, the color of icebergs. Tropical plants and modern white furniture.

Ice picks up a courier envelope at the front desk. She locks on Jay.

Sly smiles, they dance slowly and silently keeping sculptures and plants between them. Late morning light playing with everything. Flirt, dance, tease.

ICE

Mmmm... so many rumors... and yet... all I can think about is...

Silence. They stare into each others eyes.

ICE

...us.

Jay's smile grows.

JAY

The past.

She shakes her head, ever so slightly.

ICE

But everyone is thinking about the future.

JAY

Us? Future?

Ice hides behind a plant. Breaks eye contact.

ICE

Why don't we have a future, Jay?

He moves to see her eyes.

JAY

We're locked in two separate dimensions, Isis.

Closer. Stopped.

JAY

You were my cocaine, you were my caffeine, you were my fuel. We were the binary of sex and business and we accomplished great things.

Dancing. Moving apart.

ICE

Business and sex. And Simone?

JAY
My ever expanding universe.

Sparkles. Sunlight reflecting. Moving farther apart.

JAY
She is art, music, culture, the
world... and in her eyes, infinite
love. I never thought I'd see
infinite hope... she gave me Dream.

Ice moves into the shadow by the elevators. Whispers--

ICE
What about us?

Her back is turned to Jay. She enters the elevator alone.

INT. ELEVATOR - CONTINUOUS

The city blurs past the glass. Tears roll down Ice's face as she pulls her phone out. A tear falls onto the picture she took of Simone and Mark. She deletes it.

ICE
She's going to hurt you.

INT. MARINA WAREHOUSE - LATER

Jay is walking around a luxury sailboat. WORKERS climb ladders and scaffolding to put finishing touches on the massive craft.

A PAINTER details the ship's name: SIMONE'S DREAM.

Two other sailboats sit in various stages of completion.

Jay touches the hull lovingly. Mark approaches from behind.

JAY
To raise money for college I worked
for a general contractor. Horrible
job but I never forgot the people
we were working for.

Mark listens.

JAY
Jean-Francios had spent five years
sailing his wife and two young
children around the world. Sold
everything he owned to do it.

The way his eyes lit up every time he talked of their adventures.

Mark shuffles uneasily.

MARK

We have to talk.

JAY

We built him a bed and breakfast. He thought it would be more stable for his family. He sold it two years later and bought another sailboat. Even the B&B felt too much like the rat race.

MARK

Are you selling the company?

JAY

Imagine the beauty and cultural diversity his children got to experience first hand? Better than any private school.

MARK

Dave, Gabby, Ice, and I want to put in an offer.

Jay turns to face Mark.

JAY

Do you know what I miss most about the company?

Mark shakes his head. Wary.

JAY

The energy we had when we started. The creativity, the 72 hour problem solving marathons. By god we were going to do anything it took to develop an innovative product and damned if we didn't do it.

MARK

Don't do this, Jay.

JAY

How did we get so complacent?

Mark turns his back, puts his hands on his hips.

JAY

I'm part of the problem too. Time for new dreams. Time to stir up the pot.

MARK

We control the board.

Mark faces him. Jay continues his inspection of the ship.

MARK

Sign the company over to us and you're rich for life, sail around the world and live happily ever after.

Jay shakes his head. Mark follows him around the ship.

JAY

That's your best idea since we formed the company. Without new ideas, your only option is to piece the company out and turn a piranha into a goldfish.

MARK

You're wrong.

JAY

Years worth of board meetings without a single spark of innovation. We aren't hungry and resuscitating a dying platform isn't moving Hathaway Tech forward.

Disgusted, Mark turns to leave through the bright warehouse doorway. Ocean view, dockyard cranes.

MARK

Dave will bring some papers by this afternoon. Sign them. Do this for Simone, do it for Dream, do it for--

Mark takes one last look back. Jay shakes his head.

JAY

You don't have the leverage.

Anger. Hate. Mark leaves.

EXT. STREET CORNER BY THE MARINA - CONTINUOUS

Mark hails a cab.

MARK

You don't get everything, Jay! Why
the fuck do they both love you?

The taxi pulls up.

INT. TAXI - CONTINUOUS

CABBIE hits the unlock just as Mark grabs the door handle. It
cancels the unlock.

EXT. TAXI - CONTINUOUS

MARK

You can't have it all! You can't
have the company, Jay! It's mine!

The door being locked sets Mark off. He kicks the door and
smashes the window.

Cab squeals away.

MARK

Fuck you, Jay! Fuck you!

INT. 5TH PRECINCT - NIGHT

Santana sits at his desk rubbing his eyes. Shea walks towards
him with a bag of takeout.

SHEA

You better not be sleeping.

VINNY

A'right! Luigi's makes the best
meatball sandwich!

Shea shakes his head, tosses Vinny a sandwich.

SHEA

I've bought dinner the last five
times.

VINNY

Can't help it the coin toss hates
you, Shea. Triple 'spresso?

Shea pulls two cups out of the bag. Vinny starts dumping
cream and sugar into his. Wolfing his sandwich.

Shea points at the computer--

SHEA

Anything?

VINNY

This guy is good. No electronic fingerprints.

VINNY

The website is untraceable. I've been staring at it for the last hour and can't pull anything new outta it.

The computer sounds an alert. Shea and Santana drop their sandwiches.

VINNY

Fuck. He just posted a new vid.

Vinny hits play--

NIGHT VISION GREEN VIDEO:

EXT. SIDEWALK NEAR A PARK - NIGHT

A WOMAN with straight black hair and an overcoat walks in heels. She looks like Ice, but with dark hair.

The Murderer is stalking and filming her from behind. She hasn't noticed.

She walks towards the entrance of an apartment building. Her keys jingle. SCUFF of the stalker's shoe makes her walk faster. He matches pace.

Apartment door. Keys. Dead bolt turns--

The Murderer grabs her by the collar. She screams!

The Murderer pulls her into the dark park.

WOMAN

Take my money. Take my money. Take my money.

MURDERER (O.S.)

I don't want money.

INT. 5TH PRECINCT - CONTINUOUS

Shea screams towards the front desk--

SHEA

Have we got any toe tags in the last hour?

HARDY

An Adam unit just responded to a
911 from a jogger at Waverly!

Curdled screams come from the computer. Vinny turns away.

VINNY

Oh, god! Our boy is a knife freak.

SHEA

Let's go.

Vinny throws his sandwich in the garbage and grabs his
leather coat.

INT. THE MAKEOVER HAIRDRESSERS - DAY

Gabby waits in the stylist's chair watching the big windows
and flipping through MakeOver Magazine. She sees Ice on the
sidewalk.

Ice looks up at the sign in front then sees Gabby through the
window. Gives a perfunctory wave. Enters.

ICE

You wanted to talk?

GABBY

Dave and I are now equal partners
in Mark's plan, I want to make sure
all of us are on the same page?

A HAIRDRESSER walks up to Ice and strokes her hair.

HAIRDRESSER

Who does your hair? I love it!

ICE

I do my own. Thanks.

Gabby throws her magazine onto a table.

HAIRDRESSER

Have you decided?

GABBY

Can you give us a minute?

Ice moves close to Gabby as the hairdresser steps to the
back.

ICE

I want Jay back. It has nothing to
do with our plan.

GABBY

Not going to happen. We need him to disappear happily ever after with Simone.

ICE

I can do happily ever after.

GABBY

No you can't. Your happily ever after involves divorce proceedings and asset division.

Gabby grabs her arm.

GABBY

Are you going to be a problem?

Ice pulls back. Claws. Pulls back harder. Free.

ICE

Don't worry. I'll keep my end of the deal.

Turns her back and walks out.

The hairdresser smiles cheerily.

HAIRDRESSER

Have you decided?

Gabby hates Ice through the windows.

GABBY

I'm thinking jet black.

HAIRDRESSER

Ahhhh! And may I suggest some straightening maybe?

Gabby breaks her gaze from outside.

GABBY

You wouldn't happen to know a good plastic surgeon, or personal trainer, or--

HAIRDRESSER

I love the way you're thinking!

Gabby smiles. Looks outside as the 'dresser fusses with her hair.

GABBY
Or how about an assassin?

INT. SPORTS BAR - NIGHT

Finn nurses his scotch. He rubs his finger where the ring once was. Takes another gulp of scotch, orders another one.

Needs more distraction, scans the TVs. Basketball, hockey, football, sports commentators, news--

News: The grungy alley. Shaky cam of the Homeless man's body as the REPORTER tries to get past Vinny.

Finn doesn't notice his scotch arrive. He leaves.

EXT. WAVERLY PARK - NIGHT

Red and blues flashing, news vans, yellow tape protecting a plastic yellow tarp with a body sized lump in the middle.

VINNY
I don't get the connection? One is homeless, two is rich. Clothes, shoes, jewelry, purse- for god's sake she's wearing a year's worth o' my salary.

SHEA
No writing in blood?

VINNY
Just a big 2 on the sidewalk.

SHEA
He knows we're watching.

Shea surveys the site, park is surrounded by apartments.

VINNY
You know what I think?

Shea waves officer MILSTAAD over.

VINNY
He leaves the cash, all \$2159, but takes the credit cards, driver's license, anything we can use to identify her. He knows we can get to him if we know who she is.

SHEA
Get more units here to canvas the apartments.

Anyone who's missing, late, or on vacation. Names on my desk tonight!

MILSTAAD
You mean this morning.

SHEA
Tonight!

VINNY
Shea, buddy, it's already 1:53am.

INT. HATHAWAY TECH - DAY

CASTLE'S OFFICE

Mark leans on the floor to ceiling window. He watches the courtyard below. The PEOPLE, the city.

Ice enters. Watches Mark for a moment.

MARK
The noun definition of mercenary is soldier for hire.

MARK
When it's used as an adjective it's the absence of ethics in the pursuit of financial gain. We're all mercenaries, mercenary is our religion.

ICE
Jay is too smart to let us take the board.

MARK
Every man has his weaknesses.

Mark picks an envelope off his desk and holds it out for Ice.

MARK
Give him this and the company is ours.

Ice holds the envelope like it is death itself.

INT. HATHAWAY TECH - DAY

DAVE MURPHY'S OFFICE

Dave is tense. He picks up his phone, sets it down. Stares at it. Picks it up again. Dials, waits, listens, gets angrier.

DAVE

Damn it, Gabby! Spa day my ass! The money we gave Mark- we can't control the board! I'm going to go talk to Jay. Call me!

EXT. WAVERLY PARK DRIVE - NIGHT

Finn drives his interceptor down the street slow allowing for COPS, MEDIA, and EMTs to cross. Finn's police scanner sounds as rolls down his window to talk to Milstaad.

FINN

Milstaad? What's going on?

MILSTAAD

Well looky who we got here, SWAT boy! You better get away from here before Shea sees you.

Milstaad leans in.

MILSTAAD

You still carryin' a flask?

Finn reaches inside his coat. He's not happy.

Milstaad looks around, takes a greedy swig.

MILSTAAD

Ahhh... that's the stuff! Santana and Shea think they have a serial on their hands.

FINN

What makes it a serial?

MILSTAAD

This lady and the bum in the alley were killed by the same guy.

FINN

Early 40s, long black hair, rich?

MILSTAAD

Yeah, how'd you know? They think he's going to kill five.

FINN

Why do they think five?

Milstaad nods to the flask again. Finn hands it back.

MILSTAAD

Perp wrote it on the wall in blood:
world-whacky-web-dot-five-will-die-
dot-com.

Finn takes off without the flask.

MILSTAAD

Jeez! Still an asshole.

INT. FINN'S INTERCEPTOR - NIGHT

The car is parked. Finn goes through his files. Four.

FINN

Can't be?

He opens the laptop, types the URL.

Screams come from the computer.

FINN

Oh, god! What have I done?

Finn looks to the seat beside him- cash in an envelope.

EXT. ABANDONED HOUSE - EVENING

A CHENEY TELECOM van pulls up in front of the house. Dallas exits.

Dallas walks up to the house, she's taking everything in. The house almost looks suburban normal in the sunset.

Corey comes out of the house and begins unscrewing the plywood on the picture windows.

INT. ABANDONED HOUSE - CONTINUOUS

ENTRY/LIVING ROOM

Dallas surveys the perfection of the three fireball tanks and the timers, she caresses the bombs and the two metal chairs bolted to the floor.

She faces the windows. Outside, Corey lifts the first plywood sheet off the window. The stage, curtains lifting.

She watches McCreary guide Troy in placing VERY OBVIOUS BOOBY TRAP WIRES on the windows of the kitchen.

Almost background noise:

MCCREARY

Good. I want them to see the wires and stay out. Do the bedrooms and basement windows next.

Her hand sensually skims the wall as she heads to the basement stairs.

BASEMENT

Dallas comes down the stairs and mounts the ladder inside the jack-hammered hole in one fluid dance motion slides down.

SEWER TUNNEL

Dallas slinks down the tunnel admiring the linked utility box/bombs. She's silhouetted in Raines' work light. Twilight can be seen in the distance- the mouth of the tunnel.

Raines stands on a ladder. He's stripping wires to link the final three boxes. His muscular body sweats, covered only in a white tank top. Military cargos. Boots. Dallas watches.

She leans against a wall and arches her back with her head against the wall. She unbuttons her camouflage top, slips it off. Identical uniform but she makes it look good.

Raines can't take his eyes off of her.

DALLAS

We are perfect war gods. We have the fortitude to do what the weak can not.

RAINES

And that will make us millions.

He steps off the ladder and instantly presses against her. They kiss passionately. Raines rips her shirt open. She hops into his arms and wraps her legs around him. Breathlessly--

DALLAS

Millions and millions.

RAINES

The American dream.

Stripped wires dangle free.

EXT. ABANDONED HOUSE - CONTINUOUS

McCreary Leans against the white Cheney Telecom van. The perfect suburban house, twilight and street lamps. He lights a cigar.

Corey removes the last sheet of plywood. The bombs can be seen.

MCCREARY

This will be perfect.

INT. THE 5TH PRECINCT - NIGHT

Finn, holding a fat manila envelope, nervously tries to blend in to the busy precinct with EVERYONE doing their jobs. He swallows hard. Pulls a pen out of his jacket.

Writes: DET. SHEA on the envelope. Walks to the front desk.

FINN

Hardy? Make sure Shea gets this.

HARDY

Shea don't like you much, SWAT boy.

Hardy takes the envelope from him. Finn heads for the door.

FINN

It's surveillance and info on his vics. Make sure he gets it.

EXT. THE 5TH PRECINCT - CONTINUOUS

Shea and Vinny arrive just as Finn gets into his car. They watch him leave.

INT. 5TH PRECINCT - CONTINUOUS

They walk by the front desk. Hardy is busy.

SHEA

Never thought I'd see that fucking loser again. Coffee? Check that website again.

VINNY

More coffee. Five sugars, Shea. I gotta get a life, police work is going to be death by coffee.

HARDY

Keep dreamin', Santana. You live for this shit. Hey, SWAT boy left this for Shea.

VINNY

Yeah? Some day, Hardy, some day things will be different. Wife, kids, the whole shebang.

Handing Vinny the envelope, Hardy waves him off.

DETECTIVE DESKS

Santana takes a switchblade to the envelope. Shea grabs a travel mug off his desk and heads to the coffee machine.

Santana dumps thumb drives and photos onto the desk. His face goes white. He shakes as he loads a drive into his computer.

Shea stirs whitener and sugar into his and Vinny's cups.

VINNY

Shea?

SHEA

I'm not here. Coffee then home.

Santana stares at the screen, climbs onto his desk and yells--

VINNY

Hardy! I want an all points on Finn! NOW!

Shea almost runs to the desk. Vinny steps down.

VINNY

He's got surveillance video, photos, names of the vics before they get killed, Shea.

SHEA

Where? Who?

Vinny picks up a few photos.

VINNY

This one works for Hathaway Tech. Pics of the building and the parking tower.

They look at each other. The unsaid "let's go".

They run to--

FRONT DESK

HARDY

Milstaad heard the APB on Finn.
Says Finn was at Waverly while you
guys were there. I.D.'d the vic.

EXT. HATHAWAY TECH - EARLY MORNING

Shea parks the interceptor ghost car in front. They get out
and inspect the quiet building.

VINNY

It's 4 am, Shea. Even murderers
need their shut-eye.

SHEA

We're staying till they open this
place up. We need to talk to the
person in the pics.

Shea nods towards the parking tower entry.

VINNY

Yeah, why not.

They duck under the yellow gate arm.

INT. HATHAWAY TECH - CONTINUOUS

PARKING TOWER

Blood curdling screams.

Shea and Santana pull their weapons and start running up the
tower.

LEVEL FIVE

They hear movement and slow. They carefully sneak around a
wall with a large yellow Level 5 on it. They see--

Murderer, back to them, puts on his coat over his bare torso.
Two shiny BMWs are parked beside each other. One has a body
on it covered in gore. A bloody 3 in the windshield.

The Murderer spins a camera off the tripod--

SHEA

Freeze!

Murderer doesn't turn around. Pockets the camera.

Shea and Vinny slowly begin their approach.

The Murderer dives between the two BMWs. Shea and Vinny run.

The Murderer jumps over the parking tower handrail- out of the building.

Shea runs to the edge. The murderer is hanging on to the handrail one level below them. He heaves himself back into the parking tower before Shea gets a shot off.

SHEA
Down one level!

Just as they begin running down they hear the sound of a car starting behind them.

A black Bentley Continental GT, with blacked out windows, squeals out of its parking spot straight for the two cops.

Shea and Vinny dive out of the way. The car races around the corner. Shea and Vinny run after it.

LEVEL FOUR

Shea and Vinny come around the corner just in time to see the Murderer close the passenger door. They unload their guns but it as no effect on the car. The Bentley speeds off.

Shea drops his arms to his side. He walks back up while Vinny calls it in.

VINNY
All points bulletin on a black late model Bentley. Approach with extreme caution.

LEVEL FIVE

Shea surveys the scene. Black tripod, shiny BMW covered in gore, unrecognizable body.

VINNY
Oh, god! This is either personal or our killer is psychotic.

SHEA
Or both. And he has at least one accomplice.

VINNY
Two in one night.

SHEA
Two to go. We need our connection. This is escalating.

Vinny is taking pictures with his iPhone.

VINNY

Finn, Finn, Finn, who is your new friend? Murderers don't drive Bentleys. Hathaway Tech, why does that ring a bell?

SHEA

Hathaway was a really big mess a few years ago.

VINNY

I'm thinking snuff film cartel? That car looks like organized crime.

SHEA

Why put it on the net for free? We really need to talk to Finn.

Shea walks to the handrail. Dull blue city, sun rising behind rain clouds. A bright yellow school bus passes below him.

EXT. SUBURBAN NEIGHBORHOOD STREET - AFTERNOON

Finn's girls are laughing and playing in the yard. The hood is up on the station wagon. Sarah and her handsome NEIGHBOR are looking at the motor. The neighbor motions - one second.

Finn watches the pantomime from his interceptor.

Sarah smiles as the neighbor runs back to his house. He returns with a battery charger. She's thanking him.

Her smiles are painful to Finn. He wipes his eyes. He reaches into the back seat- he pulls out a worn old flak jacket, SWAT issue, puts it on. Checks the clip in his Glock.

Finn watches his little girls laugh. A bittersweet smile.

The interceptor pulls away slowly. Sarah notices the car.

INT. HATHAWAY TECH - AFTERNOON

JAYSON'S OFFICE

Sunshine. Perfect city views. The perfect modern office.

Jayson is opening drawers on his desk and filing cabinets. He removes personal items and pictures and places them on top of his desk.

A secretary, MADELINE, walks in with a stack of folded legal file boxes.

MADELINE
The boxes you asked for.

JAY
Thanks.

Dave walks to the door knocks. He has papers in his hand.

DAVE
I have to talk to you.

Dave notices the items on the desk.

DAVE
You're leaving?

Jay smiles.

JAY
Need a better view.

DAVE
I'm going to be straight with you.

Dave, troubled, looks out the window, then to the papers.

JAY
You're here to tell me that you,
Mark, Gabby and Isis are going to
takeover the company.

Jay looks at the papers.

DAVE
These are the forms you need to
sign to hand the company over to
us. But--

JAY
But? As an accountant, you've
crunched the numbers and you still
don't have the leverage.

Dave is shocked, he tosses the papers onto the desk.

JAY
I made sure Mark came up short.
Your job is safe. You and Gabby got
played. Mark has been selling all
the stock he has.

Checkmate. Dave leaves the office in an angry daze.

EXT. STONE BRIDGES PSYCHIATRIC HOSPITAL - EVENING

Finn pulls the interceptor into the parking lot. He parks right beside a murdered-out Bentley Continental GT.

The clouds have broken up enough to see the sun setting.

Finn exits the car. He puts his trench coat on over the flak jacket and shoulder holster.

INT. STONE BRIDGES PSYCHIATRIC HOSPITAL - MOMENTS LATER

FOYER, RECEPTIONIST DESK

FINN

I need to see the Patient.

The NURSE/receptionist smiles politely.

NURSE

Mister Marshall, we are so indebted to you. In the five months since you've contacted the Patient, he has been accepting more visitors, eating properly, and exercising. I don't know what you've done but we can't thank you enough.

FINN

I really need to see him.

NURSE

I'm under strict orders by the Patient's attorneys not to allow visitors for the next four days.

FINN

Attorneys?

NURSE

Yes. The legal custodians who checked the Patient into the hospital. I think they are in the process of checking out.

Finn draws his gun. The Nurse gasps, reaches for the phone--

FINN

No security.

Finn backs towards the stairs.

STAIRWAY

Finn rushes up the stair well to the Patient's floor.

HALLWAY

Bare bulbs line the hall, more shadows than light. Finn taps on the door with his gun. Backs up to the opposite wall with his gun aimed face height.

FINN

Come out with your hands up! You've made me an accomplice to three murders. I have to take you in.

The door slowly creaks open. Finn tenses. Ready.

Finn is in shock. His gun slowly lowers.

FINN

No! It can't be!

Finn falls to his knees, he drops his gun and bows his head.

FINN

You should kill me. What I did is unforgiveable.

Slowly, bare bulb creating a halo behind his bald head, the Murderer steps into the hallway. Slacks and a white dress shirt. A cuff-linked arm reaches for the shoulder of Finn.

Finn is sobbing uncontrollably.

EXT. ABANDONED HOUSE - AFTERNOON

All the mercenaries leave the house and load into the Cheney Telecom Van.

INT. CHENEY TELECOM VAN - CONTINUOUS

Raines, Corey, Dallas, Troy and McCreary are assembling their Telecom uniforms and tool kits- including guns and tazers.

You can feel the adrenaline.

The city passes by the windows of their van. Urban industrial to the posh manicure of rich suburbs.

INT. HATHAWAY TECH, JAYSON'S OFFICE - AFTERNOON

Jay stands buy the window taking in the view one last time. Late afternoon sun shining bright. He's on the phone--

INTERCUT WITH SIMONE IN THE KITCHEN OF THEIR HOUSE.

JAY

I have a big surprise.

Simone watches as NANNA, nanny/maid/Simone's mother, teaches Dream to put the top crust on a cherry pie. They're covered in flour, some of it drifting through the shafts of sunlight. They laugh.

SIMONE

I like surprises.

JAY

I booked us a table at that restaurant you love down by the marina.

SIMONE

Mmmm... don't think your going make up for working Saturdays that easily.

Jay laughs.

JAY

This is huge. I can change your mind.

Madeline walks into Jays office.

MADELINE

Mister Hathaway, do you want me to courier these boxes to your house?

Simone overheard the secretary. She does a silent fist pump. Big smile.

JAY

Yes. Please.

SIMONE

Hmmm... maybe I've got a big surprise for you too.

JAY

Wow. The last time you said that--

SIMONE

Ah, ah, ah, no guessing. You have to wait till tonight. Do we get Nanna to baby sit?

JAY

Nah. In fact Nanna should come too.

SIMONE

So you're finally going to take
making me happy seriously?

Jay laughs.

JAY

I always have.

SIMONE

Hurry home, Mr. Hathaway.

JAY

On my way. Love you, Mrs. Hathaway.

END INTERCUT

Jay turns around to see Ice standing in his doorway. He sets the phone on his desk. Ice enters the room, closes the door and locks it.

INT. POSH MANSION - CONTINUOUS

LUXURIOUS KITCHEN

Simone is smiling as she sets the phone down.

DREAM

Nanna! I can do it!

NANNA

Okay, okay!

Nanna puts her hands up. The doorbell rings.

NANNA

I'll get that.

She leaves the room.

Simone gets up and hugs Dream from behind. Dream is concentrating hard on forking the crust edge.

DREAM

Mommy!

SIMONE

Guess what? Your daddy is coming home and he's never going to work again. What do you think about that?

DREAM

Yay! Happy. I'm making a pie for daddy!

SIMONE

Look at you! You're doing that so perfect!

DREAM

I know.

Nanna SCREAMS!

INT. HATHAWAY TECH, JAYSON'S OFFICE - CONTINUOUS

Ice walks to the windows and looks out. The envelope is in her hands.

ICE

How can you leave all this behind?

JAY

Ice, you shouldn't be here.

She throws the envelope on the desk next to Murphy's papers.

ICE

Special delivery from Mark Castle.

Jay looks at the envelope.

ICE

One last chance, Jay. For us.

Ice unbuttons her blouse slowly.

ICE

We could be so happy together. I've been buying as much of the stock Mark was selling as I could. We can take the power away from the board together.

Jay walks up to her. She melts into his arms. He kisses her forehead.

JAY

I never regretted us. We were perfect.

He's buttoning her blouse.

JAY

The company is yours to run. I trust you.

Ice is crying.

ICE

I don't care about the company, you are the company.

JAY

It's time for both of us to move on.

Ice is staring at the envelope on the desk. She pushes away from Jay- still focused on the envelope.

ICE

I'm so sorry, Jay. He sold Dave and Gabby's stock options. I fear he's done something awful with the money. Mark is unhinged--

She runs out of the office. Jay approaches the desk cautiously. He slowly opens the envelope. Reads it.

Shock. Weak.

JAY

No.

EXT. POSH MANSION - LATE AFTERNOON

The Cheney Telecom van pulls into the driveway of a beautiful mansion.

INT. CHENEY TELECOM VAN - CONTINUOUS

MCCREARY

Dallas, start jamming all cellular activity in the vicinity.

Dallas is adjusting knobs and dials on a piece of equipment.

The van stops. They all move fast.

EXT. POSH MANSION - CONTINUOUS

Corey and Troy head straight to the exterior utility boxes and cut power, phone and cable.

McCreary and Raines head to the front door. Dallas joins them, pulling out her tazer. Raines rings the doorbell.

Nanna opens the door.

MCCREARY

Hi. We're here to check your phone lines.

Dallas lifts her tazer. Nanna SCREAMS!

INT. POSH MANSION - CONTINUOUS

LUXURIOUS KITCHEN

Simone holds Dream more tight.

DREAM

Nanna!

Quick footsteps approaching the kitchen.

Mcreary, Raines and Dallas enter first followed by Corey and Troy.

MCCREARY

Mrs. Hathaway, Mark Castle sent us. He said you would play along with our plan.

Scared.

SIMONE

No! No, he doesn't have to do this. I have what I want. He doesn't have to do anything. Jay is quitting.

Dream is crying.

DREAM

Mommy!

McCreary nods to Dallas. She approaches Simone and Dream and zip ties them both. Raines puts black hoods over them.

SIMONE

No!

MCCREARY

This will all be over soon. Just play along for a little while.

Troy and Corey direct them out of the house.

ENTRY

Nanna lies on the floor. She moans. Troy kicks her as he passes.

EXT. POSH MANSION - CONTINUOUS

The Cheney Telecom van drives away.

Groggy, staggering and bleeding, Nanna comes out of the door with her cell in hand. It won't work. She runs to the Land Rover parked in the driveway. Nanna is tough. She races after the van.

INT. CHENEY TELECOM VAN - CONTINUOUS

Dallas turns off the jammer. Everyone is pulling off their coverall uniforms revealing mercenary gear.

MCCREARY

Mrs. Hathaway, please don't worry. Our employer does not want to harm you. We need you to get your husband to comply with our employer's wishes.

INT. LAND ROVER - CONTINUOUS

Nanna is racing around rich suburbia.

NANNA

Freeway, they have to be headed to the freeway.

She pulls her cell phone out.

NANNA

Dial 9-1-1. Hello?

911 (O.S.)

911 dispatch. What is the nature of your emergency?

NANNA

Help! My daughter and grand daughter have been kidnapped!

Nanna spots the white van racing onto the freeway on ramp.

911 (O.S.)

Calm down ma'am.

NANNA

I see them! I'm following them!

911 (O.S.)
Ma'am, what is your location?

NANNA
303 freeway.

911 (O.S.)
I'm dispatching police units to
your location. Ma'am, what vehicle
are you driving and whom is it
registered to?

NANNA
They're turning off! I'm in a black
Land Rover registered to Jayson
Hathaway.

911 (O.S.)
Ma'am, that vehicle has a GPS theft
tracking device. I'm going to try
to get it activated so the police
can find you. Stay on the line.

NANNA
Hurry!

INT. HATHAWAY TECH - CONTINUOUS

JAYSON'S OFFICE

Jay tries to phone home. No answer.

He runs to--

CASTLE'S OFFICE

Jay is dialing Mark's number. No one is in the office.

INTERCUT WITH MARK IN THE HATHAWAY TECH COURTYARD

MARK
Jayson, you got my note.

Jay walks to the window.

MARK
That's right, I'm not in the office
right now.

Jay spots Mark below him.

JAY
Don't do this, Mark!

MARK
This is the only way I get the company, Jay. God knows you've got everything else. Ready for your instructions, Jay?

JAY
I'm going to kill you if you hurt them!

MARK
That's not going to happen if you do exactly what I say. I'm going to text you the address where you will get to see them. I want you to bring the papers Dave gave you and call your Euro lawyer to meet us there. No Police. The mercenaries I hired will get ugly if there are police.

Jayson watches as Mark types his text. Jayson waits for his phone to signal. Message received. Jay runs.

END INTERCUT

INT. HATHAWAY TECH PARKING TOWER - MOMENTS LATER

LEVEL FIVE

Jay is behind the wheel of a screaming red Ferrari. He is on his phone. He blasts past two shiny BMWs.

INT. JAY'S FERRARI - CONTINUOUS

JAY
Yuri! He has my wife and daughter. He wants the company. I have to do it. I'm forwarding you a text.

EXT. HATHAWAY TECH - CONTINUOUS

The Ferrari screams out into rush hour traffic.

INT. HATHAWAY TECH - AFTERNOON

LOBBY

Dull grey outside but cracks are appearing in the rain clouds.

Shea and Santana are admiring the glass sculptures and art work.

Madeline exits the elevator. She has a file in her hands.

MADELINE

I'm pretty sure this is the file you're looking for. Mr. Murphy is only a junior accountant working night shift.

Santana looks at the photo in the file.

VINNY

Yep. That's the guy from Finn's file.

SHEA

Do you remember the names of the other two?

Santana wracks his brain.

MADELINE

Other two?

VINNY

Mitchell and Castle.

MADELINE

They no longer work here. Miss Nord fired them when she took over the company.

Shea and Santana look at each other.

SHEA

I thought Jayson Hathaway was CEO?

MADELINE

He no longer works here either. Would you like to speak to Miss Nord?

SHEA

Yes.

They walk to the elevator.

VINNY

Hathaway Tech is the connection?

SHEA

We're about to find out.

Shea's cell phone rings.

INT. LAND ROVER - LATE AFTERNOON

Still on the freeway in rush hour traffic, Nanna is slowed by traffic but she can still see the white van.

911 (O.S.)

Are you still there ma'am?

NANNA

Yes!

911 (O.S.)

I'm going to put Captain Robert Shea on the phone as soon as I can. He's activating your GPS anti-theft device so they can find you.

NANNA

Hurry! I might lose them.

911 (O.S.)

Calm down, ma'am. What is your name?

NANNA

Liz, Liz Jackson. Simone is my daughter. They've taken my babies! Hurry!

She sees the van turn off into an industrial park. She's stuck in traffic.

NANNA

Hurry! They're getting away!

911 (O.S.)

Calm down, Liz. I'm putting captain Shea on the phone.

Nanna turns on to the shoulder and starts scraping her way through the traffic to get to the off ramp.

SHEA (O.S.)

Liz, this is Captain Shea. Is this a kidnapping?

NANNA

That's what I said!

SHEA (O.S.)

Liz, I want you to follow them but don't let them see you.

Cars are honking at Nanna. She accelerates to catch the van.

SHEA (O.S.)

We are mobilizing a negotiator and the SWAT team. We're going to make sure we get your daughter back to you safely.

NANNA

Hurry! I'm losing them!

She makes it to the off ramp. The van disappears behind buildings. The tires are squealing on the Land Rover.

INT. CHENEY TELECOM VAN - CONTINUOUS

Simone and Dream are still wearing black hoods. Dream is crying softly in her mother's arms.

Raines and McCreary are checking mirrors.

RAINES

Confirmed?

MCCREARY

Confirmed. We have a tail. Land Rover from the house. Seems someone didn't knock granny out.

DALLAS

I tazed her at the highest non-lethal setting. Granny is tougher than she looks.

RAINES

Contingency?

MCCREARY

Troy and Corey prepare to neutralize the target.

SIMONE

Please don't hurt her.

McCreary turns to Raines. They are beside an AUTO BODY.

MCCREARY

If she's been talking to police she'll stop half a block behind us. I want you to park over there. Go.

Raines slows just enough to let Troy and Corey slide the door open and jump out. They quickly hide.

SIMONE

She'll lead the police away if you tell her. She'll do that to protect us.

MCCREARY

We've already planned for the police to find us. Our employer needs negotiating time. Can't let the SWAT team spoil that. I assure you, Mrs. Hathaway, we're professionals and no one will get hurt.

Raines pulls over in front of a warehouse. They're watching the mirrors.

RAINES

Bingo.

Land Rover turns the corner fast and immediately slows.

EXT. AUTO BODY LOT - CONTINUOUS

Troy and Corey hide behind a car. They watch the Land Rover slowly pull over. Nanna is talking on the phone oblivious to the mercenaries.

INT. LAND ROVER - CONTINUOUS

NANNA

They've stopped outside a warehouse.

Captain Shea is still on the phone.

SHEA (O.S.)

Is anyone getting out of the Van?

NANNA

No.

SHEA O.S (O.S.)

Drive past. It's a trap, get out of there!

Corey and Troy break the passenger and driver's window with their guns. At gun point--

COREY

Give me your phone. Get out of the car.

She complies. Corey smashes the phone on the pavement.

They march Nanna to the van at gunpoint.

EXT. EURO VERATIS ROOFTOP HELI-PAD - LATE AFTERNOON

An elegant black helicopter is warming it's engines. Yuri walks to the building edge with his cell phone in hand.

YURI

Helicopter is ready to go, Mr. Hathaway.

Yuri watches below as a red Ferrari screeches to a stop on the sidewalk- scattering PEDESTRIANS. Jay runs to the building.

INT. EURO VERATIS HELICOPTER - MOMENTS LATER

Setting sun. Jay puts on a headset as they fly towards the industrial part of the city.

JAY

Thanks, Yuri. Never would have gotten through traffic.

They fly in silence. Yuri is watching his phone's GPS as they fly towards the address Mark gave them.

Jay watches below.

JAY

There they are!

Hundreds of feet below the five mercenaries lead three people from the white van to the lonely abandoned house. An orange Lamborghini pulls to a stop behind the van.

Yuri points the PILOT to an empty lot across from the abandoned house. He nods. In the distance they can see a police helicopter searching over warehouses.

EXT. ABANDONED HOUSE - CONTINUOUS

Mark leans against the Lamborghini watching the helicopter land.

A silver Audi pulls up. Ice gets out.

ICE
Call this off, Mark!

MARK
You're supposed to be on my side.

ICE
When this was a leveraged buyout,
yes. But you started selling stock.

Yuri and Jay are approaching. Dave's BMW pulls up.

MARK
Jay was three steps ahead of a
leveraged buyout and you were
keeping enough stock for yourself
to help him if he needed it.

Gabby and Dave approach. Gabby's new hair style- straight and
black. Gabby pushes Ice away from Mark.

ICE
So you resort to banana republic
tactics? Mercenary kidnapping?

MARK
Oh wake up! The world is becoming a
corporate republic. Countries are
going bankrupt. We can afford to
have our own militaries because the
balance of wealth and power is
shifting to us. If Alexander the
Great was alive today he would be
the CEO multi-national corporation.

INT. ABANDONED HOUSE - CONTINUOUS

Nanna and Simone are zip tied to the metal chairs, Dream is
tied to her mom. The mercenaries are anonymous in their
balaclava/helmet/goggle attire. McCreary pulls off the
hostages hoods.

Simone immediately sees Jay and Mark. She breaks down.

SIMONE
Oh god what have I done?

NANNA
No, baby, no. This isn't your
fault.

SIMONE
It is. I gave Mark the money to do
this. To make Jay quit the company.

McCreary doesn't like this. He calls Mark on his cell.

MCCREARY

Sir? Let's move this along. The police will be here soon.

Through the window he sees Mark look skyward.

EXT. AUTO BODY LOT - CONTINUOUS

Two SWAT vans and four squad cars investigate the Land Rover.

POLICEMEN and SWAT teams search the area carefully. A helicopter flies above them. Shea, in full SWAT uniform, directs them.

Radio chatter--

HELICOPTER PILOT (O.S.)

We've got nothing. A private helicopter landed five blocks south.

SHEA

That's them! Load up, we know where they are!

EXT. ABANDONED HOUSE - CONTINUOUS

Mark, holding his cell, looks up to see the police helicopter fly above. He talks to Yuri and Jay--

MARK

Let's get this going.

GABBY

We should be a part of the negotiation.

DAVE

You're not going to screw us over.

Ice can't stand it, she heads back to her car. She sees the police in the distance and waves to draw their attention.

GABBY

We're in this with you, Mark. All the way.

Mark nods. He turns to Yuri--

MARK

I know you're the one I should be talking to. You have title control of the company.

Yuri only gives him an icy stare.

MARK

Jay, this is how this is going to go down. Someone held your family for ransom, we'll never know who. You're tired of the rat race and want to spend the rest of your life with your family.

JAY

Ergo, I sign the company over to you three. Huge buyout on paper.

YURI

You won't get away with this.

MARK

You see those guys?

Mark points to the house. Yuri looks: Five mercenary statues guard the hostages.

MARK

For the right amount of money they will kill or kidnap anyone. Saint Mary's of the Covenant. Start the paperwork.

Yuri is turning red with anger. He throws his briefcase on the Lamborghini and opens it. He starts in on the papers.

JAY

What?

MARK

The private school his sons attend.

YURI

Only a fool would set this precedent of conduct.

Mark sees the SWAT arrive.

MARK

I'll talk to them. If asked, you're working on a wire transfer and you don't have time to talk.

ICE'S AUDI

Ice is on the phone. The SWAT vans pulls up beside her.

MARK'S LAMBORGHINI

The police are deploying. Shea motions for his men to surround the house. He approaches the Lamborghini. Mark intercepts him.

SHEA

What's the situation?

MARK

Kidnapping for ransom. My partner's wife and child are in the house. Him and his lawyer are trying to get the money transferred. Do you have a negotiator?

Shea motions for two MEN to come over to him.

SHEA

Negotiator is twenty minutes out.

One of the men is Finnegan Marshall. Face is unblemished, he is in full SWAT uniform.

MARK

Okay. I'll keep talking to them until the negotiator arrives.

Shea motions for the men to wait and goes over to Yuri and Jay.

Ice comes up to Mark and starts hitting him.

ICE

This is fake, right? The bombs? The kidnapers?

Finn overhears her.

MARK

Stop.

Mark grabs her arms so she can't move.

ICE

This is about to go public, I called the media.

He shoves her away.

MARK
I'll deal with you later.

Shea is coming back. Ice walks over to Jay and Yuri.

SHEA
They're still working on it. How long have they given us.

MARK
I'll ask.

He calls McCreary.

MARK
How much time do we have?

Everybody looks to the house. Mark hangs up.

MARK
He didn't answer.

INT. ABANDONED HOUSE - CONTINUOUS

MCCREARY
Timers.

Corey sets the timers. The big LEDs count down from forty-five minutes.

EXT. ABANDONED HOUSE - CONTINUOUS

SHEA
There's our answer. Jones and Marshall, I want you two to be my eyes in the back. See if there's more than five of them.

Finn and JONES sneak out of sight.

MARK'S LAMBORGHINI

ICE
I think he's bluffing. It's all fake.

JAY
I can't take that chance.

Dave watches as Yuri signs papers. Greedy whisper--

DAVE
He's done. It's ours.

Yuri signs the last paper. Closes the briefcase.

YURI
(to Ice)
We can't take that risk.

Dave reaches for the briefcase. Yuri pulls it away.

JAY
Not until they walk out of there
safely.

Gabby and Dave vulture Yuri and the case.

SWAT TRUCK

Shea pulls Mark aside.

SHEA
Ask for more time. We need the
negotiator. Once they have their
money they're going to want to get
out of here.

Shea presses his vox button. Looks at the Euro Veritas
helicopter.

SHEA
SWAT to Heli-one. Refuel now, I
expect this to be an air escape.

HELICOPTER PILOT (O.S.)
Heli-one refueling.

Shea switches channels.

SHEA
Where's my negotiator?

DISPATCH (O.S.)
Twenty mintues out. Rush hour
traffic.

MARK'S LAMBORGHINI

MARK
Are we good here?

Yuri stares daggers at him.

DAVE
Papers are all signed.

Mark looks to Gabby.

GABBY

It's done.

To Jay. Jay gives the slightest of nods.

JAY

Let my family go.

Mark speed dials--

INT. ABANDONED HOUSE - CONTINUOUS

McCreary answers the phone.

MARK

We need more time.

McCreary hangs up.

MCCREARY

That was our signal.

RAINES

Sanitizing vehicles.

Raines dials a number on his cell.

EXT. ABANDONED HOUSE - CONTINUOUS

The three white Cheney Demolition and Cheney Telecom vehicles explode in fireballs sending POLICE and SWAT flying, injuring a few.

Ambulance sirens. Media vans and helicopters arrive.

MARKS LAMBORGHINI

ICE

Oh my god!

Gabby and Dave are in shock. Dave mutters under his breath--

DAVE

What have we done?

JAY

Mark! Get my family out of there!

Mark lets a slight smile slip. Turns to Shea--

MARK

That's our answer!

SWAT TRUCK

Shea is watching the windows.

SHEA
Marshall? Eyes? We're getting lots
of movement.

REAR DECK OF ABANDONED HOUSE

Finn and Jones are looking in through the windows.

FINN
Three mercenaries have gone into
the basement. Permission to extract
hostages?

In Finn's view: the obvious trigger wires.

Radio--

SHEA (O.S.)
Negative. Something's happening.

INT. ABANDONED HOUSE - CONTINUOUS

McCreary kneels before the hostages. Raines is resetting the
timers to two minutes.

MCCREARY
You're almost out of here.

Raines moves to the back of Simone.

MCCREARY
We're going to untie you but first
you have to listen. I have very
specific instructions.

McCreary points to a red light by the door.

MCCREARY
When that light turns green you
will have thirty seconds to run
away from the house. The house will
explode. Green. Do you understand?

Simone nods "Yes". Raines and McCreary cut the zip ties.

They both head for the basement.

MCCREARY
Green! Thirty seconds to get away
from the house.

McCreary and Raines leave. Simone, Nanna, and Dream hold each other waiting for the red light to turn green.

The timers read: 01:15.09

EXT. ABANDONED HOUSE - CONTINUOUS

REAR DECK OF ABANDONED HOUSE

FINN

Two more mercenaries have gone to the basement. Permission to extract hostages?

SWAT TRUCK

Shea watches the house. Simone, Nanna and Dream aren't leaving.

SHEA

Negative. Hold. All units move in.

SWAT from all around the house are approaching.

Timers: 01:01.03

MARK'S LAMBORGHINI

Jay slowly starts walking towards the house.

Mark motions for Yuri to give him the brief case.

The SWAT teams are at the house.

Timers: 00:47.58

REAR DECK OF ABANDONED HOUSE

Finn swings his rifle back but is stopped by--

JONES

What are you doing?

FINN

Too obvious. They're fake.

Swings his rifle butt into the window--

MARK'S LAMBORGHINI

Jay steps closer--

Timers: 00:35.03

The house explodes.

THUNDEROUS FIREBALL

Jay is knocked to the ground, pieces of clothing on fire.

Several flaming SWAT bodies in the front.

Mark falls to his knees. Dave and Gabby are in shock. Ice runs to Jay.

Debris raining everywhere.

BEHIND THE CRATER

More BODIES, two SWAT team members pull Jones and Finn out of flaming debris.

News helicopters in the sky filming.

FRONT OF THE CRATER

Shea is directing medics even though he is in shock.

INT. SEWER TUNNEL - CONTINUOUS

McCreary is silhouetted in flame as the last of the fireball dies. His team is running for the exit ahead of him. He's in shock. Raines stops. Yells--

RAINES
Come on, Colonel.

EXT. FRONT OF THE CRATER - CONTINUOUS

Yuri steps past Mark with the briefcase. He screams as he hammer throws the briefcase into the flaming crater. He goes to Jay and Ice.

EXT. UNDER A BRIDGE IN THE CANAL - CONTINUOUS

Corey and Troy pull camouflage off a helicopter. Dallas, pilot's seat, warms the engines. McCreary straps in. The helicopter has a logo that says: NEWS 5.

Raines dials his cell, watches the tunnel. Multiple explosions. The look on his face says something is wrong.

INT. NEWS 5 HELICOPTER - CONTINUOUS

Dallas hovers out from under the bridge. Raines puts on his headset.

RAINES

I screwed up. I forgot to wire the last three.

The helicopter rises to join the rest of the news 'copters. They circle the carnage. McCreary can't look at it.

DALLAS

Beautiful. Best advertising money can't buy.

EXT. FRONT OF THE CRATER - CONTINUOUS

Chaos. Everything is slow motion chaos.

Shea pulls off his helmet and goggles. He rubs his face. A nightmare.

Finn and Jones are being loaded into ambulances.

Yuri, Ice, and PARAMEDICS are trying to get a response from a catatonic Jayson- awake but not there.

Shea puts his helmet back on- back to work.

INT. HATHAWAY TECH ELEVATOR - AFTERNOON

Shea answers his phone. Vinny and Madeline watch.

SHEA

What do you have, Hardy?

INTERCUT WITH HARDY AT THE PRECINCT

HARDY

The other pictures showed a military surplus warehouse.

SHEA

Yeah?

HARDY

I have a unit there now. They haven't ever seen Finn and don't know him. Any questions you want asked?

SHEA

Ask if their personal have any connections to Hathaway Tech, past or present.

HARDY

Got it. I'll get back to you.

END INTERCUT

VINNY
We should be there.

SHEA
Yes. But we can't be everywhere.

INT. HATHAWAY TECH - CONTINUOUS

JAYSON'S/ICE'S OFFICE

They walk into the office with Madeline. Ice is standing behind her desk shuffling papers. Without looking up--

ICE
What can I do for you, detectives?

SHEA
We need info on Gabriella Mitchell and Mark Castle.

ICE
They haven't worked here for five--

She looks up. To the secretary--

ICE
I got this, you can leave now.

Waits.

ICE
I remember you, you worked SWAT five years ago.

Recognition.

SHEA
Promoted. What can you tell me?

ICE
They were fired five years ago.

SHEA
Why?

ICE
They attempted a hostile takeover.

SHEA
Before his wife and child were killed?

ICE

Yes.

SHEA

Was Dave Murphy involved?

ICE

Yes. But he was just Gabby's lap dog. He was demoted to night shift.

SHEA

Where is Jayson Hathaway?

ICE

Wasting away at the Stone Bridges Psychiatric facility. Won't eat, won't talk, personal grooming is nonexistent, and he rarely accepts visitors- even me. He's still as catatonic as the day it happened.

Vinny steps behind the desk. Slightly flirty.

VINNY

Can I show you something?

ICE

I don't know, detective, can you?

Vinny types a URL into her computer's browser.

VINNY

This is the death of Mark Castle.

Murder of the Homeless man plays.

SHEA

Do you recognize the murderer?

Mesmerized, she shakes her head "no".

ICE

I don't even recognize Mark.

SHEA

Do you know a Finnegan Marshall?

Shakes her head "no". The video plays.

MURDERER V.O.

One!

SHEA

Who manages his estate?

ICE
His lawyer, Yuri Kapov.

VINNY
Shea, I think we need to go to
'Bridges.

Shea nods a "yes".

SHEA
One more question, Miss Nord. Kapov
manages everything?

Ice looks up.

ICE
He's like the brother Jay never
had.

SHEA
Thanks.

Shea and Vinny walk out. Ice watches the second video.

VINNY
Bridge's is like two and a half
hours away. You plan on sleepin'
any time soon, boss?

SHEA
No.

MURDERER (O.S.)
Two!

Ice touches her computer screen, a tear escapes her eye.

INT. STONE BRIDGES PSYCHIATRIC HOSPITAL - LATE AFTERNOON
HALL

Patient/Murderer/Jayson lifts the sobbing Finn.

FINN
I didn't know! I didn't know they
were real. I didn't know. It's
unforgiveable.

JAY
Shhhhh. It's okay. It wasn't your
fault.

Finn's sobbing increases. He hugs Jay and breaks down
further.

THE PATIENT'S ROOM

Exercise equipment, vitamins and supplements, and Yuri.

YURI

Mr. Marshall? We need you to do two more things.

Finn composes himself.

FINN

I need to say something first. I gave the police my surveillance videos.

Yuri and Jay look at each other.

JAY

It won't matter.

Yuri pulls out a large duffle bag. He pulls three utility box bombs out of the bag. The one's from the tunnel.

YURI

You will bring this one to the surplus store.

Yuri hands Finn one of the boxes. Jay puts his hand on Finn's shoulder.

FINN

I will do anything you ask.

YURI

They plug in like this, Jay.

Yuri removes a harness. Takes the box back from Finn and connects two boxes via the harness.

YURI

This button activates the timer, mercury switches, and cell connection

Yuri picks up the third box. Turns to Finn.

YURI

You will plant this one in the store's warehouse. Near fuel or other ordinances. It will go off when the harness is triggered so don't stick around.

FINN
How? Security?

JAY
It's our guess that they'll leave.
You'll manage the security system.

YURI
It's time to leave. Mr. Marshall
will drive, the Bentley is no good
to us anymore.

FINN
The website says five?

Jay is solemn--

JAY
The fifth is personal. I won't need
you.

EXT. STONE BRIDGES PSYCHIATRIC HOSPITAL - NIGHT

Shea and Santana pull into the parking lot and immediately
spot the Bentley. Shea parks the interceptor to block it.
Vinny is checking his weapon. Picks up the radio--

VINNY
This is Detective Santana. We need
back-up at Stone Bridges
Psychiatric Hospital. Local
sheriff's assistance please.

INT. STONE BRIDGES PSYCHIATRIC HOSPITAL - CONTINUOUS

FOYER/RECEPTION DESK

Guns drawn they rush in.

SHEA
Which room is Hathaway in?

The Nurse/Receptionist is shocked.

NURSE
505 but--

Shea and Santana rush up the stairs.

HALLWAY

They stand by the same door that Finn knocked on a couple of hours earlier.

Vinny counts down from three with his fingers- two- one- they kick the door in. The room is empty.

They stare. Dejection. Exhaustion.

VINNY
Forensics?

SHEA
Yeah. Tomorrow. We're probably not going to get anything.

VINNY
Impound the Bentley.

The nurse arrives.

NURSE
As I was trying to tell you, they left two hours ago.

SHEA
They?

NURSE
The lawyer, the private investigator and the patient.

SHEA
Did they say where they were going?

Nurse shakes her head "no". Shea is deflated. Rubs his face.

SHEA
What's next? I'm so tired.

VINNY
Send units to Finn's, to the lawyers. What about the surplus store?

SHEA
Tomorrow. I need to sleep. Let's review all the videos too.

EXT. MILITARY SURPLUS STORE - NIGHT

Store is closed but the lights are on. A black Audi pulls up behind Finn's interceptor.

Jay, with a briefcase, gets out of the passenger side of the Audi and hops into Finn's car.

INT. FINN'S INTERCEPTOR - CONTINUOUS

JAY

This is the final payment. It's more than enough to take care of your daughters for the rest of their lives.

Jay pulls a manila envelope out.

JAY

Last video for the police. Give it to them tomorrow morning.

He looks at the surplus store.

JAY

Okay. Let's finish this.

EXT. MILITARY SURPLUS STORE - NIGHT

Finn knocks on the glass door. Troy comes to the door.

TROY

We're closed.

Corey sees who it is and rushes to the door.

INT. MILITARY SURPLUS STORE - CONTINUOUS

Corey and Troy march Finn over to the front counter.

COREY

Is that our money? I gave up on ever seeing you again. We had a visit by the police today asking about you.

FINN

My employer has changed his plans.

Finn slides the bag to Corey.

FINN

I'm just the messenger. He says he's going to come see you about that.

Troy opens the bag. His face goes white.

COREY
I don't like--

Troy taps him. Corey looks at the bag. He quickly pulls a gun on Finn.

COREY
I should kill you right where you stand.

FINN
I've been fired. He doesn't need me anymore. He's coming to deal with you about that thing in person.

Corey moves closer.

COREY
Unless you tell me who he is, he just got you killed.

FINN
I was just doing this to earn money for my family. I don't know what that thing is and I no longer want to be involved.

COREY
Tell me!

Finn is shaking.

FINN
Jayson Hathaway.

More shock. Corey lowers his gun.

COREY
Go tell Raines we've got problems.

Troy runs to the back.

COREY
Leave. If I ever see you again I'll kill you.

EXT. MILITARY SURPLUS STORE - CONTINUOUS

Finn looks back in to see four mercenaries gathered around the bag. Raines, Dallas, Troy and Corey. He runs to his car.

INT. FINN'S INTERCEPTOR - CONTINUOUS

Finn watches the store. All four come out. Raines, with the bag, locks the door. They all climb into a big black SUV.

The SUV passes by Finn. The Audi pulls out and does a u-turn to follow.

EXT. UPPER MIDDLE CLASS SUBURB - LATER

The SUV stops at a beautiful house. The Audi lurks in the background.

The SUV empties. They walk to the front door. Door opens. It's McCreary's house. McCreary, gray hair, moustache- no beard.

INT. MCCREARY'S HOUSE - CONTINUOUS

MCCREARY

I'm working on my vines.

He leads them through the house to an attached greenhouse.

GREENHOUSE

Greenery everywhere. Brightly lit.

MCCREARY

I bought a vineyard in Sonoma and
I'm creating my own hybrid grape.

McCreary collects cuttings from several vines.

MCCREARY

I don't suppose you're here to talk
wines?

Raines steps forward and puts the bag on McCreary's workbench. He opens it. McCreary shakes his head.

MCCREARY

That was five years ago. Who?

RAINES

Hathaway.

MCCREARY

He was put away for psychiatric
problems.

RAINES

He hired a two-bit P.I. to find us.

MCCREARY

I don't want to hear this.

RAINES

We can deal with him.

MCCREARY

Why are you here?

RAINES

Seemed like you ought to know.

McCreary shakes his head.

MCCREARY

I'm out. I have a little happiness
and I want to keep it that way. You
can deal with this.

An alarm goes off on Raines' phone. They are distracted away
from the bomb/bag.

RAINES

Someone broke into the store and
triggered the silent alarm. Sir, we
have to go. Is there anything we
can do for you?

MCCREARY

Just keep all this away from me.

INT. MILITARY SURPLUS STORE - CONTINUOUS

Finn looks at the security cameras tracking him. He shakes
his head.

Finn finds a large crate that says RPG AMMO. He fastens the
utility box bomb to it. He notices all the crates near him
are explosive munitions.

INT. AUDI - CONTINUOUS

Yuri hands Jay a Glock with a silencer and the third bomb.
SUV leaves.

EXT. MCCREARY'S HOUSE - MOMENTS LATER

Jay sneaks up to the door. The mercenaries left it open.

He enters.

INT. MCCREARY'S HOUSE - CONTINUOUS

Jay walks into the--

GREENHOUSE

McCreary has his back to him. Beautiful opera plays.

MCCREARY

What do you want now, Raines? I
told you--

He turns to see Jay pointing the Glock at him. He puts his hands up and eyes possible weapons on his work bench- reflex.

MCCREARY

I knew you were coming. I knew when
you killed the bum who hired me.

Jay opens the bag and throws him the wiring harness.

JAY

Put it on.

McCreary catches it. Closes his eyes and lets out a long sigh.

MCCREARY

It was just about the money,
nothing personal.

JAY

This is personal, it has nothing to
do with money.

McCreary puts the harness/vest on. Jay puts handcuffs on the two bombs. He handcuffs the bombs to each of McCreary's arms.

JAY

You'll notice a little mercury
switch on the vest. You move, it
explodes.

MCCREARY

What if I move and take both of us
out?

JAY

Then you'll be doing me a favour.

McCreary eyes the phone on his work bench. Jay wires both the bombs to the harness/vest.

JAY

It's a fair game. If you can get to your phone without moving the mercury, you might just survive.

Jay sets up a camera and tripod.

JAY

But you should also know that there is a bomb in the surplus store twinned with the one you're wearing.

McCreary is already sweating trying to stay still.

JAY

They will go off at the same time.

MCCREARY

You live by the sword--

Jay turns the camera on. He walks to McCreary and pushes the activation switch on the vest. McCreary is surprised that it wasn't already active.

JAY

You die by the sword.

INT. MILITARY SURPLUS STORE - CONTINUOUS

Gun and flashlight out, Dallas is searching the warehouse.

OFFICE

Raines is reviewing the security tapes:

Finn smashes the front door.

Finn picks the lock on the warehouse door.

Finn looks at the camera.

RAINES

I'm going to kill this guy.

Finn plants the bomb on a crate.

Raines eyes go wide.

INT. GREENHOUSE - CONTINUOUS

McCreary is edging his way to the phone. The timed sprinklers turn on and cause him to lose his balance.

EXT. MCCREARY'S HOUSE - CONTINUOUS

Jay is walking away from the house, the camera is broadcasting McCreary to his phone, he watches as--

A huge explosion rocks the house.

INT. MILITARY SURPLUS STORE - CONTINUOUS

OFFICE

RAINES

Dallas!

WAREHOUSE

Dallas looks up to where Raines screamed--

INT. FINN'S INTERCEPTOR - CONTINUOUS

Finn is watching from his car when--

Several huge explosions rip the store from the face of the earth.

EXT. MCCREARY'S HOUSE - CONTINUOUS

Jay is dialing his cell. Fireball in the background.

JAY

My house. I need you.

INT. POSH MANSION - NIGHT

Ice enters the dormant home. Sheets cover all the furniture. The drapes and curtains have been removed.

In a sing song voice--

ICE

Jayson?

Ice undresses as she makes her way to the master bedroom.

She's nude when she enters.

MASTER BEDROOM

Empty chair and several gas cans.

Jay is on the bed staring at Simone's side of the bed. He rises when he sees Ice. Their passion explodes. Life affirming love.

LATER

Wrapped in Ice's arms, Jay weeps.

JAY

I can't feel anything. Life is so empty. I can't feel--

ICE

Shhhhhh... shhh. We can overcome this. It'll get better. Sleep.

EARLY MORNING

Morning light brightens the windows. Jay breaks from Ice's embrace.

He takes a large Bowie knife off the night stand. He holds it to his belly--

Ice rushes to him--

ICE

No. No. No.

She grabs his hands.

ICE

Should we die together then.

She pulls the blade to her neck. It cuts her skin superficially.

JAY

No.

Jay grabs her. He puts her on a chair and rips sheets to tie her there.

JAY

I can't let you stop me.

He blindfolds her.

Jay sets up a laptop, camera and tripod.

ICE

No, Jay. You don't have to do this!

He dances around the room emptying gas cans- spilling gas everywhere.

The windows are bright with morning sunlight.

ICE

Please? You don't have to do this.

Last can empty. Jay lights the fire. A "5" ignites on the wall. He picks up the knife. He turns to the camera. Jay hits stream.

ICE

No! Please? You don't have to do this! Please?

JAY

Her I will hurt more than anyone else. I did it. I am vengeance. Find me and you find her.

He turns the stream off, walks to Ice.

Jay grabs the knife with both hands. Seppuku.

He barely moves to cut Ice free. She removes the blindfold.

ICE

No! Jay, no!

She falls with him to the floor. Flames everywhere.

INT. 5TH PRECINCT, DETECTIVE DESKS - MORNING

Continuation from page 16. Shea is stunned at the video.

SHEA

My god, he said he'd kill five and now he has.

VINNY

Assuming he's killed her.

They all look at the envelope on the desk. They rush to open the envelope. They put the thumb drive into the computer.

Video:

JAY V.O.

I am Jayson Hathaway. My family was ripped from my life. Revenge is the purest form justice can manifest--

SHEA

Do we have his address?

Shea and Vinny race for the door.

VINNY

Hardy! Ambulance and back-up to
Jayson Hathaway's house! Now!

INT. UNMARKED INTERCEPTOR - LATER

Sirens blazing the car is racing through the streets.

Vinny reads off the inboard computer.

VINNY

Four was Colonel McCreary. Marines,
special forces, private contractor.
He once owned the surplus store
that's now a five alarm with
exploding munitions keeping
firefighters from getting it under
control.

Shea is intense. Vinny looks at him. Sincere--

SHEA

The system let him down, we let him
down. He did what we couldn't.

Shea slams the wheel.

INT. POSH MANSION - CONTINUOUS

Flames everywhere. Ice is dragging Jayson to the door. She is
crying--

ICE

You can't die! I love you! Jayson!

INT. UNMARKED INTERCEPTOR - CONTINUOUS

Shea and Santana can see the smoke as they pull into the
driveway.

They see Ice, still naked, drag Jayson out the front door.

EXT. POSH MANSION - CONTINUOUS

ICE

Somebody help me! He can't die!
Help me!

Vinny races to her side and puts his coat over her.

Sirens. Squad cars, ambulance and fire trucks arrive.

MEDICS work desperately on Jayson. FIREFIGHTERS spray the
house.

Vinny helps Ice into the ambulance that they're loading Jay into.

Shea makes eye contact with a medic, shakes his head. No hope.

VINNY
What now, boss?

Shea watches the ambulance drive away.

SHEA
I'm going home.

INT. THE SHEA HOUSE - NOON

GARAGE

Shea pulls a tent off the shelves. Dust billows.

He finds a camping stove and cooler. Fishing rods. Backpacks. Sleeping bags.

KITCHEN

Dorothy hears noises coming from the garage. She grabs a baseball bat from the umbrella holder and slowly opens the door to the garage--

GARAGE

Shea smiles. Open garage door, open minivan hatch--

SHEA
Good idea, I'll grab the gloves!

DOROTHY
What the hell are you doing home so early?

EXT. SHEA DRIVEWAY - CONTINUOUS

Shea continues loading the camping gear into the family minivan when Justin's school bus arrives. He walks around the minivan baffled by what he sees. Dorothy walks toward them--

JUSTIN
No way!

SHEA
Operation Alligator tour. Reptiles, camping, Hogwarts.

Justin fist pumps, jumps up and down.

JUSTIN

This is going to be so awesome! I gotta pack.

Dorothy walks up to her husband. She hugs him. She kisses him. Softly--

DOROTHY

Aren't you going to miss time at work?

SHEA

Time? Time isn't what we think it is.

She smiles. He finally gets it.

EXT. BEAUTIFUL PARK - AFTERNOON

Finn, briefcase at his feet, Slim Jims the door of the station wagon. He looks around. No one. He sets the briefcase on the back seat.

Locks the door and heads back to his interceptor.

INT. FINN'S INTERCEPTOR - CONTINUOUS

Finn watches as his wife and daughters walk back to the wagon. The girls are running and playing around their mom.

He can't bare it, he breaks down crying.

The girls are bouncing around in the car. Sarah's car won't go. She slams the steering wheel and rests her head against it in exasperation.

The girls have stopped bouncing. They have handfuls of cash. They show their mom. Sarah looks around in shock.

Finn can't stop crying, doesn't see them anymore, he's lost in his grief.

There's a tap-tap-tap at his window. Sarah is standing there.

EXT. BEAUTIFUL PARK - CONTINUOUS

Finn opens the door and falls out of the car onto his knees.

FINN

I killed his whole family. I took everything he had.

Sarah steps closer. The crying Finn hugs her.

FINN
He said it wasn't my fault. He
forgave me.

She hugs him back.

FINN
He forgave me.

FADE OUT.