

Sinew

By

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FADE IN:

INT. CEMETARY - NIGHT

ALISTAIR, a man in his mid forties with a broad physique and with hair thinning atop his head sits on the edge of a tombstone with his back to an open grave while smoking a cigarette. He is dressed in a gray pinstripe suit with his tie loosened; the suit fits him a little tight because of his muscles.

He flicks some ashes behind his back and into the open grave.

ALISTAIR

We have to stop meeting like
this.

WHITNEY, a twenty seven year old average looking black woman with a little extra weight on her thighs and hips walks over to Alistair. She is carrying a medium sized duffle bag.

She smiles at him but he doesn't look up at her.

ALISTAIR

Or maybe we just have to find
another way to meet.

WHITNEY

Isn't that what it means?

Alistair takes a drag of his cigarette, as he pulls in smoke he exhales through his nostrils.

ALISTAIR

I always thought it meant the
person didn't want to see you
ever again.

Whitney shifts her weight from her left to right foot and back again, looking up at the sky.

ALISTAIR

You've gained weight.

WHITNEY

Thanks. What are you working on?

She extends a hand, Alistair stares at it for a moment before taking a final puff of his cigarette and handing it to her.

He watches her takes a long pull before he turns around and looks into the grave behind him.

In the hole is a fat man, he is tied up and his mouth is gagged. He squirms around in the grave and tries to scream through the linen covering his mouth.

Alistair looks back over at Whitney.

ALISTAIR

I don't know; some asshole. He was here when I got here; all I gotta do is pile dirt.

Whitney shakes her head and blows out smoke.

WHITNEY

Do you ever ask any questions?

ALISTAIR

Don't you?

WHITNEY

You do what you do, I do what I do.

He coughs a little, covering his mouth with his fist. After a few moments his coughing becomes more violent and he spits out phlegm.

They both try to see the phlegm on the ground despite the darkness.

ALISTAIR

Is it red?

WHITNEY

Brown.

They look up at each other.

ALISTAIR

That's what I meant. Is it bloody?

WHITNEY

Blood isn't really all that red.

He stares at her.

WHITNEY

It looks a little bloody. Brown.

ALISTAIR

I don't ask any questions. I just bury them. Or burn them... or whatever...

Whitney nods and tosses away her cigarette.

WHITNEY

Don't worry about it; I was just trying to be annoying.

ALISTAIR

You ready?

She unzips her duffle bag and reaches in; finally she pulls out a small hand held camera.

Alistair stands up and walks around to the other side of the tombstone, where a shovel rests in a mound of dirt.

ALISTAIR

Tell you the truth; this one is kind of tame compared to the others.

Whitney readies the camcorder, pressing some buttons and walking around to get a good position.

WHITNEY

Tell that to the fat man.

Alistair shakes his head and picks up the shovel; he gets a scoop of dirt and tosses it down into the grave. The man inside can be heard trying to scream.

Whitney aims the camcorder, catching the man squirming around as the dirt falls down on top of him.

She moves to the left a few feet and zooms in on his face.

Alistair shovels some more dirt into the grave.

Whitney pushes some hair from out of her face and stares at what is going on in front of her through the screen on the camcorder.

WHITNEY (CONT'D)

You can talk you know, audio can be edited out.

Alistair puts the shovel down and pulls off his suit jacket; he hangs it over the tombstone.

ALISTAIR

I know.

He picks up the shovel and scoops up some more dirt, tossing it into the grave.

In the grave, the man is frantic. He throws his body around as the dirt piles on.

Whitney sighs and aims the camcorder.

More dirt falls onto the man's chest, some of it into his face. Tears fill his eyes and he screams.

Alistair shovels some more dirt into the grave.

He swallows hard and wipes some sweat from his forehead with the back of his sleeve.

He shovels more into the grave.

Whitney licks her lips and steps closer to the hole.

He shovels in more dirt.

The man squirms and screams as dirt is dropped down onto his legs.

Another clump of dirt lands on his stomach.

He thrashes around when more dirt lands on his chest.

Whitney closes her eyes. The only things that can be heard are the sounds of the man's muffled screams and dirt being dropped into the grave.

INT. LIVING ROOM - AFTERNOON

Alistair lies asleep on his couch with his arm draped over his face. The sun is shining through his thin curtains.

A cigarette burns in an ashtray on the ground next to the couch.

A bottle of gin is on his stomach; with his other hand he holds it in place.

An envelope slides through the mail slot of his door, it is thick enough to make a sound when it hits the floor.

Alistair sits up and looks around the room.

There is no one around. On the wall is a clock that says 7:54 a.m.

He turns to look at the envelope.

Turning away from the door he slides his legs off the couch and into a sitting position. He licks his dry lips and takes a long drink from his bottle of gin.

His Adam's apple moves up and down as he swallows the liquor.

Alistair lowers the bottle and rubs his face with his hand, squeezing his eyes closed and sighing deeply.

ALISTAIR

Ethan.

He opens his eyes and turns around; behind him is a long hallway that leads to the bedrooms.

ALISTAIR

Ethan?

He stands up and walks over to the door, bending down he picks up the envelope before walking back to the couch and having a seat.

He opens the envelope and pulls out some money; it is a large amount of hundred dollar bills.

He stares at the money for a few seconds before looking up.

ALISTAIR

Ethan!

He looks around the room.

ALISTAIR (CONT'D)

What time is it?

He stands up and checks his pockets, dropping the money down on the ground.

He walks over to a table and pushes some papers around.

He turns and walks back to the couch, digging between the cushions. After some time he pulls out a watch.

The time on the watch reads 12:11 p.m.

Alistair slides the watch on his wrist.

ALISTAIR

Son of a bitch.

He runs down the hallway.

EXT. RECREATIONAL CENTER

A fourteen year old long haired boy stands on the corner of the recreational center with some tougher and older looking kids. They are all sharing a joint and laughing.

ETHAN

That's only because she thinks she's black.

RICKY, a tall lanky kid with punk rock hair and several facial piercing, pulls out a cigarette.

RICKY

Everyone wants to be black all of a sudden, wearing their pants all baggy and shit.

Ethan laughs and nods as he pulls out his own pack.

ETHAN

White kids walking around saying nigga this and nigga that...

RICKY

No, wigger.

Everyone laughs.

DARREN takes a few quick hits from the joint; he is the gruffest looking one with facial hair and a crew cut.

DARREN

Fucking Eminem started all that
shit...

RICKY

So she didn't want to give it
up?

ETHAN

Nope. She wants to date a big
black drug dealer or rapper or
some shit...

DARREN

Whore.

They all take pulls of their cigarettes and stare at a young pretty white girl standing across the street with some of her friends.

A black car turns the corner and comes to a stop.

Alistair exits his car and walks over to his son; his friends have all tossed their cigarettes away and hidden the joint.

ALISTAIR

So what, no note?

ETHAN

Note for what, to go three
blocks down and hang out?

ALISTAIR

Nice to know where my son is
when I wake up.

ETHAN

I figured I'd be back before you
got over your hangover.

One of Ethan's friends laughs a little before locking eyes with Alistair and then his smile disappears.

Alistair turns back to Ethan, who's taking a drag from a cigarette.

ALISTAIR

Well, you were wrong. Put it out.

ETHAN

Why?

ALISTAIR

Because I said so.

ETHAN

Mom knows I smoke.

ALISTAIR

In case you haven't noticed she and I aint the same.

Ethan turns his back on Alistair, puffing his cigarette.

ETHAN

Yeah, I noticed.

Alistair looks down the street and smiles.

He grabs Ethan by his arm and spins him around to face him, and then he grabs the boy by his collars and lifts him up to his height.

ALISTAIR

One time I turned my back on my father and I got the shit beat out of me for five minutes. He said; the day you think you can do this to me is the day I see your back when I'm talking.

He drops his son; who stumbles a little bit before regaining his balance, and then heads over to the car.

ALISTAIR

Get the fuck in the car.

Ethan hesitates for a few seconds before opening the car door, his friends all try to look busy as they mumble to themselves.

INT. CAR

Ethan gets in and slams the door shut, his father stares at him as he puts the car in drive.

ALISTAIR (CONT'D)

Listen Ethan, if you think this isn't easy on you then we're in the same boat.

ETHAN

So now I have to talk to you?

ALISTAIR

Yes. I don't know how your mom told you this story but I'm sure I had horns in it.

They enter traffic.

ALISTAIR

When I met your mom it was a crazy situation... we used to meet up and have sex, it wasn't anything serious.

ETHAN

Jesus Christ.

ALISTAIR

Going from drinking bachelor to father of a young man in the span of six months leaves a bit for want in the father department... I don't know how to talk to kids, never wanted any.

ETHAN

Well that's why they invented condoms.

Alistair smiles and shakes his head. His son stares out the window.

ALISTAIR

But that doesn't mean that I'm not happy you're here now, all I'm saying is... give me a break on the whole parenting thing kid, I don't care if you hang out but...

He looks at his son.

ALISTAIR

... wake me up or something. Talk to me...

Ethan turns around and points at the driver's side window.

ETHAN

Look ou-

By the time Alistair turns to look a large SUV rams his side of the car, sending glass flying into his face.

EXT. CAR

The car that hit them continues to hit the gas and push Alistair's car until it turns over on its side and crashes into front of a deli. People scatter and scream; one person gets crushed from the impact.

After a few seconds the doors of the SUV pop open and two men wearing ski-masks run out as fast as possible, splitting up.

A couple of guys in suits on the street try to stop one of them and manage to get his mask off but he pulls a knife out and stabs one of them. More people scream when they see the knife.

Both men disappear around opposite corners.

People rush over to the cars and try to find a way to help someone. People pull out their cell phones when someone screams for an ambulance.

INT. HOSPITAL ROOM 526 - DUSK

Alistair opens his eyes and coughs.

A MAN IN A HAT and a long trench coat sits in the corner of the room. It is hard to see his thin face.

MAN

You made it, I'm happy. That makes things much more interesting...

Alistair struggles to remain conscious.

ALISTAIR

What the fu...

MAN

... we have your son Alistair. We'll be in contact.

He passes out.

INT. HOSPITAL ROOM 526 - NIGHT

He slowly opens his eyes.

He looks around the hospital room and then attempts to stand, he groans from the pain and sits back.

ALISTAIR

Hello?

He grits his teeth and gets out of bed, gingerly making his way to the door.

The door pops open and a NURSE walks in, she is startled by him and drops what she was carrying - a small cup and a pill bottle.

NURSE

Oh!

She bends over to pick them up.

ALISTAIR

It's fine...

NURSE

What are you doing up?

She stands up again; Alistair holds his ribs and grunts.

ALISTAIR

Where is my son?

NURSE

You were in a bad car accident;
you need to lay down before one
of those fractures turns into a
break.

ALISTAIR

Are those pain killers?

NURSE

Yes, I -

Alistair takes the bottle and pops the pills into the back
of his throat, he swallows and hands her the bottle.

ALISTAIR

I'll be fine. Where's my son, is
he okay?

The nurse stares at him.

NURSE

Sir, you need to rest.

ALISTAIR

What the fuck do you mean I need
to rest? I want to know where my
son is!

NURSE

I'm sure he'll be here sir; I
didn't even know you were
expecting anyone...

Alistair gently moves her out of the way and heads for the
door.

ALISTAIR

No. My son who was in the car
with me, move.

INT. HALLWAY

Alistair exits the room, pulling his hospital gown closed.
All the nurses and people passing stop and stare at him and
the nurse who follows him out.

ALISTAIR (CONT'D)

Listen, I don't know how long
I've been here but she must have
just started her shift. I need
to know how my son is doing.

NURSE

Sir, please...

He looks from person to person.

ALISTAIR

Is anyone going to answer me?

He walks over to a DOCTOR exiting a room and grabs his arm,
the nurse follows him and mouths the words "call security"
to another nurse.

DOCTOR

Excuse me...

ALISTAIR

I want to know how my son is
doing.

DOCTOR

Which room is he in?

ALISTAIR

I don't fucking know. I remember
being awake for the ambulance
ride and so was he, but he was
bleeding...

DOCTOR

Oh, you were the car crash
victim.

Alistair stares at him.

ALISTAIR

Victims. I passed out during the
ride so I don't know where you
guys put him.

They lock eyes.

DOCTOR

Sir, there was no one else on
that ambulance.

Behind Alistair two security guards exit the elevator; he tightens his grip on the doctor's arm.

ALISTAIR

What the fuck are you talking
about?!? My son was right next
to me!

DOCTOR

Sir, you need to calm down!

One of the security guards reach for Alistair's shoulder but Alistair elbows the man in the face.

The second guard steps forward but Alistair punches him across the face, sending him into the nurses' station.

Alistair turns around and grabs the first man by his jaw; he lifts the man up by his face and slams the back of his head into the wall.

Alistair rushes to the elevator.

He changes his mind halfway there and kicks open the stairwell door.

He takes the steps two at a time while holding his ribs.

An ORDERLY walking up the steps on the third floor hesitates when he notices Alistair approaching.

ORDERLY

Hey, I don't think you should -

Alistair bum rushes the man and sends him rolling down the steps.

EXT. HOSPITAL PARKING LOT

A woman makes her way to her car carrying her duffle bag.

Alistair comes around the back of a parked SUV and grabs her from behind, covering her mouth; he is wearing the orderly's uniform and a face mask.

ALISTAIR

Your car keys or your life, 3
seconds...

She reaches into her pocket and pulls out her keys, which she hands to him.

He turns her around and backhands her, knocking her unconscious. It is all captured on a camcorder screen.

INT. ALISTAIR'S HOUSE - NIGHT

Alistair kicks open the door and runs over to the ringing phone; his house is a complete mess - as if it were burglarized.

He picks it up after kicking some things out of the way.

ALISTAIR

Hello! Hello?

A very large man rushes Alistair from behind and tosses him into and almost through the wall.

Alistair stirs. He eventually gets to his knees.

He turns and finds out that the man with the hat from the hospital is standing in his living room; the big man stays very close.

MAN

\$250,000. If you want this to
stop...

He tosses a ziploc bag onto the ground near Alistair's hands.

Alistair stares at it and shakes angrily.

Inside the bag is a slightly bloody thumb.

He turns back to the man.

ALISTAIR

You're fucking dead.

The large man kicks him in the ribs; Alistair grabs his stomach and goes down.

MAN

No, but If you want your son to see manhood... I suggest you take this all very seriously and find that money.

Alistair stares at the floor, his fist balling up.

ALISTAIR

I don't know who you think I am but I don't have that kind of money.

MAN

I know exactly who you are, and I don't care about what you have... I care about what you can get. \$250,000; or I will kill your bastard.

Alistair slams the floor with his fist.

ALISTAIR

How the fuck am I supposed to get -

MAN

I see the envelopes they deliver to you; I know they pay you very well but not as much as they could. You should be angry about that; you should want to take money from them.

ALISTAIR

Money from who!?! I don't even know who they are! They contact me, I do the work - money appears!

The man turns to walk out.

MAN

I won't hesitate to have one of my men tear your son's asshole apart, get me my money. 24 hours. I'll be in contact.

The big man kicks Alistair in the side two more times before following his boss out of the house.

Alistair squeezes his sides and groans in pain.

He looks up at the plastic bag and grabs it.

He lets out a scream and bangs his own forehead against the ground several times.

INT. WHITNEY'S HOME - NIGHT

Whitney sits at the dining room table with her HUSBAND and her two young children. The doorbell rings.

HUSBAND
Jesus... I'll get it.

Whitney wipes her mouth and stands.

WHITNEY
No, I got it. You just got home.

Her husband returns to eating his dinner and goofing around with the kids.

INT. LIVING ROOM

Whitney hurries her pace as the doorbell rings two more times.

She checks the peephole, she doesn't move for a few moments.

She turns away from the door and looks around the room.

When the doorbell rings again she turns around and opens the door, Alistair is standing there but he has changed into a slightly crumpled suit.

WHITNEY
What the hell-

HUSBAND (O.S)
Everything okay honey?

Whitney spins around and faces her husband, who's just entering the room.

WHITNEY

Yes. Everything is fine.

Her husband stares at Alistair.

HUSBAND

Can I help you?

WHITNEY

This is Al.

She walks over to her husband and takes his hand, bringing him over to the front door.

WHITNEY

Al this is my husband Mike.

They shake hands.

ALISTAIR

Nice to meet you.

HUSBAND

Likewise. May I ask why you're diverting all my power to the doorbell?

WHITNEY

Mike, Al works with me down at the center, he teaches some self defense.

Her husband nods.

HUSBAND

You teach the women self defense?

ALISTAIR

Have to keep them safe.

He looks past the husband to Whitney.

ALISTAIR

I really need to talk to you.

Whitney smiles at her husband.

WHITNEY

I'll be in honey, this sounds personal.

With her back to Alistair Whitney taps her ring finger.

Her husband notices the mark left behind by a wedding band on Alistair's ring finger while rolling her eyes.

He nods and smiles as he exits the room.

Whitney turns and pushes Alistair out of the house, closing the door behind her.

EXT. WHITNEY'S HOME

Whitney hits Alistair on his chest.

WHITNEY

What the hell are you doing here! What the fuck are you even doing in my neighborhood you fucking asshole!?! How'd you find me!?!?

ALISTAIR

I looked you up in the book -

She turns away from him and checks the window of her house to make sure no one is looking.

ALISTAIR

Whitney I need -

WHITNEY

Give me a cigarette.

He complies and lights it for her, she puff's quickly every once and awhile checking to make sure no one is around.

WHITNEY

This is why they told us never to speak, never to give our names... shit Alistair...

She points at her house and gets into his face.

WHITNEY

... this is my fucking home!

ALISTAIR
Someone took Ethan.

She puffs her cigarette.

WHITNEY
Who the fuck is Ethan?

ALISTAIR
My son. His mother... left him
with me six months ago.

WHITNEY
She dump him on you?

ALISTAIR
He just showed up on my
doorstep, said his mother told
him where I lived and put him on
a bus. Something about living
her life now...

She checks to make sure some of her cigarette is left and
then takes a final pull before flicking it into the
distance.

WHITNEY
Somebody took him?

ALISTAIR
Yeah, some... people. They want me
to pay them \$250,000.

WHITNEY
Shit Al, did you save up any
money?

ALISTAIR
I have a drinking problem and no
other source of income, I'm just
getting by.

She paces up and down.

WHITNEY
So what the fuck are you doing
here?

ALISTAIR

Do you have any money?

WHITNEY

Why would I have money?

ALISTAIR

The house. This upscale neighborhood..

WHITNEY

Honey, the house... this upscale neighborhood, they mean bills. Not cash. Do you want to know how much Venus and Harvey pay me at the women's center? Do you know how much is in that little envelope that shows up maybe once a month? \$1,500.

Alistair lights up a cigarette and rubs his head.

ALISTAIR

Shit. Shit...

WHITNEY

My bills all together are three thousand a month. I -

ALISTAIR

They want me to get the money from the company.

WHITNEY

The company?

ALISTAIR

The people who drop off the fucking envelopes!

WHITNEY

How are you going to get the money from them? You don't even get to meet anyone.

He locks eyes with her.

ALISTAIR

Who do you talk to? How did you get started? Did they drop off your envelope yet?

She shakes her head and backs up.

WHITNEY

I got approached by someone I never saw again Alistair.

ALISTAIR

Bullshit! You have to know someone, wait for the person who's going to drop off the envelope! They already dropped off mine!

She looks back at her house.

WHITNEY

Alistair... I have a husband, kids... family...

She shakes her head and looks at him.

WHITNEY

... I can't... I understand that your son is in trouble but, I have people to worry about too.

ALISTAIR

You're not going to help me.

WHITNEY

We're friends when we work Alistair... when we work. I don't even really know you.

She starts to move backwards, closer to her house.

WHITNEY

I really am sorry about your son but... this is my real life. I can't lose it for anyone -

Alistair steps forward.

ALISTAIR

My son's thumb is in a Ziploc
bag!

She opens her front door.

He stares at her.

WHITNEY

You can't come around here
anymore, please.

She closes the door and Alistair doesn't move.

He looks down at the ground.

Alistair reaches into his jacket and pulls a gun from his
holster; he makes his way towards the front door.

He stops and stares at it for a long time, breathing heavy.

He holsters his gun and slowly backs away.

EXT. WHITNEY'S HOME - MORNING

Whitney stands in the doorway as her kids rush onto the
school bus; she waves at them and smiles.

The school bus pulls away and she closes the door.

INT. LIVING ROOM - CONTINUOUS

Whitney enters the living room and picks up the phone,
dialing a number and waiting.

She smiles.

WHITNEY

Hey girl, what's going on?

She picks things up off the floor as she makes her way
through the living room and towards the kitchen.

WHITNEY

Don't give me that, I know you
went out with Richard last
night. What happened?

She exits the room.

INT. KITCHEN

Whitney walks into the kitchen with the phone tucked in between her shoulder and ear; she opens her fridge door and rummages around.

WHITNEY (CONT'D)

Because word moves around that
place like roaches in the dark,
now what happened?

She pulls out a microwavable bowl full of leftovers and sticks it in the microwave, inputting the time.

WHITNEY

He is cute... where'd you eat?
Nice, expensive. What?!?

She covers her mouth and smiles.

WHITNEY

How? With your feet?

She notices an envelope slide in through the bottom of her kitchen door, which is also the back door to the house.

WHITNEY

Girl I'm short, I couldn't even
reach my husbands stuff under
the table with my feet. Hold on
a second...

She covers the receiver with her hand and stares at the envelope.

She puts the phone to her ear.

WHITNEY

I'll call you back.

She rushes over to the door.

WHITNEY

Wait!

The door is knocked down when a young MAN dressed like he was working in the garden is thrown into it, he is followed by Alistair.

Whitney screams as the man hits the ground hard and tries to scramble to his feet, he reaches for the drawer next to the sink.

WHITNEY (CONT'D)

Oh my God!

He pulls open the drawer and snatches a large knife.

He tries to grab at Whitney's arm but she struggles to pull away. He finally manages to grab her and get behind her as he puts the knife to her throat.

MAN

Get the fuck away from me!

Alistair punches the man across the face while at the same time snatching Whitney by her robe and yanking her from his grasp.

Whitney hits the ground hard, her robe has become undone and she tries to cover herself up.

Alistair slams the smaller man into the refrigerator hard, causing the man to drop his weapon.

He knees the man in the stomach twice before grabbing him by his throat and shoving him to the floor.

The man attempts to move but freezes when Alistair pulls his gun out and lets it hang by his side.

ALISTAIR

Piss me off any more and I put
four of these into your stomach.

The man raises his hands into the air; Whitney scrambles to her feet and attempts to pick up her telephone.

WHITNEY

Oh my God -

Alistair aims his gun at her.

ALISTAIR

Stop moving.

WHITNEY

What the fuck do you think
you're doing!?!

ALISTAIR

Saving my son!

MAN

You seriously do not want to do
this man. If it's the bitches
money you want then just take
the shit, I don't care.

ALISTAIR

You will.

He walks over to the man and takes aim.

ALISTAIR

Who the fuck do you work for?

MAN

What?

Alistair puts the gun to the man's head, right on his
forehead.

ALISTAIR

Who the fuck do you work for?

MAN

I don't know! I don't know, I
swear to God!

ALISTAIR

Bullshit! Where do you get the
money?

MAN

What? I don't know man, they
just told me to dress up like
the garden guy and deliver the
money.

ALISTAIR

Who the fuck is they?

MAN

I swear to God man, I don't know! Some guy, some guy gives me the money and shit -

Alistair hits the man across the face with the gun. Whitney steps forward.

WHITNEY

He doesn't know!

Alistair turns to her.

ALISTAIR

Really?

He turns back to the bleeding man and hits him across the face with the gun several times, and then resorts to beating him with the butt when the man starts to cover up.

MAN

Help!

ALISTAIR

Then I don't need to keep him alive.

MAN

Please stop!

Alistair grabs the man by his hair and tries to force the gun into his mouth.

ALISTAIR

Right?!?

MAN

Alright, alright! Please... I have a family..

Alistair pushes the gun into the man's cheek.

ALISTAIR

I'm not going to repeat myself.

MAN

He meets me in a bar! The one on Main St!

ALISTAIR

What's his goddamn name?

MAN

I don't know! He has tattoos,
long fucking hair! A scar on his
neck like someone tried to kill
him...

Alistair punches the man in the face, a straight jab that connects hard and causes the back of the man's head to bounce off the kitchen floor. The man is unconscious.

He turns to Whitney, she watches him with teary eyes.

ALISTAIR

... Whitney -

WHITNEY

Leave.

ALISTAIR

I can't...

WHITNEY

What else? My money? Take it...

Alistair stares at his gun.

ALISTAIR

... I'm going to need you to come
with me.

WHITNEY

Do you have any idea what you
just did?

ALISTAIR

I'm trying to save my son.

WHITNEY

So you put me and my family in
danger? You put my children in
danger...

ALISTAIR

You wouldn't do anything to save
your child?

She laughs and shakes her head.

WHITNEY

Your child? The one you just met?!?

ALISTAIR

That doesn't matter -

WHITNEY

It matters to someone who actually pushed out and raised her children!

Her aims his gun at her.

ALISTAIR

I'm sorry.

EXT. HOGAN'S BAR - AFTERNOON

Alistair's car pulls up alongside several choppers.

He gets out of the car and walks around to the passenger side.

Whitney is sitting in the seat with her left hand handcuffed to the door.

ALISTAIR

I'll be right back, you don't know what I'm capable of so please don't do anything stupid.

WHITNEY

I've watched you work.

ALISTAIR

No, no you haven't.

He slaps the side of the car and heads for the bar entrance.

INT. HOGAN'S BAR - CONTINUOUS

Alistair enters the bar and looks around.

There are bikers and their women scattered throughout the bar, some playing pool and some just sitting at the bar.

He walks over to the bar, the BARTENDER approaches as Alistair has a seat by two large men and a large woman.

BARTENDER
Get you what?

ALISTAIR
Got steel reserve?

BARTENDER
Should.

ALISTAIR
Two of those and two shots of
Rumplemintz, one of each is for
you.

The bartender nods and goes to get the drinks. Alistair turns to the closest biker.

ALISTAIR
Where you guys from?

The BIKER turns around.

BIKER
Suck my dick.

He and his friend start to laugh and Alistair smiles when he turns to face the bartender again. The bartender sets down the beers and two shot glasses before he pours the shots.

BARTENDER
Strong drink.

ALISTAIR
No strong drinks, only weak
people.

Alistair picks up his shot glass and the bartender does the same.

ALISTAIR
We'll finish the rest of this
bottle when Osama's in the
electric chair.

He and the bartender throw back the drinks before picking up their beers and downing almost half.

Alistair sets his beer and glass down.

BARTENDER

Looks like rain.

ALISTAIR

Can never have too much water,
listen... I'm looking for someone.

BARTENDER

See what I can do.

ALISTAIR

He's a biker, has tattoos and
lots hair.

He mimics the act of cutting someone's throat as the two big men next to him get quiet and turn to face him.

ALISTAIR

...scar on his neck, like someone
had a reason to cut his throat.

LESTER

Did. Clean from one ear to the
next like a real fucking prick.

Alistair turns around in his seat and locks eyes with LESTER, a lanky but slightly muscular man in his late thirties with tattoos all over his arms, long hair despite a balding middle, and a long scar across his neck.

ALISTAIR

Ok.

LESTER

See...

He takes a step forward and picks up a pool stick from a pool table he passes.

LESTER (CONT'D)

... about fourteen years ago my father beat the shit out of my mother and raped my sister, I killed him and ran away from home. I went to my older friend Polanski's house because along time before that he said he was my brother...

Behind Lester there is an older man with a thick beard sitting by a pool table raises his beer into the air. He is Polanski.

POLANSKI

Ever since that fight, you were like my brother.

LESTER

... I stayed with him and together we rode around on our bikes, picking up scum along the way.

All the bikers in the bar raise their beers and cheer.

Both Alistair and Lester smile.

LESTER

So anyway, nine years ago I was fucking this bitch in the ass while her mother sucked my nuts. Her old man found me at a hotel a week later and got the drop on me...

ALISTAIR

I would have cut your throat.

LESTER

He did. Point is; I still don't get why he did that.

ALISTAIR

Might have had something to do with your dick and where it was.

Lester nods.

LESTER

Oh no, I get that. I just don't get why when I told him who I was, he had the nerve to do that to me. I beat the shit out of small children because their parents cut me off in traffic...

ALISTAIR

I don't follow.

LESTER

Me and my friends here killed everyone in that house very slow. Point... is... who... in their right mind would have the nerve to come looking for me?

Alistair downs the rest of his drink.

ALISTAIR

Everyone I respect calls me Steel, but my name is Alistair.

LESTER

Oh... well then you know who I do dirt for and therefore you know you shouldn't be meeting me.

ALISTAIR

You've heard of me?

LESTER

My boys used to do a lot of the bone snapping before they started looking for freelancers. My friends lost some money on that deal...

Alistair drops his beer and punches the closest biker across the jaw, breaking it.

He pulls out his gun and fires two shots into the head of the next man and then one into each head of two men across the room, behind him the bartender pulls out a shotgun.

The large woman jumps on Alistair's back and tries to choke him out as Lester takes a step back. Other bikers in the bar rush forward.

Alistair flips the large woman over just as the bartender fires a shot, the bullets pepper her back and she lands on her neck.

Alistair grabs the shotgun by its tip and pulls it and the bartender forward, when the man is close enough he shoves the palm of his fist into the man's nose - seemingly smashing his entire nose into his face.

Alistair turns around and aims the shotgun, he fires one shot each into the chest of three men and then drops it when one of them grabs him.

Alistair places his handgun on the man's temple and fires a shot. He fires two shots into the chest of the next closest man and then uses his gun to hit another man in the skull. Leaving ten men left, not including Lester and Polanski.

Man # 10 rushes Alistair and pushes his back into the bar, Man # 9 punches Alistair across the face.

Alistair catches # 9 by the fist when he swings again and snaps his wrist.

He then drives his elbow into # 10's back three times; there is the sound of bone snapping before he goes down.

Alistair shoves # 9 into 8 and 7 and they fall as six and five advance with pool sticks.

Six cracks a pool stick on Alistair's side before Alistair manages to duck a swing to his head by five.

Alistair punches five's pool stick in mid-swing and cracks it in half, he then catches six's pool stick with his other hand and pulls out a hunting knife from his jacket. 7 and 8 are trying to get up.

He stabs six in the chest with the knife and then slices 8 across the neck when he manages to get up and rush him.

Alistair meets five's rush and stabs five in the stomach twice before throwing the knife into 7's face. Nine is up now and the remaining four are snapping their pool sticks in half so as to make them sharp.

Alistair rushes forward and clotheslines nine, flipping the man over onto his neck.

He punches four in the face with a straight jab and snatches the pool stick from his hands as three and two rush forward.

Alistair stabs three in the neck with his sharp pool stick and snatches the pool stick from him, which he uses to stab two in the stomach while snatching the pool stick from him.

He turns and slaps the last man's pool stick away when the man tries to stab him with it. He catches the man by the back of his neck and tosses him face first into the juke box.

When the man bounces off Alistair drives his elbow into the man's lower back, snapping his spine. He pulls a smaller gun from his ankle holster and fires a shot into Polanski's forehead; the man dies without falling from his seat or dropping the beer he's holding in his lap.

He turns and pulls a slightly smaller blade from the other side of his Jacket and walks over to Lester, stopping a few feet away. He is breathing heavy and Lester is staring at him.

ALISTAIR

I swear to God I will make you
scream like a child if you do
not tell me what I want to know.

LESTER

Do you have any idea who you're
fucking with?

ALISTAIR

Ten seconds.

LESTER

I get paid a lot of money by
very secretive people to do a
job. I did it when I could have
kept the money and skipped with
my friends because I know better
than to fuck with them.

ALISTAIR
Don't do this to yourself.

Lester smiles.

LESTER
I suggest you leave.

Alistair rushes forward and hits Lester in the nose with the butt of the knife.

Lester pulls a switch blade out and slices Alistair across the face before trying to slice him across the stomach, Alistair jumps back from the attack.

He rushes forward and catches Lester's wrist while driving his free fist into the man's elbow, snapping his arm.

He picks Lester up and then slams him to the ground, stabbing him in the upper thigh.

He drags the knife downwards until he hits the knee and then he twists. Lester screams.

ALISTAIR
Who pays you!?!

He pulls the knife out and stabs Lester in the forearm, he slices downwards until he hits the wrist and then he begins to saw off Lester's hand. Lester screams and cries.

ALISTAIR
Tell me!

INT. CAR - LATE AFTERNOON

Whitney sits in the car rubbing her handcuffed wrist.

She is startled when Alistair opens the driver's side door and gets in, he has blood all over his face and he is wiping off his bloody hands with someone's t-shirt.

WHITNEY
Oh my God!

ALISTAIR
Thirty fucking minutes!

He bangs the steering wheel with his fist and then reaches for his cigarettes.

ALISTAIR (CONT'D)

Thirty fucking minutes and
they're torturing my son!

WHITNEY

Who?!?

He lights his cigarette and starts the car, they screech off onto the road as rain begins to pour. There are only two other cars on the road.

ALISTAIR

He told me where the money is.
He said no one else was there...

He smokes his slightly bloody cigarette even though his hand is shaking.

ALISTAIR

... maybe he's still alive.

WHITNEY

Alistair, what did you do?

He turns to her and bangs the dashboard.

ALISTAIR

They cut off his fucking thumb!

He turns around and focuses on the road again.

ALISTAIR

Cut off his thumb and I cut out
your fucking spleen you son of a
bitch... done it before...

INT. HOGAN'S BAR

Alistair uses his knife to cut into Lester's stomach and then he shoves his hand into the wound and begins to pull things out.

INT. CAR - LATE AFTERNOON

Whitney stares out of her side window.

WHITNEY

Al... why did you do this to me?

ALISTAIR

I need to find my son Whitney..

WHITNEY

You killed my family.

He turns to her.

ALISTAIR

I hid the body... cleaned! They have no way of knowing he died in your house.

WHITNEY

If someone was watching him?

He turns back to the road.

ALISTAIR

No one was watching him.

WHITNEY

Why did you make me come with you?

ALISTAIR

We're almost there.

WHITNEY

Why?

He continues to watch the road.

WHITNEY

Where are we going?

ALISTAIR

They paid those bikers to keep a stash of cash for them, like a really tough bank. I still have time..

WHITNEY

You're going to rob the company..

ALISTAIR

I have to save my son.

She shakes her head as tears roll down her face.

WHITNEY

I was going to help you.

Alistair tosses his cigarette out of the window and then lights another one.

INT. WAREHOUSE - DUSK

Alistair kicks the door open and enters with two guns out, facing opposite directions.

He looks up and down the large room, it looks mostly empty except for turned over boxes, drug paraphernalia, porno magazines and videos, a large television in one corner, two large cabinets and a large but old safe, which is slightly ajar.

He lowers his guns slightly and steps into the room.

ALISTAIR

Come on. Come the fuck on..

He holsters his guns and races across the room to the safe.

He drops to his knees and opens it, inside are a couple of large manila envelopes that look stuffed and some women's jewelry. There is also a shoebox.

Alistair opens the shoe box and grits his teeth at its contents, lots of pictures taken from afar of some people.

He slams the box on the ground twice before tossing it to the side and reaching into the safe for the envelopes.

He rips one of them open and pulls out a video tape. WHITNEY is written on the tape very sloppily with a red marker.

He stares at it.

He looks across the room at the television, there is a VCR box sitting next to it.

He checks his watch and then punches the safe door.

ALISTAIR

Fuck!

TEEN (O.S)

Whoa, what the fuck happened
here?

Alistair turns around and pulls out his gun, standing in the doorway of the large room is a kid who couldn't be older than seventeen; he's holding a duffle bag.

TEEN

Oh shit!

He turns and runs out of the room.

Alistair gives chase.

EXT. WAREHOUSE - CONTINUOUS

Alistair runs out with his gun drawn in time to see the kid get riddled with bullets by two men on on/off road motorcycles, wearing ski-mask.

One of them turn and shoot at Alistair, he runs as the bullets hit the wall behind him, he fires twice in the shooters general direction.

Alistair takes cover behind a dumpster as the other masked man picks up the duffle bag and jumps back onto his motorcycle. Bullets continue to riddle the other side of the dumpster.

Alistair bangs the back of his head against the dumpster several times.

ALISTAIR

Fuck it... fuck it..

He comes from around the dumpster and fires four shots into the chest of the masked man who picked up the duffle bag while running out of the way of his partner's fire.

He turns and fires another shot at the remaining man but he man speeds off down a slight hill.

Alistair grabs the duffle bag and disappears around the side of the warehouse.

He runs all the way around to the back where his car is parked, Whitney - who is just getting out of the car, somehow escaping her cuffs - freezes when Alistair points his gun at her. He does not stop moving around to his side of the car.

ALISTAIR

Not a good time for this...
seriously.

She puts her hands in the air and climbs back into the car. He does the same and starts the car up.

INT. CAR - CONTINUOUS

Alistair tosses the bag into the back seat and puts the car into drive; he does u-turn and takes off at top speed down a dirt road.

WHITNEY

What the fuck was all that
shooting?!?

ALISTAIR

Where the fuck where you going?

She straps on her seat belt as he speeds down the bumpy road.

WHITNEY

I want to go home!

ALISTAIR

You want to call the police.

WHITNEY

So you're going to kill me?!?

In front of them the motorcycle flies down from the top of the hill and lands on the road in front of them, speeding away. Alistair picks up speed.

ALISTAIR

I'll take you home once I'm
done.

WHITNEY

And you think I won't call the
police then?

The motorcycle turns and goes down another roadless hill in front of them.

ALISTAIR

After my son is safe I don't
give a fuck what you do! Hold
on.

EXT. CAR - CONTINUOUS

Alistair's car follows the motorcycle down the long and bumpy hill, almost turning over on its side a few times while trying to keep up with the more equipped motorcycle.

The man in the motorcycle turns and fires his weapon, hitting around the car and sometimes the vehicle.

They finally get onto safe road and the man steers his motorcycle towards a tougher terrain.

Alistair's car comes to a stop.

INT. CAR - CONTINUOUS

Alistair turns around and backs up at a high speed.

WHITNEY

Who is that?!?

He puts the car in drive and takes a sharp left.

ALISTAIR

Not today motherfucker.

He speeds at top speed along the winding road as Whitney tries to hold on.

WHITNEY

Is he the one with you kid?

ALISTAIR

No, he's the motherfucker who
just tried to rob the same
people I'm robbing. And I want
to know why...

She turns to him.

WHITNEY

How do you expect to -

She throws her hands into the air as she make another sharp turn and end up ramming straight into the man on his bike as he comes off a short bump and lands on the main road.

INT. CAR - CONTINUOUS

Alistair's car comes to a screeching halt and he turns it so that his side is facing the MAN on the bike, who has fallen off and slid a few down the road. He's trying to crawl away despite his two broken legs.

Alistair opens the car door and slams it shut, pulling out his gun and stalks the crawling man.

He steps on the back of the man's neck and holds him steady.

ALISTAIR

Lie and I start to shoot shit,
who the fuck are you?

The man stirs.

Alistair stomps the back of the man's head and the man screams.

Alistair kicks the man in the side and he turns over onto his side, his mouth and nose are bleeding under the mask.

MAN

Get me some help!

ALISTAIR

Who the fuck are you?

MAN

Hector!

ALISTAIR

Who were you trying to rob
Hector?

MAN

I don't know man, some biker
motherfuckers!

ALISTAIR

And how'd you know where to find
the money?

The man shakes his head and cries.

MAN

I don't know man, some guy told
me to do a job for him and he
told me that if I wanted to get
paid I should follow you.

Alistair stares at him.

ALISTAIR

Follow me... who told you that?

MAN

I don't know! Please, I'm dying!

He shoots the man in his arm and the man screams.

ALISTAIR

No, but now you are. Who told
you to do it?

MAN

Oh my God... please don't let me
die like this.

Alistair shoots the man in his other shoulder.

ALISTAIR

Who!?!

The man opens his bloody mouth and lets out a soundless
scream of pain before allowing his pain to be heard in a
series of whimpers. Alistair takes aim at the man's face.

ALISTAIR

Last chance...

MAN

Some guy in a fucking hat! Some
guy in a fucking hat that's all
I know!

ALISTAIR

What was he paying you for?

MAN

For hitting this fucking car
man! All I had to do was ram
some assholes fucking car..

Alistair looks back at Whitney, she is still sitting in the
car but she is covering up her ears with her hands and
squeezing her eyes shut.

ALISTAIR

Anything else you think I want
to know?

MAN

No! I swear to -

Alistair fires two shots into the man's chest without
looking at him; he turn holsters his gun and heads over to
the car.

He walks over to Whitney's side and removes her hands from
her ears.

She looks at him and her eyes are wet.

WHITNEY

Alistair... you just kept
shooting... you just kept shooting
him and I...

ALISTAIR

You've watched me do worse, or
at least kill someone. Beat the
shit out of the one guy and
burned him...

WHITNEY

I have a family Alistair; I
wasn't going to call the police
but now what? What if someone's
seen me with you, someone's
going to find his body!

She shakes her head.

WHITNEY (CONT'D)

Alistair if the police come asking about it, and I have to give you up...

He lets her hands go.

ALISTAIR

There's something I have to show you.

INT. WAREHOUSE - NIGHT

Alistair kicks some boxes out of the way and opens the safe; he pulls the manila envelopes out.

He hands one to Whitney and she opens it.

ALISTAIR

I have to hook up the VCR.

He walks away and leaves Whitney to examine the contents, she turns it upside down and the videotape with her name on it slides out. A key to a locker and two photos fall into her hand.

She turns to Alistair, who's hooking up the VCR.

WHITNEY

What's this?

ALISTAIR

I don't know; I found it in the safe that was supposed to have money.

She sets the photos down on a box along with the key; she walks over to Alistair with the videotape.

WHITNEY

What about the duffle bag?

Alistair attaches a final cord and nods towards the duffle bag, which is sitting on the ground.

ALISTAIR

Get it.

She hands him the tape and retrieves the bag, it plays nothing but a black screen with the blinking record at the bottom.

He takes it from her and sets it on the VCR as Whitney steps back and watches the tape.

As he opens it she shakes her head and sighs at the black screen.

ALISTAIR

Weed, some coke...

He pulls out a rusty gun.

ALISTAIR

... a gun no one use unless they hate their trigger finger.

WHITNEY

What the hell is this? A blank tape?

He rummages through the bag and tosses out a box of condoms and then he pulls out a bottle of cheap liquor; he pulls out a stack of money, he flips the bills.

ALISTAIR

Some cash, maybe \$50,000. A beat down, that's what they started me on.

WHITNEY

It's a start... Oh my God!

She covers her mouth and stares at the screen; Alistair leaves the bag on the VCR and joins her.

WHITNEY

Oh my God no...

On the screen is a recording of her husband having sex with a very young woman on the edge of a bed in a cheap motel, she is aggressively riding him.

She backs away and covers her eyes, turning from the screen.

WHITNEY (CONT'D)

Turn it off! Turn it the fuck
off!

Alistair rushes forward and turns off the VCR before turning to Whitney, she's sitting on the ground covering her face and crying.

ALISTAIR

I'm sorry... I didn't know -

WHITNEY

Who the...

She looks up at him.

WHITNEY (CONT'D)

... who the fuck does he think he
is?!? Cheating on me?!?

She slams the ground with the palm of her hand.

WHITNEY

I held this family's head above
water when he was out of work! I
suck his dick when he can't get
it up and I wash...

She rubs her face harshly with the palms of her hands,
wiping away the tears.

WHITNEY

... I wash his fucking clothes... I
clean his house...

She looks up at Alistair again; he is going through the second envelope. There is another tape in it, which he brings over to the VCR.

WHITNEY

... I raised his children...

ALISTAIR

This one has my name on it.

He pops it into the VCR as Whitney manages to get up and walk over to the box where she left the key and the photos.

ALISTAIR (CONT'D)
I'm sorry Whitney; I really
didn't know what was on it.

She lifts up the photos. One of the pictures is off a gym;
the other is off her children.

She covers her mouth, she turns the photo over. It says: Or
I get them.

ALISTAIR (O.S)
Whoever's after me is out to
hurt you too. At least you know
now...

She turns the photo of the gym over, it says: Get him.

She stuffs the photos into the pocket of her gown and picks
up the key, Alistair turns around and looks at her. The
screen he was blocking is black.

ALISTAIR
I guess I just wait. What's
that?

She lifts the key into the air.

WHITNEY
A gym key... I recognize it.

He nods and turns back to the screen, checking his watch.

On the screen appears several men piling out a stretch
hummer and greeting several beautiful Asian women, an older
Asian woman waves her arms back and forth as if the women
were on display. The footage is shaky and the men's faces
can only be seen for brief seconds when they turn slightly
to the camera.

ALISTAIR
I don't get it.

Whitney walks over.

WHITNEY
Thank God it's not something
with your kid on it.

ALISTAIR

Ethan.

WHITNEY

... James and Morris; eight and six.

The tape ends and Whitney walks over to the VCR and presses rewind. She stops in the middle.

ALISTAIR

16. I didn't even know he was alive until six months ago... he just showed up on my doorstep and said his mother decided it was my turn to do some raising.

WHITNEY

That had to ruin your drinking night.

ALISTAIR

I was on my second bottle with Jack and I don't even remember the whole conversation. I woke up with a hangover and a sixteen year old kid sleeping on my sofa. I almost - pause it there!

She looks at the screen and then presses pause. On the screen are the name of the place the men are visiting and a good shot of three of their faces.

WHITNEY

What?

He moves in close to the screen and stares at it for a few moments.

ALISTAIR

I know where that place is, plus I recognize... but I don't know from where...

He moves in a little closer and then he looks across the room, he points at the shoebox and its spilled contents, photos.

ALISTAIR (CONT'D)

Get me that box.

She runs over and picks up the box, bringing it over to him so that he can flip through the pictures.

He pauses on one and taps the screen.

He flips a little bit more and finds another picture.

ALISTAIR

And this one is him..

He flips the pictures over. On the other side of each one in red marker is written: SINEW.

He pockets the pictures and moves towards the exit.

ALISTAIR

Get the pictures, the tapes -
put them in the duffle bag. I'll
be back.

He checks his watch before exiting. Whitney stuffs everything except her photo's and key into the duffle bag.

She starts towards the exit when Alistair reenters carrying a jug of gasoline.

ALISTAIR

Get in the car and wait for me.

She runs out as he pours gasoline all over the floor.

EXT. WAREHOUSE

The car's trunk is open. Whitney runs over to the car and tosses the duffle bag into the back seat; she then slams the trunk closed and climbs into the passenger seat.

The doors to the warehouse open up again and fire can be seen raging inside, Alistair walks over to the car and gets into the drivers seat.

He puts the car in reverse and purposely drives over the remaining dead man in a ski-mask. He then drives away.

INT. CAR

Alistair lights two cigarettes and passes one to Whitney, she takes it and smokes.

ALISTAIR (CONT'D)

I don't have much time and a lot of money to get.

WHITNEY

What did the tape mean?

ALISTAIR

I don't know but I know where to find that place and I'm hoping one of those guys in the picture is there tonight.

He turns to her and exhales smoke through his nostrils.

ALISTAIR

What does Sinew mean to you?

She pauses in mid puff and locks eyes with him.

WHITNEY

It was on the card that I called, someone left it on my door. It had the number that I called to get...

She looks out the window and smokes her cigarette.

WHITNEY

...involved in the tapings.

Alistair stares out the window as they drive down the dark road.

ALISTAIR

When I got out of the army I was pretty into drinking and paying for prostitutes, or women who just wanted you for your money but didn't consider themselves prostitutes. That was eighteen years ago...

He takes a puff of his cigarette and makes a left turn.

ALISTAIR (CONT'D)

...I got really into this one chick and started seeing her and her friend on a regular, over the next few years I got heavy into drugs and started getting strapped for cash.

He turns to Whitney; she is rolling up some marijuana from the duffle bag.

ALISTAIR

I was doing some bodyguard work for part time somebody's, did some bouncer work at strip clubs for a couple of years. One day this other bouncer comes up to me outside and we share a joint.

He focuses on traffic again.

ALISTAIR

Tells me how he gets a lot of side cash by doing some dirty work. Beating guys up really bad type shit for pay...

He turns to her again and she is exhaling weed smoke, she passes the joint to him and he puffs.

ALISTAIR

... some asshole pisses some pussy off or beats him up and they pay bigger guys to pay them back. I did that for a little bit until one day someone gave us a hefty stack for a three man beat down.

Alistair takes another puff and passes the joint back.

ALISTAIR

Me and two guys beat the living shit out of some jerk... and his chick. I did worse stuff for the government so I'm not too sour on it, except there's young lady there... and she's recording the whole thing.

He turns to Whitney who exhaling smoke but she has a tear rolling down her face; she's watching the road through the windshield.

ALISTAIR (CONT'D)

And she passes me a number. Next thing you know I'm getting twenty five hundred maybe twice a month and all I gotta do is, sometimes burn a guy alive and let her record it.

She passes him the joint and slouches in her seat.

WHITNEY

One of those chicks you were really into get pregnant?

He smiles and watches the road as he smokes.

ALISTAIR

Way it happens. We got a way's ahead of us, how you feeling?

WHITNEY

Sleepy.

ALISTAIR

About the thing with the tape?

She closes her eyes and turns away.

WHITNEY

You ever order a really good pie and... I mean, everything is perfect... the cheese, the pepperoni... and then go to bed?

He stares at her.

ALISTAIR

Yeah.

WHITNEY

And then you wake up hungry and you just know there has to a slice left... at least a slice left?

Alistair takes a final pull and passes her the tiny joint, tapping her shoulder. She opens her eyes long enough to locate the joint and take it.

WHITNEY (CONT'D)

And you open that fridge door
and you look and you search and
then there's nothing?

ALISTAIR

I drink, it happens all the
time.

WHITNEY

That's how I feel.

She opens her eyes and stares at Alistair.

WHITNEY

We argued sometimes and once in
a while we went a week without
sex, not really talking to each
other... regular been married for
years with kids' kind of
behavior.

She smiles.

WHITNEY

But we still had something, I
could wake up in the morning and
I knew that... I was partnered for
the rest of my life; to the
person I wanted to be with for
the rest of my life.

She turns away from him and closes her eyes.

WHITNEY

At least I thought there was
still something; I feel like I
really wanted that slice of
pizza, but now that I know it's
not there... I don't really care.
Where are we going?

ALISTAIR

Chinatown.

WHITNEY

That's on the way to the gym, I
need to stop there.

ALISTAIR

The key?

He watches her nod slowly.

He focuses on the light traffic again, passing by a slow
moving car.

WHITNEY

You seem calmer.

ALISTAIR

I can't think about what might
happen later, I have to
concentrate on what I'm doing
now.

He taps the steering wheel with his fingers.

ALISTAIR

What I'm doing now.

Whitney begins to let out a low snore. Alistair turns on
the car radio and turns the volume down as a sad song from
the sixties begins to play.

He stares at the road.

EXT. STREET - NIGHT

The car comes to a slow and Whitney climbs out, she runs
into the gym.

INT. GYM - CONTINUOUS

Whitney runs in and smiles at the lady sitting at the desk
as she passes; Whitney is pulling her bathrobe closed as
she runs. There are only two people in the entire gym still
working out on the treadmills.

WHITNEY

I woke up ten minutes ago and
realized I left my purse in the
locker.

She runs around a corner.

INT. FEMALE LOCKER ROOM

Whitney enters and smiles at an old naked woman getting out of the shower, who is startled for a second by her.

WHITNEY (CONT'D)

Sorry.

She makes her way over to the lockers, checking the numbers as she passes them.

She finds the one she is looking for and pulls out her key.

She opens it and inside there is a book bag.

She looks around to make sure no one else is around.

She picks up the book bag and sits on a bench, opening it and checking its contents.

WHITNEY

What else is there; pictures of
him with a man this time?

She pulls out a tape recorder and a thick envelope; there is also a packet of pills, a handgun, a cell phone and the picture of a large man holding a very pretty woman by a pool- it's the same man who jumped Alistair in his house.

She stares at the tape recorder and presses play.

FEMALE VOICE

Now? Now?!? Okay... okay I'll read
it I just want -

There is the sound of a gunshot and Whitney jumps. The tape plays dead air for a few seconds and then there is whimpering.

FEMALE VOICE (CONT'D)

... please don't... I'll read it.
Hello... Whitney? My name is
Raquel... I'm fucking your
husband. I have sex with him
whenever he has time on the
weekends or after work... please,
pointing the gun at me makes it
hard to read this... I'm scared
enough as it...

There is more whimpering and then the sound of a deep
breath being taken.

FEMALE VOICE

... I... I let him come in my mouth.
I'm a whore and I knew he was
married but, but I didn't care.
I didn't care because he bought
me things and for that I am
sorry. I really am -

There is the sound of another gunshot and something
dropping to the ground, Whitney jumps and covers her mouth
as dead air plays.

MALE VOICE

I'm your friend. I proved that
by giving you proof to use in
court when you leave your
husband, proof that he is a
bastard. I killed the woman he
was fucking behind your back... I
have given you twenty thousand
dollars to afford a descent
lawyer.

Whitney uncovers her mouth and picks up the envelope,
inside is a stack of thousands.

MALE VOICE (CONT'D)

Now I think you owe me something. Erase this message, and keep the recorder... tonight I want to hear what Alistair sounds like when he begs, all you have to do is fix him a stiff drink and then press record.

She stares at the pills.

MALE VOICE

And then you can go home.

The tape plays for a few moment longer, nothing but dead air and then it stops. She stares at the recorder.

She stares at the locker.

INT. CAR - NIGHT

Whitney opens the car door and slides in carrying the book bag; she stares out of the window as Alistair watches her.

ALISTAIR

What happened?

WHITNEY

There was...

She opens the book bag; she pulls out the picture and the cellular phone, handing both to him.

WHITNEY

These... and a gun.

Alistair stares at the picture.

ALISTAIR

This is the guy who attacked me in my house... he's the thug for the guy who has my son!

WHITNEY

Maybe...

She shakes her head and Alistair tosses the picture into the back. He turns on the phone but shakes his head at it.

ALISTAIR
There's no signal.

WHITNEY
... I don't know.

ALISTAIR
Fuck it, I'll figure it out
later. Anything else?

She stares at him and shakes her head no as he glances at his watch.

He puts the car into drive and they pull off.

ALISTAIR
Let's go. Five hours... five
hours.

EXT. ORIENTAL MASSAGE PARLOR - WAITING ROOM

Alistair exits the vehicle and looks up and down the street as he makes his way into the parlor; this is seen from the screen of a small camcorder.

INT. ORIENTAL MASSAGE PARLOR

Alistair walks over to the front desk; there are two older men waiting to be seen and another man talking to a very young Asian girl. At the front desk a pretty round faced Asian WOMAN is just placing the phone on its receiver.

She looks up at him and smiles.

WOMAN
Can I help you?

ALISTAIR
Yeah, I need to relieve a lot of
stress. A lot.

She looks at him and checks her book.

WOMAN
If you can wait a few minutes I
can fit you in for a quick
rubdown.

He leans in close and slides an envelope across the table.

ALISTAIR

No... I need it now. Something special...

She smiles and slides the envelope down into her lap.

WOMAN

Special?

He winks at her.

ALISTAIR

\$10,000 special.

She nods and passes him a key.

WOMAN

She'll be right in.

Alistair takes the key and walks down the hallway, led by a very beautiful Asian woman with hair down to her hips. She stops in front of a plain wall and presses a hidden lever.

The wall slides open and she continues down another long hall until she is in front of his room and smiles at him as he opens the door.

The room is heavily decorated in Asian décor and scented candles. He enters the room and she shuts the door behind him.

INT. ROOM - CONTINUOUS

Alistair looks around the room and waits; he checks his watch and then heads for the door while reaching for his gun.

As he opens the door a GIRL covered in dark veils from head to toe steps in and lightly pushes him back into the room. He hides his gun.

She pushes him until he sits on the bed and then she backs up, slowly removing the veil covering her legs and moving her hips to a song that comes from nowhere.

ALISTAIR

Listen, I -

She covers his lips with one finger and slowly raises her body veil, revealing some of her breast.

Alistair stands up and places a hand on her shoulder while reaching for the gun tucked into the back of his pants again.

ALISTAIR (CONT'D)

I really need to get going..

She removes her veil, revealing that she couldn't be a day over fourteen.

GIRL

Please. If you do not like me than I will find something else, perhaps a boy?

ALISTAIR

No, that's definitely not it. I just didn't come here for this; I came here because I need to find someone.

He pulls his gun out and gently pushes her against the room door, pressing the gun to her neck.

ALISTAIR

Now, please don't scream. I don't want to hurt you but I will.

He pulls one of the pictures from his jacket pocket and shows it to her.

ALISTAIR

This man. I want you to take me to him, or I will murder you. Do you understand?

She nods.

INT. HALLWAY

The door to Alistair's room opens and he follows the young girl out as she makes a left and moves slowly down the hallway.

He keeps his gun tucked into his jacket as he follows her, nodding at the pretty naked women who pass him occasionally and offer seductive smiles.

The young girl stops and points at a room, Alistair looks up and down the corridor to make sure it's empty before he moves in close to her.

ALISTAIR (CONT'D)

Please do not make me hurt you.

She nods and lightly knocks on the door as he steps out of sight.

The door opens and RICH is standing there naked, he is covered in sweat and smiling.

He looks the girl up and down.

RICH

My drinks?

GIRL

No sir... I am... they sent me to pleasure you while you wait for the drinks. They will be a little while longer, I apologize.

He looks her up and down one more time, touching her thigh and then squeezing one of her breast as he checks her out.

He smiles at her and backs up, allowing her to enter the room.

RICH

That'll do.

He turns around and watches her ass move.

RICH

That will do nicely.

Alistair steps out behind him and hits him in back of the head with the butt of his gun, Rich almost goes down but Alistair grabs him and shoves him farther into the room and into a dresser. The two naked women who were lying on the bed cover their mouths but do not make a sound when Alistair points his gun at them.

Alistair points his gun at Rich, who's holding his head and staring up at him.

ALISTAIR

You need to have a little talk with me.

RICH

Do you have any idea who I am? I can have you experience the worst day of your life for the next five years.

ALISTAIR

Sinew.

The man stares at him.

RICH

What?

ALISTAIR

You heard me. Talk.

The man looks around the room and then back at Alistair.

RICH

You don't want to do this.

Alistair steps forward and kicks Rich in the chest.

He steps back and then runs forward and kicks him in the stomach, harder.

Rich curls up into a ball on the ground.

ALISTAIR

Do you want to feel that again?

Rich shakes his head no.

ALISTAIR

Sinew.

Rich looks up at him through tear filled eyes.

RICH

What about them?!?

ALISTAIR

Try and figure out what I want
to know.

RICH

What? The company? We make
films, why?

ALISTAIR

What kind of films?

Rich closes his eyes and shakes his head.

Alistair kicks the man in the mouth, the man covers up but
Alistair continues to kick wherever he can get a good shot
in.

RICH

Snuff films! Snuff!

ALISTAIR

Snuff, keep going!

Alistair backs up while attaching a silencer to his gun; he
then aims his gun at Rich as he writhes on the ground.

RICH

People pay us to hurt someone,
not strangers but people they
hate. They tell us what they
want to see happen to that
person and we get it done, we
tape it for them.

ALISTAIR

And where can I find the money
that these people pay you.

Rich stares up at him.

RICH

You don't -

Alistair fires a silenced shot into the dresser behind
Rich's head; he jumps and puts his hands in the air.

RICH (CONT'D)

I'm trying to save you're life
man! These people are not to be
fucked with - the things we do
to other people's enemies...
imagine our own.

ALISTAIR

I'm scared, but pressed for
time. Get dressed pervert.

Rich stares at him.

INT. WAITING ROOM

Rich enters the waiting room followed by Alistair. The two
waiting men stand up, they are his GUARDS. The room has
several more visitors now.

GUARD

All finished sir?

Rich stares at them, Alistair takes a step forward.

They pull out their guns and Rich runs out of the parlor.

Alistair fires two shots into the speaking guard and then
ducks behind a wall as the other guard pulls out a small
submachine gun.

The guard sprays the entire room without regard for
anyone's life; he kills all the women and any of the other
men who were waiting.

Alistair comes around the wall and fires a shot into the
man's face. He then sprints for the exit.

EXT. ORIENTAL MASSAGE PARLOR.

Alistair pushes the door open and stops, Whitney is
standing outside the car and shaking.

Alistair looks down at her feet, a gun in on the street.

WHITNEY

I tried to help but it didn't
fire.

ALISTAIR
Which way?!?

She points right and Alistair takes off.

WHITNEY
That way, around the corner!

EXT. STREET CORNER

Alistair comes around the corner in time to see Rich far down the street, trying his hardest to run down the sidewalk, he is limping.

Alistair drops to one knee and takes aim.

He fires one shot into the back of Rich's knee, Rich goes down screaming.

Alistair looks up and down the dark empty street before making his way over to Rich. No one is outside and there are only a couple of parked cars.

He stops over the man, who's trying to crawl away.

ALISTAIR
Wait here.

Alistair turns and walks over to a parked car and punches the window in, he opens the back door while pulling out a pair of handcuffs from his jacket pocket.

He turns to Rich.

ALISTAIR
Get in.

EXT. ORIENTAL MASSAGE PARLOR

Whitney waits on the corner as Alistair pulls up in the new car.

ALISTAIR
Get the bags.

Whitney rushes to get the bags out of the other car and then she runs around to the passenger side of their new vehicle.

After Whitney gets in Alistair pulls off.

INT. CAR

Whitney looks into the backseat, Rich is laying there and he is bleeding from his mouth - one of his eyes is swelling up.

WHITNEY

What's going on now?

ALISTAIR

We're going to find some money.

Rich stares at her with his remaining good eye.

RICH

There's going to be people there! The people we pay and they'll have guns, how the fuck do you think you'll get away with this?!?

Alistair steps on the gas.

ALISTAIR

Hit him.

Whitney turns to Alistair.

WHITNEY

What?

Alistair steps on the brakes and they come to a screeching halt.

He turns around in his seat and reaches forward; he punches Rich in the face two times before turning back to Whitney.

ALISTAIR

Hit him! Hit him like this! I don't have time to be fucking around with his bullshit!

WHITNEY

I don't do this everyday! I don't go around beating the shit out of people without knowing why!

Alistair stares at her for a few moments before turning back into his seat and placing the car into drive again, they take off as Rich moans in the back seat.

They continue down the road in silence for a few minutes.

She turns to Alistair.

WHITNEY (CONT'D)

Did he tell you where the money is?

ALISTAIR

Yeah.

WHITNEY

So why do we still have him?

Alistair checks his watch.

ALISTAIR

Because people lie. If it's not where he says it is then I tear off his balls.

Rich lets out a cry of pain in the backseat that startles Whitney; she turns around to look at him.

WHITNEY

Are you sure he's going to make it?

ALISTAIR

He better...

He tosses a wallet into her lap.

ALISTAIR (CONT'D)

... because I have his address and I know he has a family.

He looks up into the rearview at Rich, adjusting it so that Rich can see his eyes.

ALISTAIR

Imagine what you guys do to your enemies? I'm one of the guys you pay to do those things, just in case you think I'm bluffing.

Alistair turns back to the road.

WHITNEY
How far away is it?

ALISTAIR
Not to much longer, \$150,000
should be there right?

Whitney turns back to look at Rich, he nods but his eyes are closed.

WHITNEY
He's saying yes.

Alistair nods and checks his watch again.

EXT. ALL NIGHT CONVENIENCE STORE

Whitney and Alistair stand outside the car; they are parked across the street from the store.

WHITNEY
I don't think I can do it...

Alistair hands her his gun and when she tries to hand it back he pushes it into her chest, forcing her to keep it.

ALISTAIR
I don't have any more weapons,
if shit goes sour in here and
they come out to get you your
going to have to defend
yourself.

WHITNEY
I've never shot anyone -

ALISTAIR
Fight or flight Whitney. Wait in
the car with the engine running,
if someone comes out and shoots
your tires...

She stares into the back seat, Rich is stirring but his eyes are closed.

WHITNEY
What if he tries to hurt me?

Alistair checks his watch and then looks at Whitney; he grabs her by her shoulders and pulls her close.

ALISTAIR

I don't have time to give you
pep talks on how to stay alive!
Live or die, shoot or run... just...

She begins to cry.

ALISTAIR

... think about your kids. If you
want to see them again, and it
comes down to him or you then
what?

She closes her eyes and nods.

Alistair turns around and moves with a purpose towards the store as Whitney gingerly climbs back into the car, the driver's seat this time.

INT. CAR - CONTINUOUS

Whitney watches him disappear into the store and then she stares down at her gun.

She looks into the back seat, Rich is stirring.

WHITNEY

I can run...

She turns around and stares at the store front, laying her gun on her lap and placing both hands on the steering wheel.

WHITNEY

...run... just, drive away. Go home
to your family.

She looks into the back seat; Rich lets out a groan of pain.

WHITNEY

Just... go.

She almost jumps from her seat when a shotgun blast is heard and then a man flies headfirst through the store front window.

She scrambles for her gun.

INT. ALL NIGHT CONVENIENCE STORE

Two Hispanic MEN armed with handguns fire shots across the room. They both speak only Spanish.

MAN # 1

You picked the wrong store this
time motherfucker.

He fires all his shots in the direction of the snack aisle and then reloads while his partner lays down sporadic fire.

MAN # 1

The wrong motherfuckin' store
white boy!

He turns to look behind him, another Hispanic man, a fat man by the name of Jesus stands on the top step of the basement holding a gun. They speak to each other in Spanish.

MAN # 1

Call those motherfuckers and
tell them we got problems.

A bullet that hits the back of his head exits through his eye and the man goes down. Jesus jumps back and the man's friend starts to shoot all around the store.

JESUS

Holy shit!

On the other side of the store, taking cover behind the moved ATM machine is Alistair. He curses and tosses his empty revolver onto the ground.

JESUS

That was my cousin you piece of
shit!

More bullets hit the wall near Alistair as he bangs his head against the back of the ATM.

ALISTAIR

Fuck, fuck, fuck!

He checks his watch.

He closes his eyes and mouths some numbers to himself, he is counting gunshots.

On the other side of the store the second gunman reloads his gun as Jesus descends the steps.

JESUS

Kill that bitch! I'm going to
get my heavy shit.

When the second man turns around to aim Alistair punches him across the face and then jumps over the counter.

He climbs on top of the man and struggles to turn the gun away from himself.

He turns the gun so that it is pointing at the man and then he squeezes the trigger twice, blood splashes his face.

He tucks the gun into his waistband and picks up the shotgun that is lying on the ground.

He makes his way halfway down the steps before Jesus steps out holding a large automatic rifle.

Alistair fires a blast into Jesus' chest and the man flies backwards.

He cocks the shotgun and continues down the steps, stepping over the body.

INT. MONEY ROOM/BASEMENT

Inside the room two men pick up guns and head for the doorway, there are three women standing around over a table stacked with recently packed coke.

When the first man opens the door he is thrown backwards by a shotgun blast to his chest.

The second man takes a step back as Alistair rushes into the room and grabs him by his wrist, turning the gun to the ground.

The women scream when Alistair fires the shotgun straight into the man's face.

He drops the man and aims his shotgun at the women.

ALISTAIR

Where's the fucking money?!?

They cower and back up to the wall, one of them stutters something incoherent in Spanish.

He grabs her by her hair and puts the shotgun to her stomach, firing into her.

He points it at the nearest WOMAN, who is screaming something about God is Spanish.

ALISTAIR

Pesos!

She points across the room and Alistair turns just in time for another man to grab him from behind and try to choke him out. He drops his shotgun. The woman he was pointing at runs away but her friend is frozen from fear.

The man forces Alistair forward and slams his head against the wall twice, Alistair's head comes away bleeding.

The man pulls a knife out but Alistair manages to throw a back elbow into the man's nose, blood squirts.

Alistair rushes forward and clotheslines the man, flipping him over onto his face and causing his knife to fly up in the air.

Alistair catches the knife and drives it into the man's back as the remaining woman screams.

He plunges the knife into the screaming man over and over again until the screams stop.

He stands up slowly and stares at the screaming woman.

He turns around and finds that the other one is emptying a safe and stuffing the money into a bag.

He turns back to the screaming woman.

ALISTAIR

Hey!

She covers her mouth.

ALISTAIR (CONT'D)

Shut the fuck up.

He turns around and the other woman brings over the bag of money, which she hands to him and then backs away pleading.

He nods at her, pockets the knife and picks up the shotgun before turning and leaving the room. The women wait until he's gone and then they hold each other and cower on the ground.

EXT. ALL NIGHT CONVENIENCE STORE

When Alistair exits the store a bullet hits the ground near his feet.

He notices that the man he tossed through the window has a trail of blood leading from where he landed to a few feet ahead where he is groaning and crawling forward very slowly.

He looks up and Whitney is standing in front of the car holding her gun and shaking.

He walks over to her and slowly takes the gun from her hands.

ALISTAIR

It's okay.

WHITNEY

He started to come over here, he was trying to get to his feet and..

He grabs her by her arm and leads her to her side of the car, opening the door for her and helping her inside before slamming it shut.

He walks back around to the driver's side and fires two shots into the dying man, ceasing his slow advance.

He tosses the bag of money inside the car and climbs in.

INT. CAR

Whitney is staring at Rich, he isn't moving.

Alistair turns to her and then looks at his watch before pulling off into the night.

WHITNEY

Is he going to live?

ALISTAIR

I don't fucking know.

WHITNEY

Where are we going?

Alistair stares out at the road.

Whitney touches his shoulder and he turns to her quickly.

WHITNEY

Did you get the money -

ALISTAIR

Yeah I got the money but... now I guess I go home and wait -

There is a soft tune playing somewhere and they both look around the car for the source.

WHITNEY

Where is -

Alistair pulls the cell phone that Whitney gave him from his inside pocket; he presses a button and waits as a man on the other end coughs, the phone is on speaker.

ALISTAIR

Hello?

SCRATCHY VOICE

2 hours. Do you have my money yet?

ALISTAIR

Exactly, 2 hours left. I'm 50 g's short but I'll get it -

SCRATCHY VOICE

That's fine Steel, I should get by just fine on what you have now. Take me off speaker.

Alistair does so and places the phone to his ear.

ALISTAIR

Fine.

He slams the phone closed and drops it in his lap, making a very sharp u-turn.

WHITNEY

What's going on?

Alistair lights two cigarettes and passes one to her.

ALISTAIR

I have to meet him at a motel in
60 minutes.

WHITNEY

What about me?

He shakes his head and watches the road while exhaling smoke through his nostrils.

ALISTAIR

He said to bring the pretty
black woman.

He punches the windshield, leaving a crack in it.

ALISTAIR

Shit! They had people watching
me this whole time.

She stares at his hands as his knuckles turn white from griping the steering wheel so hard.

She stares at the bloodstains all over his clothes and face.

She takes a drag of her cigarette and stares out of her own side window.

INT. MOTEL ROOM 4 - DAWN

The motel door opens and Alistair enters the room carrying a duffle bag, Whitney follows soon after and shuts the door.

Alistair tosses the bag on the bed and sits down, staring at his watch.

ALISTAIR

Thirty minutes...

He looks around the room and then hunches over, lighting a cigarette.

WHITNEY

What's the plan?

He stares down at the ground, flicking his ashes anywhere.

ALISTAIR

Plan? I sit here and wait, someone picks up the money and then they tell me where to find my son.

WHITNEY

How do you know he's still...
alive?

He looks up at her.

ALISTAIR

Well that's something I don't get to know Whitney. Maybe he's dead, maybe not! I just have to wait...

She walks past the bed and over to the bathroom.

WHITNEY

I have to go.

Alistair begins to cough; he brings up bloody phlegm and spits it into a piece of tissue before he starts to cough again. Whitney turns around to stare at him.

WHINEY

Are you okay?

He nods and coughs some more.

WHITNEY

Do you... want something to drink?

ALISTAIR

Yeah...

He points behind himself at the duffle bag on the bed, Whitney opens it up.

ALISTAIR

There's a bottle of liquor in the bag.

She pulls the bottle out and opens it; she stops to stare at him.

WHITNEY

I'll see if I can find a cup.

She runs into the bathroom while he checks his watch.

Alistair puts his cigarette out on the floor as Whitney reenters the room, she hands him the bottle and he takes a long swig.

WHITNEY

I couldn't find...

She moves over to the bed and has a seat behind him; Alistair finally takes the bottle from his mouth.

ALISTAIR

Didn't need one.

She watches him take swigs from the bottle and lies back on the bed; she pulls the tape recorder out and slides it under a pillow.

He turns to her and offers her the bottle, she waves it off.

ALISTAIR

So you've never killed anyone?

WHITNEY

No, I watched it enough to get my fill.

He nods and looks away, they are quiet for some time and he checks his watch.

WHITNEY (CONT'D)

I was two years out of college and working at a retail store. I went to school for film editing and directing.

She smiles.

WHITNEY

I honestly thought I was going to be a big Hollywood director. It didn't turn out that way, one day I get a side job at a studio...

She shakes her head and closes her eyes.

WHITNEY

... they were filming porn. Rough porn, the guys shoving his dick down the chicks throat and she's gagging...

She looks at Alistair.

WHITNEY

... but they're all acting, you know?

He nods at her but he seems to be having trouble keeping his eyes open.

WHITNEY

One of the other guys there, he tells me about this gig where I can make easy fast cash. I was tired of bumming money to cover my rent off my mother so I say sure... I get there and they...

A tear rolls down her face.

WHITNEY (CONT'D)

... when I walk in they've already got a girl tied up and they're fucking the shit out of her. I think it's the story line you know? And then, I slowly start to realize it isn't... that it's real.

He hands her a cigarette and she smokes it as he takes a sloppy swig of his liquor.

WHITNEY

There were dangerous looking guys there, I just did my job and got out. I was going to call the cops but then I get home and I'm afraid to do anything and the next morning... \$3,500 shows up on my door.

She wipes away her tear.

WHITNEY

And that's when it became about the money, and survival. I could afford a used car now, and just the other day I had to scrounge around for change for the bus. Bus driver let me slide on ten cents... the jobs got more and more scary but I tuned it out. Treated it like it was fake, sometimes went somewhere and did the editing for them... boom, ten thousand dollars.

She looks at Alistair; he stands up from the bed and leans against the wall for support as he stumbles a little bit.

WHITNEY

I got married and led a pretty normal life outside of... Alistair?

He looks up at her and shakes his head slowly.

ALISTAIR

Whit... I'm listening Whitney
just...

He falls to his knees and she jumps off the bed.

WHITNEY

Alistair, I'm -

ALISTAIR

Just let me sit down for a...

He collapses onto the ground.

SCREEN BLACK

FADE IN:

INT. MOTEL ROOM 4 - MORNING

Alistair's tries to open his eyes but someone stomps down on his stomach hard, he groans in pain and turns over. Whitney can be heard trying to scream.

When he turns over he realizes he is on the ground. Up on the bed Whitney's hands are tied to the headboard and she is on her stomach, she has her mouth gagged and the large man from earlier is raping her. Tears stream down her face and she stares at Alistair.

ALISTAIR

Wha...

MAN IN HAT (O.S)

If you want this to stop, all
you have to do is beg.

He is still groggy and struggles to look in the direction in which the voice is coming from. Whitney continues to scream.

MAN IN HAT (O.S)

It's been going on for a while
now... her ass must be so sore.
Beg me to stop, if you still
care.

Alistair's eyes slowly close and the Man in the hat has a seat on the ground a few inches from Alistair, he sets the duffle bag on the floor.

MAN IN HAT

You know, she put some shit in your drink. Got you all drugged up... in that locker? The drugs we gave her to give to you, and a tape recorder...

He holds the tape recorder up into the air; it is still recording while Whitney's muffled screams can be heard from the bed.

MAN IN HAT

... so that I can record this. It just goes to show you, never trust a bitch. Now...

Alistair opens his eyes and tries to reach for the man in the hat.

MAN IN HAT

... beg.

Alistair lowers his head and locks eyes with Whitney as the man on top of her smiles at him.

ALISTAIR

P... please... stop.

MAN IN HAT

Good.

He lowers the tape recorder and then snaps his fingers. The big man immediately stops and gets up off the bed, pulling his pants up and tossing his condom onto the floor next to Alistair. The man in the hat stands up and starts to walk towards the door.

MAN IN HAT (CONT'D)

Doesn't it feel good to know that when you say that, someone will listen?

He clicks the tape recorder off and leaves the motel room as the big man picks up the duffle bag and exits the room.

Alistair stares up at Whitney and she is still in the same position on the bed, her eyes closed as she weeps and screams as loud as she possibly can through her gag.

His eyes close.

INT. MOTEL 4 - AFTERNOON

Alistair wakes up suddenly and tries to scramble to his feet, he falls down on his face twice before he can reach a wall and use it to pull himself up.

He breathes heavy and tries to steady himself.

He turns and runs past Whitney; who's sitting on the bed with her robe wrapped around her - and he exits the motel room.

EXT. MOTEL - CONTINUOUS

Alistair exits the room and is outside, it is a wraparound motel. There are a few cars parked in front of some rooms but the parking lot is mostly bare, his car is gone.

He runs back inside.

INT. MOTEL - CONTINUOUS

Alistair enters the room and slams the door shut behind him, he stares at Whitney.

ALISTAIR
Where's the money?

She does not look at him.

ALISTAIR
Where's the fucking car!?!

She closes her eyes.

He falls to his knees and pounds the floor with his fist several times while screaming.

He lets his hand rest on the ground for a few moments and then he straightens up to a kneeling position.

ALISTAIR
Are you okay?

Whitney opens her eyes and stares at him.

WHITNEY

You know... I was sitting here thinking, what did I do to deserve what happened to me? I ripped my restraints off...

She stares down at her red and bruised wrists.

WHITNEY

... I jumped up off this bed and I picked up that condom and I flushed it down the toilet and then I kicked and I screamed...

She looks over at Alistair.

WHITNEY

...I remember all the bad things I've done and recorded being done and just plain... lying to my mother and cheating on my taxes or maybe it was that guy I shot earlier...

Whitney smiles at him as a tear rolls down her face.

WHITNEY

... I don't know, I just... still don't think I deserved...

Whitney shakes her head and looks away.

WHITNEY

... 536 Madison Ave... that's where you can find your son.

Alistair stands up and looks at her, opening his pocket he finds that he has no gun in his holster.

ALISTAIR

I'll... get you some clothes and a ride. You can go home.

She nods.

Alistair turns and exits the room.

EXT. MOTEL ROOM 4

Alistair exits the room and walks over to a room where there is a car parked in front.

He kicks the door in.

INT. MOTEL ROOM 10

Two men sleeping in the bed jump up from their sleep; Alistair runs forward and punches the first one across his face and knocking him out of the bed.

Alistair chases after the second one when he tries to run and he catches him by his arm, pulling him back Alistair then clotheslines him off his feet with his free arm.

He kneels down and punches the man out, he turns around and the other man is unconscious.

INT. MOTEL ROOM 4

Alistair opens the room door and throws some clothes on the bed; he tosses some keys and money as well. She is staring at the wall.

ALISTAIR

I have to go get my son.

He pauses in the doorway for a moment before slamming the door shut.

EXT. MOTEL ROOM 4

Alistair runs to another parked car and punches in the window, he gets in and speeds off.

INT. STORAGE - AFTERNOON

Alistair uses his combination to open his storage unit; he slides the gate up and walks inside.

The storage unit is full of weapons; large and small guns, knives, brass knuckles, different types of explosives etc. There are also changes of clothes and handcuffs.

Alistair picks up a duffle bag and starts to pack it.

EXT. SINEW PRODUCTIONS/PLAIN BUILDING - DUSK

A black car with a busted window pulls to a screeching halt outside the modest 5 floor building.

Alistair exits the car wearing clothes more appropriate for what he's planning, a pair of jeans, steel toed boots and a sleeveless t-shirt. He is wearing double holsters and they both hold guns, he has another gun tucked into the front of his pants and he is carrying an automatic rifle in one hand and the duffle bag in the other.

He crosses the street and kicks the front door in.

INT. MAIN LOBBY - CONTINUOUS

Alistair walks in and the guard at the front desk has his back turned to him, there are several security guards running through some large doors across the room. Everyone seems to be in a panic.

Alistair drops his duffle bag and pulls out one of his holstered guns; he fires a shot into the head back of the front desk guard.

When the men running through the doors turn around Alistair fires 3 round burst into them over and over again, sweeping from left to right and cutting them down.

He takes aim at the doors and lowers his stance as he advances forward with his automatic. He waits a few seconds and then lowers his gun, walking back to his duffle bag.

He picks it up and takes it through the doors.

INT. CORRIDOR

Alistair enters the corridor and stares at the elevator as he walks past; the doors are busted open as if someone detonated a bomb in the shaft.

He opens the stairwell door.

INT. STAIRWELL

He makes his way up to the second floor with his gun aimed.

INT. SECOND FLOOR

Alistair exits the stairwell and moves cautiously through the hallway, the walls are decorated in posters from all the low budget b-movies and straight to DVD movies that Sineu produces.

As Alistair passes by a slightly ajar door he pushes it open, it is dark inside the room and someone is moaning in pain.

He flips the light switch to on and surveys the room. Inside there are four dead security guards on the ground and one of the men from the shoebox of pictures is hanging by his wrist from the ceiling and losing large amounts of blood from an open belly wound.

Alistair steps back and closes the door.

He walks back to the staircase.

INT. TOP FLOOR CORRIDOR

Alistair exits the staircase wearing a bullet proof vest and carrying only one handgun. He makes his way straight down the mostly glass hallway.

On the left and right sides of Alistair are the see through offices of the Sineu Production owners, they're office walls are made of glass and inside each office is a man from the shoebox pictures. Each one is dead or dying in some painful way.

Alistair continues straight ahead - towards the end of the hall and the only room that doesn't have see through walls. The recording of Whitney's attack can be heard playing inside.

Alistair opens the room door.

INT. BOARDROOM

Alistair stands in the doorway of the room and grips his gun hard. The man in the hat stands holding the tape recorder in one hand and a gun at the temple of his son, he has a bruised up face and looks very tired. Rich sits on the other side of the table with his head dipped forward and drooling blood; he is tied to the seat. Behind Rich is the big man from the photo, he has his arms crossed and he is smiling. At the head of the table sits a severely burned OLD MAN hooked up to an oxygen machine. A projector sits on the table pointed at the burned up man, the projection plays on the wall and on the burned up man. It's a movie of a man burning alive but there is no sound.

MAN IN HAT

Please, drop your weapon.

Alistair complies.

MAN IN HAT

Steven.

The big man approaches Alistair and the man in the hat lowers his gun.

When the big man gets close enough Alistair chops him in his throat and then punches him across the face before shoving him with all his might into the far wall.

Alistair throws two knives into the man's chest and the big man falls to his knees.

Alistair steps forward and removes one of the knives from his chest, pulls the big man's head back to expose his neck and then he uses the knife to slice his throat.

Alistair turns to the man in the hat just as the big man collapses to the ground; the man in the hat returns the gun to Ethan's temple.

Alistair grips his knife and stares at the old man as the recording of Whitney's attack continues to play.

MAN IN HAT

Six years ago a woman contacted Sineu Productions and explained to them that she wanted to see a movie. The movie was to be about her ex-husband, and in it he was to be kidnapped from his expensive home by a rather large man and beaten to half death.

Ethan stirs and the man in the hat presses the gun against his temple harder.

MAN IN HAT

It was done; afterwards she requested the \$250,000 special. She wanted to watch him be burned alive. His body was never found but she assumed control of his company and bank account. She did all this simply because they were divorced and he wanted custody of their son. She used her newfound wealth to put me through college.

The old man wheezes and puts his oxygen mask to his mouth, inhaling deeply and closing his eyes.

MAN IN HAT

Now, what she didn't realize is that her son loved his father very much. What she failed to assume possible, as did the man who burned my father alive... was that said burned up man would survive and somehow he would manage to contact his son. Wait... this part is the best..

He raises the tape recorder into the air and smiles under his hat. At the same time the old man removes his face mask.

OLD MAN

When I looked you in your eyes
Alistair, as you lit that match
and stood over me... do you
remember what I said?

The old man repeats Alistair's recorded words back to him.

ALISTAIR (TAPE RECORDER)

P... please... stop.

OLD MAN

Please... stop. Only you didn't
listen.

MAN IN HAT

But I did and you're welcome.
Over the course of the next few
years his son would help him
plan on how to hurt and then
kill everyone who had something
to do with his attack.
Unfortunately, some of the
people were very hard to find.
Until his ex-wife started
fucking the large man with a
recently slit throat.

Alistair stares at the old man.

OLD MAN

She grew tired of her boy toy
after that photo by my pool.

MAN IN HAT

And even harder is getting to
some of those people, that is
unless you find someone very
dangerous to do it for you.

OLD MAN

Did working for faceless devils
give you any insight into what
hell is like? Because... I know.

He coughs and wheezes and takes some oxygen from his
machine.

MAN IN HAT

The son of a bitch who beat him.
His family, the ex-wife and the
company who offered her the
service, their families... the
two pieces of shit who loved
their motorcycles and helped
kidnap him. The thugs they hired
to protect their money, the
bastard who burned him alive...

The old man removes his mask.

OLD MAN

The black woman who recorded the
whole thing and made it...

The man in the hat looks up at the movie playing.

OLD MAN

... entertaining. Close ups and
the such... I watched it over and
over again for months... isn't it
funny Alistair? How I went
through all this pain just
because I wanted my son back... I
wondered if you would ever know
how that felt?

MAN IN HAT

Thank you for leaving Rich
alive, he was very helpful in
locating his friends and bringing
them into the office.

ALISTAIR

So you made all your enemies
pay, now what? I gave you your
money - let the boy go.

OLD MAN

Do you know what we've been
watching during our time
together?

The man in the hat clicks a button and the projector clicks
to another movie; it is snips and choppy recordings of some
of the things Alistair did to find the money for his son.

MAN IN HAT

We let him watch his father work. In his element, hurting and killing everyone who gets in his way. Your kid really did not know that you were such a dangerous man. I wanted to be like my father; I wonder if he wants to be like you?

The man in the hat taps Ethan in the head with the gun.

MAN IN HAT

How about it kid? You ever kill anyone? Today is a good day to start... so start.

Ethan slowly raises his arms, his hands are taped together and a gun is taped to them.

MAN IN HAT

Ethan, it's time to become a man. Aim that at your father...

He looks up at Alistair.

MAN IN HAT

I won't repeat myself.

ALISTAIR

Its okay Ethan, just do what he says.

Ethan's arms are shaking as he raises the gun up; the man in the hat helps to make sure it is pointed at Alistair.

MAN IN HAT

Now... kill him.

ALISTAIR

Just press the trigger Ethan. Close your eyes and press the trigger.

MAN IN HAT

And then you can go home.

ALISTAIR

Ethan, squeeze the trigger!

Ethan closes his eyes and presses the trigger, a bullet flies into Alistair's upper arm and he grabs his wound.

The man in the hat grabs the gun and holds it steady, pressing his gun into Ethan's face.

MAN IN HAT

Hold it steady! Now... kill him.

Alistair straightens up and stares at his son while blood runs down his arm.

ALISTAIR

Hold your breath, keep your eyes closed... and just squeeze the trigger.

Ethan squeezes his eyes shut and fires. The bullet hit's Alistair in the cheek and he goes down, the man in the hat slowly lowers his gun.

MAN IN HAT

There, that wasn't so hard.

He slowly walks over to Alistair; he kneels over him as blood runs from the hole in his cheek. The man in the hat is breathing heavy.

MAN IN HAT

That was for my father you son of a bitch.

A gunshot goes off and the man in the hat looks up just in time to see his father slump over in his wheelchair, Ethan is aiming the gun at him.

The man in the hat aims his gun at Ethan.

Alistair reaches up and stabs the man in the hat in his chest.

He twists the knife in the man's chest as they both lock eyes. They stare at each other until the man in the hat dies, his eyes rolling back.

Alistair stares at his trembling and crying son as he struggles to make it to at least one knee. The man in the hat drops to the ground.

ALISTAIR

Ethan...

Ethan keeps his head up long enough to glance at his father, and then he lets his head fall to the table as he sobs silently.

ALISTIAR

...you're safe now Ethan... I got
you.

He uses the table to stand and for leverage as blood runs down one side of his face.

He slides along the table until he is close enough to collapse to his knees next to his son; he places a hand on Ethan's arm.

ALISTAIR

I got you.

FADE OUT