

LUCKED OUT

Written by

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FADE IN:

EXT. BOUTIQUE - MORNING

The muffled shrill of a store alarm. The sound amplifies...
...as AVY (16) bursts out the boutique exit, onto the

SIDEWALK

...smack into VIOLET (16). Both their backpacks thud to the ground.

VIOLET

Hey! Watch where you're going.

Avy grabs the backpack, hightails it through the crowd.

The STORE DICK sprints from the boutique. Sees Avy, takes off after her.

MEANWHILE...

DAKOTA (17) casually strolls out the boutique. She helps Violet to her feet.

DAKOTA

Done?

Violet nods with a grin. Picks up her backpack and they walk off.

IN THE OPPOSITE DIRECTION...

Avy pounds down the sidewalk, weaving her way through the crowd.

Her pursuer is not so considerate. The Store Dick muscles his way through startled pedestrians.

Avy glances back, smiles. She's gaining on the persistent bastard. But then...

BAM! She slams headlong into someone.

They both tumble to the ground. Her backpack skitters into a sea of feet.

Then a heavy hand clamps on her shoulder.

STORE DICK
 (breathless)
 Gotcha! Let's see what you helped
 yourself to you little thief.

He drags her while retrieving the backpack. Avy squirms in his grip.

AVY
 (loud)
 Let go of me you creep!

Nobody pays attention. They got their own damn shit and drama. The Store Dick stoops to pick up the backpack.

Amy struggles vigorously.

AVY (CONT'D)
 (yells)
 Hey! Stop touching me. Get your
 hands off me!

STORE DICK
 What the hell? Cut it out!

AVY
 Leave my tits alone! Someone please
 help!

People stop and stare. The Store Dick looks around sheepishly.

STORE DICK
 (palms raised)
 Hey look I ain't done nothing, I
 swear. She's a...

AVY
 (fake sobs)
 He was molesting me. He squeezed my
 nipples then touched me down there.

Points towards her crotch. Gasps from the crowd. A hefty man steps towards the Store Dick.

HEFTY MAN
 You filthy prick, I got a daughter
 her age. Let go of her.

STORE DICK
 Look fella this ain't what it looks
 like. I'm a...

HEFTY MAN

I know what you are...a bloody
pervert that's what. Now I won't
tell you again - let go of her!

The Store Dick releases his grip. Avy pulls away, grabs her
backpack from him before turning to her rescuer.

AVY

Thanks.

She turns to the Store Dick.

AVY (CONT'D)

Perv! You're lucky I didn't knee
you in the nuts.

HEFTY MAN

Go ahead sweetheart, no one's
stopping you.

STORE DICK

This is a misunderstanding. I'm a
detective at the boutique farther
down the street...

(pulls out ID)

This girl's a shoplifter.

The mood of the crowd changes. They look at Avy differently.

AVY

He's lying.

STORE DICK

Okay then, show us what's in the
backpack.

AVY

Knock yourself out.

She tosses the backpack at him. He unzips it. The bag's
filled with school stuff. The Store Dick looks confused.

AVY (CONT'D)

(gives him the finger)

Prick!

STORE DICK

You lucked out today brat. Next
time you won't be.

EXT. EZ PAY MOTEL - MORNING

The EZ PAY, your everyday run-of-the-mill motel, save for one big difference. It moonlights as an FBI SAFE HOUSE.

INT. MOTEL - BATHROOM

JONNY VALONE (30s, tightly wound) puts the finishing knot to his tie in front of the mirror.

He opens the door and steps into the motel...

BEDROOM

A man and a woman sit at a small table having breakfast. Both are FBI AGENTS.

The woman, AGENT CAMERON, glances at Jonny.

CAMERON

Look at you - aren't you the natty don.

Her partner, AGENT GIBSON, can't resist adding his two cents worth.

GIBSON

(mouth full)
More like the ratty don.

JONNY

Ha! Ha! You know what's funny? That you're not.

CAMERON

Better chow down. We'll be hauling out soon.

JONNY

I'm not hungry.

GIBSON

Your funeral. It's gonna be a long day.

There's a knock at the door. Both agents tense, reach for their weapons. A voice calls out.

BANE (O.S.)

Open up. It's me.

Everybody relaxes. Gibson opens the door. It's their boss, Agent ADRIAN BANE (30s).

Bane strolls in.

BANE (CONT'D)
We all set?

GIBSON
(nods to Jonny)
Bozo doesn't wanna eat.

Bane gives Jonny a hard look.

BANE
We gonna have a problem Jonny?

Jonny shakes his head.

BANE (CONT'D)
You sure?

JONNY
Sure I'm sure.

BANE
Good. Because this is the end of the road. Do your bit, get on the stand, tell the judge what you told us just like we rehearsed and you're done.

Jonny shrugs. Bane walks over. Puts his grill all up in Jonny's face.

BANE (CONT'D)
You better not pull any stunts like you did last time Jonny.

CAMERON
We'll toss your ass back into gen-pop so fast your head won't even have time to spin.

GIBSON
And you know how much they love squealing rodents like you in gen-pop ratty Jonny.

JONNY
Fuck you!

INT. VEHICLE - MORNING

SIDNEY WINTER, an attractive brunette in her mid thirties, drives. Avy rides shotgun.

AVY

I don't need a shrink.

SIDNEY

Therapy will help you work out whatever's going on.

AVY

Nothing's going on.

SIDNEY

You've started acting out. Same thing happened same time last year. That tells me something's up.

Avy remains silent.

SIDNEY (CONT'D)

Did I ever mention that I was a foster kid too?

AVY

No way.

SIDNEY

Yup. And boy was I a mess. I was mad at the whole world. Drove my foster parents so crazy they almost gave up on me.

AVY

What happened?

SIDNEY

I went to therapy. It changed my life. They adopted me...and here we are.

She pulls into a...

PARKING LOT

Avy pops the door. As she's stepping out Sidney puts a hand on her shoulder.

SIDNEY

Give it a chance okay?

EXT. HIGHWAY - MORNING

The four vehicles in the FBI convoy barrel down the highway weaving through traffic.

The three lead vehicles are Black SUVs with tinted glass. A grey government sedan brings up the rear.

INT. GREY SEDAN

Bane sits alone behind the wheel. He talks into a radio.

BANE
Everybody keep alert. Lead One
what's your status?

INT. LEAD SUV

The vehicle is packed with FBI AGENTS decked out in full SWAT gear, weapons at the ready. The Agent riding shotgun responds.

AGENT
This is Lead One - Green across
board, nothing suspicious.

INT. SECOND SUV

Jonny Valone sits in the second row between Gibson and Cameron.

In the rear seat behind them are TWO MORE AGENTS. They're also in paramilitary gear and armed to the teeth.

Up front, the DRIVER and FRONT PASSENGER are similarly dressed.

Bane's voice crackles through the radio.

BANE (O.S.)
Caretaker, how's the package doing?

Cameron responds via radio.

CAMERON
Package's cheery as a fly in shit.

BANE (O.S.)
(laughs)
Glad to hear. Keep it tight
everybody.

EXT. HIGHWAY

ESTABLISHING - Bird's eye view of the CONVOY as it pulls off the highway and speeds towards the CITY.

The convoy begins to slow as they snarl in the morning traffic on Main Street. Soon they're crawling, completely backed up in traffic.

INT. GREY SEDAN

Bane glances at the GPS monitor on his dash.

BANE
Lead One, like we rehearsed. Put
this show on the road.

EXT. MAIN STREET

Tires screeching, sirens wailing, lights flashing, the lead SUV blasts through the traffic, peeling off on a side street.

The rest of the convoy follows in tight formation. Blazing down back roads...

...they weave around cars, blast through intersections, navigate corners at impossible speeds.

INT. GREY SEDAN

Bane's cellphone rings. He answers it, keeping his eyes on the road.

BANE
What is it honey? I'm kinda busy
here.

We hear the voice of a woman in distress on the other end. The look of concentration on Bane transforms to one of concern.

BANE (CONT'D)
I'll be right there.

He puts down the cellphone, grabs the radio.

BANE (CONT'D)
Heads up everybody. I'm
disengaging. As of now Caretaker is
in charge, acknowledge?

VOICE FROM LEAD ONE (O.S.)
Lead One, copy that.

VOICE FROM BACKUP SUV (O.S.)
Backup confirms, over.

CAMERON (O.S.)
This is Caretaker. That's an
affirm.

(beat)
Bane - what's going on?

BANE
You got this or not?

GIBSON (O.S.)
We got this boss.

BANE
Good. I'll explain later.

EXT. ROAD

Bane makes a high speed u-turn, accelerates away from the
convoy.

EXT. INDUSTRIAL AREA

The convoy roars past drab colored warehouses smattered with
bright-colored graffiti.

Few vehicles are on the road in this part of town, fewer
people still.

They zoom past a huge YELLOW BULLDOZER parked to one side of
the street.

A sign ahead cautions ROADWORK IN PROGRESS. Men in bright-
colored coveralls set up barriers along the sidewalks.

The convoy speeds towards an INTERSECTION.

Suddenly a MASSIVE 18-WHEELER roars out of nowhere cutting
across the intersection.

INT. LEAD SUV

DRIVER
Jesus!

He slams on the breaks.

EXT. INTERSECTION

With a deafening squeal of burning rubber the 18-wheeler screeches to a stop.

It completely blocks the road with its CONTAINER LOAD.

INT. LEAD SUV

DRIVER

(yells)

It's an ambush! Get outta here.
Back up! Back up!

He slams the SUV in reverse just as...

The entire SIDE PANEL of the CONTAINER flies open. CRASH! It hits the ground.

Inside masked men unleash a barrage of bullets from AK47s.

Then the roadside workers also whip out AK47s. They fire on the convoy too.

The three SUVs zoom backwards, trying to escape.

BAM!

The rear SUV thuds into the huge plow of the massive yellow bulldozer.

The bulldozer thunders forward, slamming the SUV into the back of the vehicle in front.

The entire convoy grinds to a halt, the three vehicles sandwiched into one another.

A hail of bullets engulfs them.

INT. SECOND SUV

Ping! Ping! Ping! Bullets thud off the reinforced glass and metal.

The windscreen is splayed with pockmarks. The agent riding shotgun starts to crack his window open.

CAMERON

(yells)

Don't! You wanna get us all killed?

He retorts...

AGENT

We must engage. We're sitting
fucking ducks here!

CAMERON

Better that than fucking dead
ducks.

AGENT

I got news for you - this
bulletproof glass ain't gonna last
much longer.

CAMERON

Think I don't bloody know that!

She looks past a petrified Jonny across to Gibson who's got
the radio glued to his ear.

CAMERON (CONT'D)

Where the hell's our back up?

Gibson throws the radio down in disgust.

GIBSON

There is no back up.

CAMERON

What?

GIBSON

The damned radios are jammed.

BOOM!

Through the windscreen they see the lead SUV leap several
feet in the air, awash in flames.

EXT. STREET

TWO ASSAILANTS rush to the rear SUV. They place explosives
underneath then quickly retreat.

BOOM!

Another explosion launches the vehicle into the air.

One of the assailants signals cease fire. He approaches the
last intact SUV. Through a megaphone he addresses the
occupants.

LEADER OF ATTACKERS
 Get out the vehicle and I promise
 you'll not be harmed. If not...
 (enacts a mushroom cloud)
 Boom!

EXT. HOSPITAL - MORNING

Bane's grey sedan screeches into the driveway, jumps the curb. He leaps out, entering the building at a run.

INT. HOSPITAL

An elevator pings open on the 4th floor. Bane steps out, strides past a sign that says ONCOLOGY DEPARTMENT.

PRIVATE ROOM

Bane walks into the room. His face drains of all color.

NIGEL, his 12 year old son, lies heavily sedated on a bed.

The Kid's face is white as a sheet and tubes protrude from both arms.

A DOCTOR and a NURSE fuss over the kid.

RACHEL, Bane's wife, leaps from her seat when she sees him. She rushes into his arms.

RACHEL
 Oh god Adrian!

BANE
 What happened?

RACHEL
 I got a call from the school. They
 said Nigel collapsed. Oh Adrian,
 what if - what if it's back...the
 cancer?

EXT. ABANDONED PLAYGROUND - AFTERNOON

AVY PACES ATOP THE NARROW BEAM of a swing-less swing frame when Violet and Dakota arrive.

Violet tosses the swapped backpack to the ground.

VIOLET
I thought we were going to hit
another store?

AVY
Had to see a shrink.

Avy steps from the beam, grabs it with both hands as she
drops...

VIOLET
What!

AVY
My foster parent's idea.

...kicks out her legs till she's swinging back and forth like
a pendulum...

DAKOTA
They must be rich.

AVY
Why?

...picking up momentum...

DAKOTA
Only people with more money than
sense waste it on strangers listen
to them yak.

VIOLET
True that...You gonna visit this
time?

AVY
You know I can't.

...until she has enough force to swing to the top of the beam
where she freezes in a handstand...

DAKOTA
Bullshit! Anyway we're in town
another month if you change your
mind.

...before pushing off in a sailing backflip through the air
and lands on her feet finishing with a perfect full lateral
split.

VIOLET
(fist in the air)
Wooo Hooo! Still smoo-oo-ve with
the moo-oves!

DAKOTA
(unimpressed)
Yeah! Yeah! You guys want your
share or not?

She empties out the backpack. It's filled with stolen stuff
from the boutique.

INT. FBI DISTRICT HQ - DEPUTY DIRECTOR'S OFFICE - AFTERNOON

Agent Bane and his immediate superior, AGENT HOLT, stand in
front of an expensive mahogany desk.

Behind it sits FBI DISTRICT DEPUTY DIRECTOR, STILLER (50s),
who leafs through a stack of papers.

Director Stiller looks up at them through bifocal lenses.

DEPUTY DIRECTOR STILLER
This is an absolute clusterfuck.
How the hell did you manage to lose
a federal witness and an entire FBI
protection team in the same day?

HOLT
We're still putting it together
sir.

DEPUTY DIRECTOR STILLER
Do it fast. Upstairs is screaming
for blood and I'm half inclined to
oblige them.

He turns his gaze on Bane.

DEPUTY DIRECTOR STILLER (CONT'D)
I gather you're the sole survivor
from the taskforce.

BANE
Yes sir.

DEPUTY DIRECTOR STILLER
Looks like you lucked out.

BANE
I guess so sir. I was with the
convoy when...

Stiller raises a palm.

DEPUTY DIRECTOR STILLER
Save it for the investigation son.
That's its purpose. Now if you'd
give Agent Holt and I a moment...

BANE
Of course Sir.

Bane departs.

DEPUTY DIRECTOR STILLER
That sonuvabitch clean? Seems a tad
convenient him being the sole
survivor.

HOLT
Naturally we're already looking
into that angle sir?

DEPUTY DIRECTOR STILLER
Good. Put it in the report that I
want first thing on my desk
tomorrow.

INT. FBI DISTRICT HQ - PANTRY

Bane makes himself a coffee. Holt walks in, glances at Bane.

HOLT
You look like crap. Why don't you
go home?

BANE
Soon. I just need to wrap up a few
things.

Holt grabs a styrofoam cup, fixes himself a coffee.

HOLT
Hope your kid's doing okay.

BANE
He's a fighter.

HOLT
(sips his coffee)
Cancer - Some shitty break huh?

BANE
Life's like that.

HOLT
The hospital bill, must have been a
real nightmare. How do you manage?

BANE
A three syllable word, in-su-rance.

HOLT
Don't know of many HMOs willing to
pick up the tab for cancer.

BANE
What's your point Holt?

HOLT
Just thinking. If I were in your
shoes, maybe I'd be tempted to do
something that would haunt me for
the rest of my life too.

Bane's face fills with fury.

BANE
You sonuvabitch! Those were good
friends of mine who died out there.

Holt backs away, tensing for the punch that seems imminent.

Then a FEMALE AGENT appears in the doorway.

FEMALE AGENT
(excited)
You're gonna wanna see this.

CONFERENCE ROOM

Bane and Holt hurry into the room.

The place is already packed with AGENTS seated around a
conference table.

Everybody's attention is riveted on a large wall-mounted TV
at the far end of the room.

ON TV SCREEN

A bulky individual, impeccably attired in a suit, holds a
press conference.

This is mob underboss VITTORE BALLADUCCI.

POV -- *We zoom into the TV monitor. Come out the other side
onto the...*

EXT. AIRPORT - APRON

A mob of reporters and cameramen, shout and jostle to grab Balladucci's attention.

A GULFSTREAM JET LOOMS in the background.

Balladucci's GOONS struggle to keep the reporters at bay.

Finally Balladucci signals he's ready to talk.

He points to a hot BRUNETTE REPORTER near the front.

BALLADUCCI

You sweetheart. What's on that pretty lil mind of yours?

BRUNETTE REPORTER

Mr. Balladucci how concerned are you about talk that the Feds are on the verge of indicting you for tax evasion?

BALLADUCCI

Sweetheart do I look like Al Capone?

Laughter ripples through the press mob before they bicker for the next question.

Balladucci singles out the brunette reporter again.

BALLADUCCI (CONT'D)

Any more questions doll?

BRUNETTE REPORTER

What do you have to say about rumors of your involvement in the deadly ambush of an FBI convoy transporting your former accountant and federal witness, Jonny Valone?

BALLADUCCI

Such a tragedy. And where there's tragedy, little sister rumor is never far behind. But from my experience nothing constructive has ever come from that bitch rumor.

He glares hard into the camera.

POV -- *We follow Balladucci's gaze into the camera, popping out the OTHER SIDE ON THE WALL-MOUNTED TV SCREEN straight into the...*

FBI CONFERENCE ROOM

And the steely glare of Agent Bane.

BANE
 (mutters)
 Smug bastard! Your day's coming
 soon.

Bane walks out.

EXT. AIRPORT - APRON - CONTINUOUS

Balladucci and his entourage climb into the GULFSTREAM JET. A smoking HOT FLIGHT ATTENDANT closes the door behind them.

A few minutes later the jet pulls out. It taxis to a waiting ramp at the end of the runway.

The jet idles there pending clearance from air traffic control.

INT. GULFSTREAM JET

The mood is jovial in the cabin.

The hot flight attendant serves refreshments.

As she pours Balladucci a drink he squeezes her ass.

BALLADUCCI
 You look and feel like a million
 doll.

HOT FLIGHT ATTENDANT
 Thank you Mr. Balladucci.

BALLADUCCI
 Looking forward to a heckuva time
 in Vegas?

HOT FLIGHT ATTENDANT
 (big grin)
 You know it.

EXT. AIRPORT - APRON

A sole cameramen films the takeoff of Balladucci's jet through a long-range lens.

EXT. RUNWAY

The Gulfstream starts its takeoff roll. Midway down the runway the front gear lifts off the ground.

When suddenly...

BOOM!

The jet explodes into a massive, raging fireball.

EXT. AIRPORT - APRON

CAMERAMAN

Holy shit!

INT. WINTER RESIDENCE - HALLWAY - NIGHT

JAMES WINTER and Avy get into it.

JAMES

This is the third time you've come home past curfew.

AVY

It won't happen again.

JAMES

That's what you said yesterday and the day before and the day before that.

AVY

Sorry. I was hanging out with some friends.

JAMES

This isn't a hotel Avy. You can't traipse in and out anytime you wish.

AVY

I said I'm sorry.

JAMES

Sorry won't cut it next time. And there better not be a next time.

INT. MASTER BEDROOM - NIGHT

James and Sidney lie in bed reading. James puts his book down.

JAMES

I'm having second thoughts about this whole adoption thing.

Sidney looks at her husband.

SIDNEY

What are you saying James?

JAMES

Might not be such a great idea having Avy around Tiff.

SIDNEY

Oh come on. A couple of nights home late and she's bad news. She's a teenager for chrissakes.

James pecks her on the forehead.

JAMES

And you're a saint. But she better clean up her act coz she's on very thin ice.

INT. VEHICLE - MORNING

Sidney navigates the car through morning traffic. She glances in the rearview mirror.

Avy and ten year old TIFFANY WINTER fool around in the back seat. Tiffany can't stop giggling.

TIFFANY

You cheated!

AVY

No I didn't. It's called improv.

TIFFANY

Mom! Avy cheated.
(giggles harder)
She's a big fat cheat.

Sidney smiles.

She pulls the car to a stop in front of the school.

SIDNEY
You're up Avy.

Avy gathers her stuff.

TIFFANY
Bye Avy.

AVY
Later Tiff.

Avy opens the car door.

SIDNEY
Have a good one Avy. And no drama
today okay?

AVY
(intones)
Yes mother.

Avy walks off. Sidney shakes her head.

INT. FBI DISTRICT HQ - HOLT'S OFFICE - MORNING

Agent Holt sits behind his desk. Bane paces about on the
other side.

BANE
So that's it! Several good agents
are dead, I'm on forced leave and
you simply close the book on
Balladucci?

HOLT
What d'you expect me to do? The
investigation's protocol. As for
Balladucci...well he's dead.

BANE
You're making a mistake. I know
that sonuvabitch is still alive.

HOLT
Christ Bane, give it a rest. The
whole world saw him fry in that
plane crash.

BANE
I'm not buying it.

HOLT

Two words - Drop It. You've already got enough question marks hanging over you. The last thing you need is a psyche eval added to that list.

Bane storms out. Slams the door behind him.

INT. SCHOOL - DAY/BREAK TIME

Avy strolls along the CORRIDOR past THREE JOCKS hounding a FAT GIRL.

She walks up to them.

AVY

That's real macho, three guys against one girl.

JOCK #1

Beat it juvie. This ain't your business.

AVY

Let her go.

JOCK #2

Or what?

AVY

Look, just leave her alone.

JOCK #3

Well lookee here, piggy, piggy has herself a good samaritan.

He shoves the fat girl to the ground.

JOCK #3 (CONT'D)

Oops. Now what you gonna do? Spank us?

The jocks laugh. Avy turns to the girl.

AVY

Let's go.

JOCK #1

(re: fat girl)
Do it and you're dead.

The girl looks uncertainly from Avy to the jocks. Avy leans over to help her up.

A jock shoves Avy to the ground. She gets up, a dangerous look on her face.

AVY

You shouldn't have done that.

JOCKS

(jeer)

Woooooo.

They laugh.

Avy suddenly unleashes a flurry of karate moves. Next thing all three jocks are sprawled on the ground.

AVY

Not so tough now are you?

INT. PRINCIPAL'S OFFICE

Avy stands before PRINCIPAL AMES.

The Principal scolds her from behind his cluttered desk.

PRINCIPAL AMES

This is your second assault in six months. Such behavior will not be tolerated. As of this instance you're suspended. Wait in the detention center until your parents get here.

EXT. SCHOOL

A backpack flies out a window. Seconds later Avy squirms her way through.

EXT. PUBLIC SQUARE - AFTERNOON

Avy strolls aimlessly. Sticks out like a sore thumb in her school uniform.

She sees an empty bench, heads for it. Sits down and tosses her backpack beside her. Begins rummaging through it.

A smartly dressed woman lugging an oversized designer tote approaches the same bench.

This is CHLOE HARRISH (36) harried entrepreneur, never off the phone.

CHLOE (ON PHONE)
Wait, hang on, hang on! What was that?

She sits down, glances warily at Avy. Sees the school uniform, relaxes.

She places her designer tote next to Avy's backpack.

CHLOE (ON PHONE) (CONT'D)
No! No! It's too late for that.

Avy finds what she was looking for. Lights the cigarette. Chloe eyeballs her then peels the phone from her ear.

CHLOE (CONT'D)
What d'you think you're doing?

Avy, cool as you like, blows a stream of smoke her way.

AVY
Minding my own goddamn business.
What about you?

CHLOE
What nerve!
(back on phone)
No. Not you. Some cheeky high school kid.

Listens to the voice on the other end.

CHLOE (ON PHONE) (CONT'D)
Don't I know it. Parking's a bitch, luckily I found a spot in the lot opposite the Square...hold on.

Crooks her head against her shoulder, balances the cellphone in between. Begins rifling through her tote bag with both hands.

Never lets up on the conversation.

CHLOE (ON PHONE) (CONT'D)
Damn straight...he's a filthy mutt.
Can't keep his paws to himself.

Yanks out a number of items from her tote bag.

Scatters them across the bench: note pad, pen, compact, lipstick, CAR KEYS-FOB, box of tissues.

Finally finds what she's looking for - A pack of cigarettes.

She grabs one, lights up.

AVY
Bloody hypocrite.

Chloe gives her a look then turns her back. Yaks on while smoking.

CHLOE (ON PHONE)
Caterers are good to go right?

Avy seizes her chance.

She palms Chloe's car keys. Slips them into the side pocket of her backpack.

Sixth sense tingling, Chloe whirls round. Eyes Avy suspiciously.

Avy returns the look with a deadpan expression of singular boredom.

Lights up another cigarette then walks off.

EXT. PARKING LOT - MOMENTS LATER

Avy strolls past an array of parked cars.

She presses the key fob. A YELLOW, SOFT-TOP PORSCHE beeps, flashes its lights.

AVY
Sweeeet!

Pulls out her phone. Dials.

AVY (CONT'D)
Where are you guys?
(beat)
Be there in a minute.

I/E. YELLOW PORSCHE - LATER

Avy sits behind the wheel waiting for a red light. Music pounds from the sound system.

The light turns green. Avy floors it. The car blasts away.

EXT. WOODS - HILLOCK - LATER

Trees and brambles flourish around the summit of a HILLOCK overlooking woodland below.

Avy, Dakota and Violet chill in a partial clearing, smoking blunts.

To one side, sunlight dances off the hood of the parked Porsche.

Violet fiddles with a silver camcorder.

AVY

Where d'you get that?

VIOLET

The glove compartment.

DAKOTA

Lemme guess. Another fancy gift from your rich folks?

AVY

Don't be a hater.

(beat)

Vi, pass me that.

Violet hands Avy the camcorder.

Avy moves to the edge of the summit, lays down on her belly beneath overhanging bushes.

Starts tracking the woody landscape below through the viewfinder, like a sniper riding a scope.

EXT. WOODS - ELSEWHERE

Three BLACK SUVs power their way past trees on a barely visible trail.

HILLOCK

Avy continues scoping the woods below. Suddenly the glint of sunlight against metal catches her eye.

Using the zoom lens she hones in on the source of light...

...THREE SPEEDING BLACK SUVs.

She tracks them before losing sight of the vehicles behind a thick cluster of trees.

Seconds pass while she pans back and forth before they pop back into view.

The three SUVs finally pull to a halt in a CLEARING ringed by trees.

CLEARING

Armed muscular goons pile out of the first and last SUV.

A HOODED PRISONER is tossed roughly to the ground from the trunk of the lead SUV.

A goon drags him to his feet before driving a fist hard into the man's gut - the prisoner grunts.

Several goons fan out to vantage points in the clearing where they stand guard.

Finally the occupants of the middle SUV get out.

The goon riding shotgun hurries to open the rear door.

He subserviently holds the door open. The sole occupant exits.

It's VITTORE BALLADUCCI!

The crime boss crispy-fried earlier in the plane crash.

Balladucci casually surveys the clearing. His eyes come to rest on the hooded prisoner.

BALLADUCCI
Take off his hood.

A goon rips off the hood.

The prisoner's face is bruised and puffy from abuse but it's obvious who he is...

Jonny Valone!

Jonny squints against the sudden light. Slowly his eyes widen with adjustment. Then he sees Balladucci.

His eyes balloon into huge orbs.

BALLADUCCI (CONT'D)
Hello Jonny. We've got some catching up to do.

HILLOCK

Still peering through the camcorder viewfinder --

AVY

Hey guys, check this out. Some loser's about to get his ass kicked into next week.

DAKOTA

(giggles)

She's already spaced. Shoulda warned her there's a reason this stuff is called The Nuke.

They crack up.

AVY

Seriously, come see for yourselves.

The two girls laconically relocate next to Avy. Avy hands the camcorder to Violet.

Violet peers into the camcorder.

VIOLET

Umm, okay. I see a tree, another tree and whaddya know, gosh yet another tree!

Violet and Dakota collapse into another fit of giggles. Avy prries the camcorder away from Violet with disgust. She readjusts the view.

AVY

Moron! It helps if you're looking in the right direction.

DAKOTA

My turn.

AVY

Fine. Just aim the frigging thing where I'm pointing.

Avy points below towards the clearing. Dakota peers into the viewfinder, panning around.

AVY (CONT'D)

See it?

DAKOTA

Gimme a second.

Silence for a few seconds and then --

DAKOTA (CONT'D)

Oh shit!

She pulls violently away from the camera.

VIOLET

What is it?

DAKOTA

I think they're gonna kill someone.

VIOLET

No way! Lemme see.

She snatches the camcorder from Dakota's hand.

CLEARING

Jonny is trussed up to a tree trunk. Balladucci stands in front of him.

BALLADUCCI

This reunion has been a long time coming huh Jonny?

JONNY

Mister Balladucci I swear I was never gonna say nothing. I was just...

BALLADUCCI

I know, I know. Of course you weren't Jonny.

Balladucci turns his back to Jonny. He removes his expensive suit and hands it to a nearby goon.

The goon swaps the suit for a knee-length rubber trench coat.

Balladucci puts on the trench coat buttoning it all the way to his neck.

BALLADUCCI (CONT'D)

So how you been keeping Jonny? My men treating you well?

Through puffy, bruised lips...

JONNY

Yes, yes, of course Mister Balladucci. No complaints here.

The goon hands Balladucci a pair of elbow-length industrial gloves. Balladucci puts them on.

BALLADUCCI

Good. Coz for a second there I was worried my men were being a little heavy handed.

JONNY

No at all Mr. Balladucci. It's nothing. I fell! A stupid accident, that's all.

The goon kneels down, unties and removes Balladucci's expensive Italian footwear. He replaces them with gumboots.

BALLADUCCI

(laughs)

I getcha. I know all about those stupid accidents. They tend to happen a lot in my line of work.

Thugs within earshot chuckle along with their boss.

The goon takes Balladucci's shoes to the trunk of the SUV.

He returns with a transparent, HazMat headgear.

Balladucci takes the headgear. Clasping it by his waist he turns to face Jonny.

Jonny looks absolutely terrified now.

JONNY

Mister Balladucci, I want you to know I was stringing those fucking feds along. I was never going to testify...just like the last time.

BALLADUCCI

Shush now Jonny. Your father was a great man, an honorable man. Don't disrespect his memory any more than you already have.

Balladucci clicks his fingers. A goon hands him a wicked-looking hammer.

JONNY

(whimpers)

Mr. Balladucci please, oh god please...

Balladucci raises a finger to his lips, then adorns the headgear.

For the briefest moment Balladucci gazes at Jonny with a look of almost paternal love.

Before BLUDGEONING HIM WITH THE HAMMER...

...AGAIN and AGAIN and AGAIN - in a savage frenzy splattering blood everywhere.

HILLOCK

VIOLET

Oh shit! Oh shit! They killed him!

Avy clamps a hand across Violet's mouth.

AVY

Shut the fuck up! D'you want us to be next? Gimme that!

Snatches the camcorder from Violet.

DAKOTA

(hoarse whisper)

Tell me you're recording this.

Avy positions the camcorder close to her face.

AVY

Do I look like a moron?

Just to make sure, she double checks.

CLOSE UP ON THE CAMCORDER -- The record indicator blinks red. Satisfied, Avy zooms in on the clearing below.

AVY (CONT'D)

Holy fuck! It's true.

CLEARING

Balladucci smooths out a wrinkle from his jacket. Once again he's impeccably attired.

Next to him on the ground lies his soiled killing outfit.

Balladucci glances at Jonny's battered body.

BALLADUCCI
Get rid of that garbage. Everything
disappears. Not a trace of
evidence!

He points to one of his goons, a flashily dressed young man
in his early thirties. This is ROMEO.

BALLADUCCI (CONT'D)
Romeo. You're in charge. No
stories. Got that?

ROMEO
Of course boss.

Balladucci flicks his fingers then points to the goons he
came with.

BALLADUCCI
Let's go. I've a meeting to attend.

As he steps towards the car something in the hill above
catches his eye...

A glint of light.

HILLOCK

DAKOTA
What are they doing?

VIOLET
Screw that. Let's get the heck
outta here.

Violet gets up.

Avy pulls the camcorder from her face, yanks Violet back
down.

AVY
You crazy? We move now they'll
catch us? And whaddya think they're
gonna do then, thank us for making
a home movie? We leave after
they've gone!

She brings the camcorder back up to her face. Fiddles with
the zoom lens a second until she gets a focused image...

...of BALLADUCCI STARING RIGHT BACK AT HER through a pair of
binoculars!

AVY (CONT'D)
Holy shit!

DAKOTA
What?

AVY
They've seen us!

CLEARING

Balladucci yanks the binoculars from his face. Points while yelling...

BALLADUCCI
We got company up there.

Turns to Romeo.

BALLADUCCI (CONT'D)
No witnesses, kapisch?

ROMEO
On it.

Romeo galvanizes into action.

ROMEO (CONT'D)
(pointing)
You lot, get rid of the body.
Nothing remains, understand.

The singled out goons nod. He turns to three other goons.

ROMEO (CONT'D)
The rest of you, we got some lookie-
loos up there. They need to
disappear. Let's go.

There's a mad scramble.

Balladucci enters his SUV at a leisurely pace. His driver turns round to face him.

DRIVER
Shall we go Mr. Balladucci?

BALLADUCCI
Give it a moment. Let Romeo and the
boys handle business first.

Balladucci then begins to surf the web on a tablet like he doesn't have a care in the world.

The SUV carrying Romeo and his thugs blasts away from the clearing.

HILLOCK

Behind the wheel of the sports car, Avy guns the engine.

Violet sits next to her up front while Dakota is crammed in the rear seat.

THE CHASE: INTERCUTS

FOR NOW THE TWO CARS RACE IN DIFFERENT PARTS OF THE WOOD HIDDEN FROM ONE ANOTHER.

BLACK SUV

Engine howling, the SUV blasts past trees and thickets like a missile.

Romeo sits up front beside the driver. Two large goons park their chubby asses in the seat behind.

The cabin is silent.

YELLOW PORSCHE

Racing down the hillock, Avy fights to keep the car steady on the path. Suddenly they run into a muddy patch.

The tires lose grip, begin spinning, splattering mud across the back of the car.

Then without warning they regain traction. The car hurtles towards a tree.

Dakota and Violet scream. Avy manages to regain control.

Dakota and Violet hastily PUT ON THEIR SEAT BELTS. Avy is too busy to remember hers.

BLACK SUV

The SUV surges through a large puddle of water. Muck splashes across the windscreen. They can't see!

The driver flicks on the wipers.

The wipers clean the screen just in time to show they're headed straight for an abandoned WATER TANK.

BAM!

The front passenger side slams into the water tank. Shards of metal, glass and chrome pop off the front of the SUV.

The driver floors it, leaving half the front bumper behind.

I/E. YELLOW PORSCHE

The car speeds towards a curve.

Abruptly the TREELINE BREAKS and a RAVINE on their right pops into view.

Avy slams on the brakes, wrestles the steering violently to the left.

The back of the car fishtails viciously to the right. Then it begins sliding towards the cliff.

VIOLET
(hysterical)
Oh my god, oh my god...we're gonna
die...we're gonna die!

Next thing - the tail end of the sports car teeters over the edge of the cliff.

The rear wheels SPIN FURIOUSLY ACROSS EMPTY SPACE.

Everybody screams. They're doomed for sure!

But then the rear right of the vehicle SLAMS INTO A TREE STUMP.

It ricochets off the stump like a pinball...

...and the wheels suddenly gain traction on solid ground.

The car rockets forward.

AVY
Jesus! I thought we were goners.

DAKOTA
Me too. Slow down will ya.

AVY

You're shitting me right? We gotta beat them to the main road or we're toast.

BLACK SUV

The hood of the SUV angles precariously at almost fifty degrees. The tailend of the vehicle is SWALLOWED UP BY A HUGE POTHOLE.

The engine revs as the driver struggles to free the vehicle.

The rear tires whirl furiously churning mud everywhere while the front tires spin uselessly in the air.

ROMEO

Enough!

He looks into the rearview mirror.

ROMEO (CONT'D)

You two porkies, go park your fat asses on the hood.

GOON #1

How we gonna get up there?

ROMEO

Figure it out or eat a bullet. Choice is yours.

The goons get out the SUV. Gingerly they clamber onto the hood.

The front of the SUV sinks to the ground.

The driver guns the engine. The vehicle pulls out of the hole.

Romeo looks at the driver.

ROMEO (CONT'D)

If we lose them I swear I'm gonna shoot you in the nuts.

The two goons hop in. The SUV zooms away.

EXT. WOODS - ESTABLISHING

WE ARE SITUATED AT THE POINT IN THE WOODS WHERE THE TWO TRAILS UNITE INTO A MAIN TRACK LEADING TO THE MAIN ROAD.

One trail branches off to the right, inclining upwards before vanishing behind trees -- *THIS TRAIL LEADS TO THE HILLOCK.*

The other trail continues straight on level ground, before disappearing beyond a cluster of thickets and trees -- *THIS TRAIL LEADS TO THE CLEARING.*

The tranquility of the woods is broken by the harsh whine of revving engines.

The sound gets louder and LOUDER until...

...the YELLOW PORSCHE bursts into view.

It careers down the incline, slides crazily onto the main track, straightens before blasting for the main road.

Not far behind, the BLACK SUV erupts from the cover of trees and thickets. It hurtles towards the Porsche.

Built for such terrain it quickly gains on the Porsche.

As it closes in the SUV's tinted windows roll down. Gun barrels appear.

Romeo and the two goons open fire on the Porsche. Bullets thud into the back of the car.

I/E. YELLOW PORSCHE

DAKOTA

Oh my god!

VIOLET

Step on it Avy!

AVY

Does it look like I'm playing
fucking footsie here?

Even so, she slams her foot harder against the pedal.

The Porsche bucks forward.

EXT. WOODS

The Porsche weaves and swerves erratically across the muddy terrain.

The SUV has no such problems. It steadily closes the gap.

Romeo and his goons continue firing at the Porsche.

By now the MAIN ROAD is just a few yards ahead. But the SUV is almost upon them.

A bullet smashes through the rear side window, barely missing Dakota.

She shrieks.

The Porsche continues its mad dash towards the main road. Avy slows down a notch to negotiate the hard left turn.

Big mistake.

BAM! The SUV slams into the back of the Porsche.

The impact sends the Porsche spinning crazily INTO THE MAIN ROAD.

Romeo and his thugs RELOAD THEIR WEAPONS. The girls are done for!

When out of nowhere...

A WHITE VAN - horn blaring - SIDESWIPES THE PORSCHE before screeching to a halt SMACK IN FRONT OF THE SUV.

Immediately the van is riddled with bullets. The DRIVER dies instantly.

The SUV wallops the van aside then with tires spinning and rubber burning, it makes a hard left onto the main road.

But by now...

...the PORSCHE IS A YELLOW SPECK lost in the distance.

EXT. MAIN ROAD

The Porsche speeds down the empty road, blasting past a sign that cautions - DEER CROSSING.

INT. YELLOW PORSCHE

VIOLET

Slow down, we've lost them.

AVY

Hell no! Can't risk it.

In the back seat Dakota fumbles for her cellphone.

DAKOTA
I'm calling the cops.

 AVY
 (yells)
Don't!

 DAKOTA
Why the hell not?

 AVY
These wheels are hot.

 VIOLET
Fuck Avy!

EXT. MAIN ROAD

Avy powers the Porsche through a blind curve.

The car races round the corner at high speed...

...headed straight for a HUGE STAG transfixed in the middle of the road.

Everybody screams.

Avy slams on the breaks, twists the steering violently to avoid a collision.

The backend of the Porsche fishtails and the car begins a RUBBER-BURNING SKID towards the beast.

IMPACT SEEMS INEVITABLE.

At the last instant the stag springs into action.

With a mighty bound it thunders up the embankment on the RIGHT SIDE of the road before vanishing into the woods.

But the Porsche is still in deep trouble.

The momentum of the car sends it skidding straight for the PROTECTIVE BARRIER on the LEFT SIDE of the road.

KA-RRANG!

The Porsche slams into the barrier.

For several seconds the car scrapes along the protective barrier in an unrelenting screech of metal when suddenly...

...THE BARRIER GIVES WAY.

The Porsche plunges TAIL FIRST through the gap, rapidly picking up speed as it...

...plummets down the very STEEP SLOPE.

I/E. YELLOW PORSCHE

While Dakota and Violet scream, Avy is a blur of activity. She tries everything to regain control.

It's useless.

AVY
(yells)
Hold on, I'm gonna try something.

CLOSE UP - Her right hand feels for the handbrake.

Just as she's about to pull it the car jolts.

Her hand slips and she pulls the CONVERTIBLE-TOP LEVER instead.

The convertible-top begins unreeling while the car windows automatically roll down.

Dakota ducks down in the cramped rear.

DAKOTA
What the hell Avy?

AVY
Sorry! Here goes.

She pulls the handbrake hard.

Immediately the Porsche begins a 180-DEGREE RAPID TWIST...

...that ends suddenly with a LOUD BANG as the side of the car hits a BOULDER.

Seat belt unfastened, AVY IS FLUNG OUT the side of the car by the impact.

POV - ON AVY

Screaming hysterically, she tumbles down the slope until she slams into a tree surrounded by brambles.

With a final groan, Avy passes out.

MEANWHILE in the...

YELLOW PORSCHE

Violet and Dakota are still trapped as the car PLUNGES HEADLONG towards the PRECIPICE.

The two girls desperately battle to escape the death-clutch of their seatbelts.

Finally upfront Violet manages to unfasten her belt.

She twists round, looks back at her friend.

VIOLET

(yells)

Hurry Daks, let's get the hell outta here.

But it's too late...

The Porsche FLIES OFF THE EDGE OF THE PRECIPICE...

...the girls' screams echoing in its wake.

It plummets several hundred feet below eventually splashing into the water.

Nothing resurfaces.

EXT. MAIN ROAD - MOMENTS LATER

The Black SUV approaches the same blind curve the Porsche navigated earlier.

It blasts round the corner just as a HUGE SEMI-TRAILER, horn blaring, storms by on the opposite side of the road.

The MASSIVE LOAD of the SEMI obstructs all trace of the Porsche's crash.

The Black SUV speeds past, its occupants none the wiser.

EXT. WAREHOUSE - EVENING

ESTABLISHING - A nondescript warehouse in an isolated part of town.

INT. WAREHOUSE - OFFICE - CONTINUOUS

The place has a makeshift feel to it.

Balladucci sits behind a heavy wooden desk smoking a cigar.

Romeo, the driver and the two goons from the Black SUV stand nervously in front of him.

BALLADUCCI
Lemme get this straight. Somehow an unarmed teenage girl was able to escape unscathed from you four dummies.

One of the goons speaks up.

GOON #1
Actually Mister Balladucci there were three girls.

BALLADUCCI
Is that right.

He rests his cigar against the lip of an ashtray. Opens a top drawer and pulls out a handgun.

Then without warning he shoots the goon between the eyes.

BALLADUCCI (CONT'D)
Anyone else wish to share their powers of observation?

He looks from one man to the next. Nobody says a word.

BALLADUCCI (CONT'D)
So now instead of one we have three witnesses and a camcorder no less.

Balladucci turns his gaze on Romeo.

BALLADUCCI (CONT'D)
What were my explicit instructions earlier?

ROMEO
You said no stories Mister Balladucci.

BALLADUCCI
Exactly! And now we have a tale of biblical proportions.

Balladucci pauses to puff on his cigar.

BALLADUCCI (CONT'D)
Tell me one of you idiots got the plate number?

The driver steps forward.

DRIVER

I got three characters...T, 4 and U. Sorry boss, the plate was covered with mud.

BALLADUCCI

At least someone made a half-assed attempt.

Balladucci smiles congenially at the driver. Then shoots him in the head.

A second bullet dispatches the other goon.

Romeo flinches.

BALLADUCCI (CONT'D)

Wanna know why you're still alive Romeo?

Romeo doesn't risk answering.

BALLADUCCI (CONT'D)

The fact that you're a marginally more intelligent specie of moron than the rest of them.

(beat)

Now get lost before I change my mind.

Romeo hurriedly leaves the room.

Balladucci pulls out his cell phone. Dials a number.

BALLADUCCI (CONT'D)

We got a problem.

Someone using a VOICE CHANGER replies on the other end.

ELECTRONIC VOICE (O.S.)

What kind of problem.

BALLADUCCI

Witnesses. They saw me killing Valone.

ELECTRONIC VOICE (O.S.)

Sounds like you got a problem. Handle it yourself.

BALLADUCCI

That train's already left the station.

ELECTRONIC VOICE (O.S.)
Tough shit.

BALLADUCCI
This brings me down, I ain't going
alone or quietly.

ELECTRONIC VOICE (O.S.)
Is that a threat?

BALLADUCCI
Call it incentive.

There's a short pause on the other end.

ELECTRONIC VOICE (O.S.)
Okay. What d'you need?

BALLADUCCI
To locate the owner of a yellow
Porsche.

ELECTRONIC VOICE (O.S.)
You got the plate number?

BALLADUCCI
Just a partial.

ELECTRONIC VOICE (O.S.)
The characters you got, are they
sequential?

BALLADUCCI
Hell if I know. What difference
does it make. You got resources -
use those damn resources.

ELECTRONIC VOICE (O.S.)
Watch your tone. Remember who
you're talking to.

BALLADUCCI
I know exactly who I'm talking to.
My future cell mate if we don't get
this fixed.

ELECTRONIC VOICE (O.S.)
Text me the details. I'll get back
to you.

The line clicks dead.

CUT TO:

EXT. SLOPE - EVENING

Avy opens her eyes. She's all banged up.

She looks around frantically for her friends.

AVY
(yells)
Daks! Vi!

Silence.

She looks below, notices the large skid marks vanishing off the edge of the cliff.

Horrible realization dawns on her. Tears roll down her face.

After recomposing herself she makes her way to the main road above.

EXT. UPSCALE NEIGHBORHOOD - EVENING

A police cruiser parks in a street.

TWO COPS wearing peaked caps get out. One of them looks around then points to a house.

COP #1
That one. Let's go.

POV - We track up the driveway off the cops' backs.

EXT. HARRISH RESIDENCE

One of the cops rings the doorbell.

A casually dressed Chloe Harrish, liquor glass in hand, answers the door.

She appears tipsy.

CHLOE
The boys in blue. Didn't expect you guys until tomorrow.

The cops exchange a look.

NOTE: We still can't see the cops' faces.

COP #2
How's that Ma'am?

CHLOE
 (slurs)
 Dispatcher said so.

COP #1
 Ma'am I'm officer Tomanski and this
 is my partner officer Reynolds.
 We're here to follow up on your
 stolen vehicle a...
 (flips out a notebook)
 ...yellow Porsche 911 with vanity
 plates 2HOT 4U.

CHLOE
 Please tell me you found my baby.

COP #1
 May we come in?

CHLOE
 Of course.

As they step into the house, Cop #2 pauses to scour the neighborhood.

Satisfied, he pulls the door closed behind him.

Chloe leads them to the...

LIVING ROOM

Where three TEENAGE GIRLS on a sofa are glued to the TV.

CHLOE
 Hey girls - The police are here to
 follow up on the car.

The girls don't stir - couldn't care less!

CHLOE (CONT'D)
 Teenagers.

POV - Still no clear view of Cop #1's face.

COP #1
 Ma'am we'd appreciate it if we
 could conduct this interview with
 your husband present. It would save
 time.

Chloe guffaws.

CHLOE

I kicked that loser to the curb a while back. It's just me, my girls and...

(raises her glass)

Good ole Jack here to keep me warm at night.

Cop #2 strolls over to the windows. He carefully parts the drapes, peeks outside.

Nobody except his partner notices. Satisfied he nods to his fellow cop.

Both cops draw their SILENCED WEAPONS and shoot Chloe and her girls.

Cop #1 turns to his partner.

That's when WE REALIZE it's ROMEO.

ROMEO

Put your gloves on. Let's find that camcorder fast before the real Heat gets here. And remember, it needs to look like a robbery gone bad.

EXT/INT. WINTER RESIDENCE - FRONT DOOR - NIGHT

Avy rings the doorbell.

The door whips open instantly. James stands in the doorway seething.

JAMES

I told you yesterday this behavior won't...

Then it hits him, she's all beat to hell.

JAMES (CONT'D)

Jesus! What in heaven's name happened?

Avy flings her arms around him and starts sobbing uncontrollably.

Taken aback, James turns to Sidney who's standing behind.

She pushes forward, gets a glimpse of Avy. Her hand flies to her mouth.

SIDNEY
Oh my lord!

She gently pries Avy from James.

SIDNEY (CONT'D)
I'll handle this.

They go inside.

INT. WAREHOUSE - OFFICE - NIGHT

Balladucci reclines on a sofa savoring a large snifter of brandy and smoking a Cuban.

Romeo stands before him clutching a camcorder.

BALLADUCCI
Is it done?

ROMEO
Yeah boss.

BALLADUCCI
No loose ends?

ROMEO
Tight as a duck's ass.

BALLADUCCI
Excellent work Romeo.
(points to the camcorder)
Give me that.

Romeo hands him the camcorder.

INT. WINTER RESIDENCE - MASTER BEDROOM - NIGHT

James paces about. Sidney sits on the bed. They both look strained.

JAMES
We have to tell the police.

SIDNEY
Let's take a breath, think this through.

JAMES
What's there to think? You heard what she said.

SIDNEY

Dammit, you're right I know.
(rubs her brow)
Can't it wait till tomorrow? It's
late.

JAMES

Fine, but first thing in the
morning we call the cops.

CORRIDOR - CONTINUOUS

Avy pulls away from the closed bedroom door of her foster
parents - Tiptoes back to her room.

UPSTAIRS LANDING - EARLY MORNING

James rubs his eyes as he makes his way down the stairs in
pajamas.

The pounding on the front door increases.

JAMES

Alright, alright, I'm coming!

EXT/INT. FRONT DOOR

James opens the front door.

A group of GRIM LOOKING COPS fingering their guns barge in.

JAMES

What's going on?

One of the cops shoves a sheet of paper in his face.

WARRANT COP

This is an arrest warrant for Avy
Conrad. Where is she?

Sidney appears at the TOP OF THE STAIRS.

SIDNEY

James, what's going on?

James peels his eyes from the arrest warrant, looks at his
wife as if in a daze.

JAMES

Avy's been charged with murder.

WARRANT COP

(barks)
Where is she?

SIDNEY

(flustered)
She's er...um in her room.

She turns away, heads towards Avy's room. TWO COPS charge up the stairs after her.

Sidney opens the door to Avy's room. Both cops barge past her.

AVY'S BEDROOM

They stop dead in their tracks.

The room is empty. AVY'S GONE!

A curtain flutters from a breeze through the open window.

EXT. BACKYARD - CONTINUOUS

Avy hops over the backyard fence onto the sidewalk, readjusts her backpack then sprints off.

INT. WAREHOUSE - OFFICE - MORNING

Balladucci glares at Romeo from behind his desk.

Behind Romeo a wall-mounted TV flickers with silent images.

Balladucci pulls out the camcorder from the top drawer and puts it on the desk.

BALLADUCCI

Can you tell me why I can't find
the footage I'm looking for?

ROMEO

Maybe they never recorded
nothing...just used the zoom lens.

BALLADUCCI

Or maybe you were careless and
missed something at the house, like
maybe...another camcorder.

ROMEO

Boss, I swear we turned that house
upside -

Balladucci raises a hand for silence. His attention is riveted on the TV behind Romeo.

Romeo turns round to see what's up.

ON THE TV...

A somber-looking REPORTER gestures in front of the Harrish home.

A MUGSHOT OF AVY superimposed on a yellow Porsche displays prominently in one corner of the screen.

Balladucci turns up the volume with the remote.

REPORTER

...and behind me is the scene of a brutal multiple homicide. Earlier today a neighbor in this quiet upscale community discovered the bullet-ridden bodies of the single mother of three and her young girls.

(beat)

Wait. Yes it looks like the police are about to make a statement.

The camera pans from the reporter to a POLICE SPOKESMAN.

POLICE SPOKESMAN

At this time the focus of our investigation is on sixteen year old Avy Conrad who is known to have stolen the deceased's car at some point yesterday prior to the murders.

A TRAFFIC CAM CAPTURE OF AVY in the yellow Porsche fills the screen.

After a few seconds the spokesman returns to the screen.

POLICE SPOKESMAN (CONT'D)

This person is presumed highly dangerous and we advise all members of the public to avoid any contact whatsoever.

Another quick clip of Avy's mugshot before the screen reverts back to live coverage.

POLICE SPOKESMAN (CONT'D)
However we do appeal to anybody who
can provide us with information on
the whereabouts of this individual
to contact the police at the
following...

Balladucci clicks off the TV with the remote.

Romeo turns back to face his boss.

BALLADUCCI
Fix this!

Romeo doesn't have to be told twice.

INT. WINTER RESIDENCE - LIVING ROOM - MORNING

James paces about restlessly. Sidney sits on the sofa pulling
at a thread.

JAMES
I told you that girl was trouble.

SIDNEY
No way she killed those people. I
don't believe it!

JAMES
Like that makes a damn difference.

Beat.

SIDNEY
Think she'll be back?

James strolls to the window, looks across the street at a
PARKED GREY SEDAN.

JAMES
Hope not. But they obviously do.

INT. GREY SEDAN

TWO BORED DETECTIVES keep an eye out for Avy.

In the background we hear routine police chatter from the
radio.

INT. COFFEE SHOP - MORNING

The place is packed.

CUSTOMERS queue to get their orders from a COUPLE OF BARISTAS.

Avy sits at a window table, a half-eaten donut and a coffee in front of her.

She browses through web pages on her iPad.

CLOSE UP of iPad - A photo of Balladucci...Another Photo of his plane crash with related article.

She hovers the cursor over the DATE OF THE ARTICLE. It's two days before the events in the woods...

...A flash of clarity explodes in her mind.

AVY
(mutters)
Holy shit!

She clicks a link.

It navigates to an article about Jonny Valone's kidnap.

Clicks on a thumbnail image located there.

It expands into a enlarged photo of Jonny Valone. She recognizes him instantly.

AVY (CONT'D)
No way!

Clicks yet another link. An image of Agent Bane appears next to an article.

She peruses the article.

ECU - We make out the words: *FBI AGENT BANE...SOLE SURVIVOR OF THE DEADLY AMBUSH...FORCED LEAVE PENDING INVESTIGATION.*

MEANWHILE...

A mugshot of Avy appears on the wall-mounted TV behind the serving counter. Words below it scroll:

WANTED FOR MURDER - IF YOU SEE THIS PERSON PLEASE CONTACT THE POLICE IMMEDIATELY. DO NOT APPROACH - EXTREMELY DANGEROUS.

A MATRONLY WOMAN in the queue locks eyes on Avy.

She turns to the man behind her and points at Avy.

MATRONLY WOMAN
(whispers)
That's her. I'm sure of it.

MAN
(surprised)
Excuse me?

MATRONLY WOMAN
That girl by the window. She's the
one on TV...wanted by the police.

The man glances at Avy then at the TV. After a few seconds
looks back at Avy.

MAN
Jesus! You're right. I'm calling
the cops.

Pulls out his cellphone.

EXT. STREET - WINTER RESIDENCE - MORNING

A white van with the logo PLUMBING INC rolls up and stops
next to the detective's grey sedan.

It blocks their view of the Winter's house.

INT. GREY SEDAN

DET. POSNER
What the hell's this?

DET. MUNRO
Only one way to find out.

They step out the car.

TWO MEN in overalls wearing caps get out the front of the
van.

A THIRD GUY, similarly attired, clambers out the back of the
van.

He checks out the neighborhood.

Not a soul in sight. He smacks the side of the van twice.

Posner walks up to the driver who's reaching for something
inside the van.

DET. POSNER
Hey fellas, hope you don't mind
but...

The driver turns round.

It's Romeo, with a silenced gun in his hand. He smiles.

ROMEO
Actually we do pig.

Shoots Posner.

Before Detective Munro can react the goon from back of the van guns him down.

ROMEO (CONT'D)
Move it boys, the clocks ticking!

INT. COFFEE SHOP

The distant sound of sirens brings Avy back to reality. She tears her eyes away from the iPad.

Looks around. Notices that...

...people are whispering and staring at her funny.

Avy puts the iPad into the backpack, slips it onto her back and gets up.

The whole place tenses.

As if on cue two police cruisers screech to a halt outside.

Avy doesn't waste time.

She plows through the line of terrified patrons and dashes into the kitchen as...

...TWO COPS with guns drawn rush in.

Several people point towards the kitchen.

MATRONLY WOMAN
She went that way!

One of the cops yells into his radio.

COP #1
Cover the back alley. She's headed
that way.

INT. KITCHEN

Avy dashes past startled employees out through the back door into the...

BACK ALLEY

Bursting out the exit as two police cruisers blast round the corner from opposite ends of the alley.

Avy does a quick recon.

From either end of the alley a cruiser zooms towards her - She's trapped!

Then she does something crazy...

SPRINTS TOWARDS the cruiser approaching from the left.

EXT/INT. POLICE CAR

The vehicle hurtles towards Avy yet she never let's up.

COP #1
Is this kid crazy?

At the last instant the cruiser brakes skidding to a halt inches from Avy who...

...never breaking stride leaps onto the hood of the vehicle...

...races up the windscreen past the startled faces of the cops inside...

...takes a running leap off one side of the roof of the cruiser...

...sails through the air, grabs the end of a pull-down ESCAPE LADDER next to the building...

...scrambles up it as it clatters down...

...hauls herself onto the fire escape landing above then dashes all the way up to the roof top.

WHILE BELOW...

FOUR COPS stand by their cruisers gawking up at her.

COP #1 (CONT'D)
Holy Moly! Who is this kid?
Catgirl!

EXT. ROOF

Avy runs to the opposite side of the roof. Looks down.
Another alley and it's already swarming with cops.

INT. EMERGENCY STAIRWELL

THREE COPS pound up the stairs.

EXT. ROOF

Avy goes to another edge. Peers down. Another bloody cop
convention!

Heads for the only side of the building she hasn't checked.

As she sprints towards it the sound of a chopper attracts her
attention.

She looks up.

A news helicopter shadows her from the sky.

INT. STAIRCASE

The three cops, breathless, approach the top of the stairs.

EXT. ROOF

Avy looks over yet another edge. Seconds later she pulls
back, a pensive expression on her face.

I/E. CHOPPER

A man leaning out the open side of the chopper aims a camera
at Avy.

Up front, next to the pilot, a reporter gives a running
commentary.

REPORTER
And it looks like the suspect is
trapped on the roof of this five
storey building.

EXT. ROOF

The three cops from the stairwell storm through the exit, guns drawn.

They spot Avy at the far end of the roof.

COP #1

(yells)

Police! Put your hands in the air
and remain where you are.

Avy turns to face them hands held above her head. She walks a couple of steps in their direction...

...then whirls and takes a running leap off the building...

...swivelling 180 degrees in the air so that she's facing the cops again...

...before disappearing from view below the roof.

COP #1 (CONT'D)

Jesus Christ!

They race towards the edge.

INT/EXT. CHOPPER

REPORTER

Oh my god! This is
shocking...unbelievable. It appears
that the suspect just jumped off
the roof!

The pilot pulls the chopper away from the building and we follow along to discover...

...AVY HANGING FROM A LEDGE with both hands.

EXT. SIDE OF BUILDING

She lets go, falling one and a half floors down, where she lands on a balcony in a half-crouch.

She immediately springs to her feet, climbs onto the top of the balcony's protective railing...

...then drops another fifteen feet and grabs onto an outstretched flagpole...

...swings out completing a full 360-degree swivel round it then uses the momentum to hurl herself...

...horizontally and downwards onto a laterally located canopy below...

...off which she slides, landing on the SIDEWALK in front of a startled pedestrian.

TWO COPS see her and give chase.

EXT. STREET

Avy zips into the street. Vaults across the hoods of two cars snarled in traffic...

...on to the sidewalk on the other side, then down some steps leading to the...

SUBWAY STATION

...where she streaks past a line of people waiting to pass through a turnstile...

...leaps over the metal bar of a vacant stile and hops onto the DESCENDING ESCALATOR...

...just as the two cops in pursuit make it into the station.

They look around, spot her on the escalator.

One of them signals the TOLLBOOTH CONDUCTOR to buzz them through.

ESCALATOR

Avy shoves past stationary riders - stops midstride when she spots TWO COPS BELOW.

They are waiting for her at the bottom of the escalator.

Thinking quickly...

...she leaps onto the dividing console that separates the ascending and descending escalators...

...then hops off it onto the ascending escalator on the other side.

But as she travels back up she sees a cop waiting at the top.

Another cop stands guard at the start of the descending elevator on the opposite side.

Avy turns round.

She considers racing down against the upward motion of the escalator but quickly realizes it's futile.

One of the cops from below rides up her way on the same escalator.

His partner remains on guard at the bottom.

She's totally boxed in.

Keeping an eye on the cops...

...Avy quickly removes her sneakers. Laces them together and strings them round her neck.

Sneakers now dangling across her chest, Avy leaps back onto the dividing console.

Perched on her butt, arms wrapped round her knees, she slides down.

The cops yell and gesture to one another.

The one guarding the descending elevator up top makes his way down.

The cop coming up the ascending elevator reaches across the dividing console behind a LARGE MAN ahead of him.

- Damned if he ain't gonna catch her punkass as she butt surfs past -

However as Avy hurtles towards him she...

...flings out her left arm and grabs hold of the large man in front of the cop...

...thrusts off the dividing console hard with her haunches...

...then uses the man's body and her momentum to pivot herself across his front while she twists...

...landing on the escalator shoulder opposite with her back against the wall.

As she slides away Avy waves to the astonished cop who falls backwards with the large man tumbling against him.

Zooming downwards in a skier's crouch, Avy slips the backpack off her back...

...flings it at the cop waiting for her at the bottom of the escalator on the...

SUBWAY PLATFORM

...and as he reflexively reaches for the soaring backpack...

...a TRAIN PULLS INTO THE STATION, opens its doors...

...while Avy launches off the escalator shoulder...

...sails through the air above the startled cop now clutching her backpack...

...lands in a crouch then swivels round and sideswipes the cop off his feet...

...yanks her backpack off him and just manages to squeeze through the closing doors of the train.

PING!

The doors seal shut. The train leaves the station.

EXT. WAREHOUSE

The PLUMBING INC white van comes to a stop in front of the warehouse.

Romeo, still dressed like a plumber, hops out the driver's side - a gun in his hand.

His similarly attired front passenger steps out holding a weapon too.

Both of them move to the side door of the van. Romeo slides it open.

ROMEO

Get out.

James Winter, followed by Sidney then Tiffany step out.

Bringing up the rear is the third goon who shot detective Munro.

He too brandishes a weapon.

TIFFANY
Mommy I'm scared.

Sidney pulls Tiffany close to her.

SIDNEY
It's gonna be okay sweetie.

JAMES
What d'you want?

ROMEO
For you to shut up and do as you're
told.

With his gun he points towards the building.

ROMEO (CONT'D)
Now move!

Flanked by the trio of armed thugs the Winters head towards a door.

EXT. STREET - SEEDY PART OF TOWN

Avy walks quickly down the street glancing furtively around her.

It's obvious from the neglect that this part of town was written off long ago by council bigwigs.

Trash litters the road and sidewalks.

The buildings scream for a makeover.

The homeless are everywhere.

As Avy walks past an alley two tussling bums collide into her.

She shoves them roughly away. Moves on like it's nothing.

Then her phone rings.

She pulls it out her pocket. Checks the caller ID.

It's Sidney. She answers.

AVY
Sid I swear I never killed those
people.

BALLADUCCI (O.S.)
Of course you didn't. But good luck
convincing the cops.

Avy is taken aback.

AVY
Who the fuck's this?

BALLADUCCI (O.S.)
Someone who knows the truth.

INT. WAREHOUSE - OFFICE

Balladucci paces back and forth with a cellphone to his ear.

The Winters sit on the floor with their backs against the wall. They watch Balladucci with almost palpable fear.

Romeo stands as a menacing presence close by.

BALLADUCCI (ON PHONE)
Now before I go any further I'd
like to introduce you to some new
friends of mine.

He signals to Tiffany.

BALLADUCCI (CONT'D)
Come here sweetheart.

Tiffany shakes her head. Looks at her parents for guidance.

Balladucci's face hardens. He addresses James and Sidney.

BALLADUCCI (CONT'D)
Get that spoilt brat here before I
do something we'll all regret.

Sidney strokes Tiffany's hair.

SIDNEY
It's okay darling. Do as the man
says.

Tiffany reluctantly moves towards Balladucci.

BALLADUCCI
That's right. Come say hello on
uncle Vitt's phone.

Before handing her the phone he sets it to speaker.

TIFFANY
Hello?

AVY (O.S.)
Tiff! Is that you?

TIFFANY
Avy I'm scared.

AVY (O.S.)
Where are mommy and daddy?

TIFFANY
Here. Avy...

Balladucci yanks the phone from Tiffany.

BALLADUCCI
That's enough. Get back to mommy
and daddy.

Shoves her towards her parents.

He sets the phone off speaker before resuming his call with
Avy.

BALLADUCCI (CONT'D)
Now that I have your attention
here's what I want you to do.

EXT. STREET - SEEDY PART OF TOWN

Avy turns off the street into an...

ALLEY

A stocky Latino blocks her way. His name is RAUL.

RAUL
Sorry. No way through kid.

AVY
Tell Todd I need to speak to him.

RAUL
Nobody like that around here.

AVY
Cut the crap. I know he's here.
This is where he always unloads his
stolen shit when he's in town.
(MORE)

AVY (CONT'D)

(beat)

Hey! That's him right there.

She points to a YOUNG DUDE unloading boxes off a van with another guy.

RAUL

(yells)

Todd!

TODD (22) stops what he's doing, looks their way.

TODD

What?

RAUL

This chica says she knows you.

Todd signals him to let her through.

She walks up to him.

TODD

So you're still alive huh?

AVY

I need your help.

TODD

How's that for irony. Last time we spoke you made it very clear you wanted nothing to do with us.

AVY

Please Todd. I'm in deep shit.

TODD

Being wanted for murder would do that to you.

Turns his back. Resumes unloading.

AVY

Daks and Vi are dead.

Todd stops. Puts down the box he is carrying.

Looks at her for a brief moment of forever.

TODD

Anything to do with the mess you're in?

Avy nods.

TODD (CONT'D)
Let's go. Fill me in on the way.

INT. TODD'S PICKUP

Todd drives. Avy sits in the passenger seat.
She's now wearing a hoody and dark glasses.
While browsing on her iPad she remarks.

AVY
I dunno what I'm gonna say.

TODD
You've been gone almost three years
with no word. What's left to say?

Beat.

AVY
Todd, I just...thanks.

TODD
I ain't doing this for you.

She falls silent.

Resumes her browsing. Finds what she's looking for.
Pulls out her cellphone and dials.

INT. FBI DISTRICT HQ - BANE'S OFFICE

Bane clicks his briefcase shut. Grabs his jacket from the
back of his seat.

Takes a final look around before stepping out into the...

CORRIDOR

Tells the waiting TECH.

BANE
All yours.

Strolls off. The Tech steps into...

BANE'S OFFICE

His desk phone rings.

Bane reappears in the doorway. Glances at the Tech.

BANE
Give me a moment will you.

He shuts the door behind him. Answers the phone.

BANE (CONT'D)
Bane.

RECEPTIONIST (O.S.)
Agent Bane, there's a girl on the
line who says she must speak to
you.

BANE (ON PHONE)
What about?

RECEPTIONIST (O.S.)
Balladucci.

BANE (ON PHONE)
Hang up. It's a prank call.

RECEPTIONIST (O.S.)
That's what I thought especially
after she kept insisting he's
alive.

Beat.

BANE (ON PHONE)
Wait! Patch me through to her.

EXT. STREET - WINTER RESIDENCE

Bane parks his FBI sedan behind a couple of black and whites
blocking the street.

He gets out. Strolls towards the yellow crime tape erected
around the scene.

A PATROL OFFICER in uniform blocks his way.

PATROL OFFICER
Whoa there buddy. No civilians past
this point.

Bane flashes his FBI badge. The cop lifts the tape. Bane stoops under.

Walks past the CSI team sifting for clues where the two detectives were killed and up the lawn to the...

WINTER'S HOUSE

BANE
Who's in charge here?

A BEAT COP standing guard by the FRONT DOOR points inside towards the...

LIVING ROOM

...where DETECTIVE FISHER mentally visualizes what transpired there hours earlier.

Bane walks in interrupting his reverie.

DET. FISHER
Who the hell are you?

Bane flashes his FBI badge.

BANE
FBI. And you are?

DET. FISHER
Fisher. Lead investigator. What's the Bureau's interest here?

BANE
Kidnapping. That's kinda our thing.

DET. FISHER
I don't give a damn if you're Secret Service or Homeland. This is our case. Two of our own were killed out there.

BANE
Take it easy. I'm not here to step on anybody's shoes or pull rank. I just want to know what went down.

DET. FISHER
Fair enough. We're thinking the girl came back, killed our guys out front and then kidnapped her foster family.

BANE
Seems a bit of a stretch for a
sixteen year old kid.

DET. FISHER
So does leaping off the roof of a
five storey building without
breaking any bones.

EXT. STREET - WINTER RESIDENCE

Bane walks back to his car.

INT. BANE'S SEDAN

Settles behind the wheel then dials a number on his
cellphone.

INT. TODD'S PICKUP

Todd drives towards the outskirts of town.

In the near distance a CIRCUS BIGTOP MARQUEE looms across the
horizon.

Avy's phone rings.

INTERCUTS OF THE CALL:

BANE
Your family's been kidnapped.

AVY
D'you believe me now?

BANE
More than the police do. But that
doesn't mean it's Balladucci.

AVY
Oh my god! He's gonna kill them
meanwhile all you and the police
can do is jerk off.

BANE
Turn yourself over to the Bureau
and I promise we'll take care of
this.

AVY
No way! I hand myself over and
they're as good as dead.

BANE
So why are we even talking?

AVY
I've got a plan.

BANE
More like famous last words -
You're way out of your league kid.

AVY
Just be ready. I'll be in touch.

INT. TODD'S CAR

Avy ends the call.

She removes the SIM card from her phone.

Snaps it in half and tosses it out the window.

Todd glances her way.

TODD
Thought you need that to get in
touch.

AVY
(taps her head)
Got his number. I'll use a burner.
That way he can't trace me to fuck
up things before I'm ready.

EXT. CIRCUS GROUNDS

Todd parks the car.

Avy and him get out, mingle with the crowd.

They walk towards the bigtop marquee from within which a huge
cheer emanates.

INT. BIGTOP MARQUEE - CENTER RING

The packed crowd holds its breath.

The only sound in the hushed tent is an ominous drumroll.

Avy and Todd make their way to the front.

In the ring, DAGGER (17) prepares to throw a set of knives at a BLINDFOLDED DUDE.

He is splayed in an X formation, arms and feet anchored against a board.

An ASSISTANT TIES A BLINDFOLD ACROSS DAGGER'S EYES then hands her a knife.

She faces her target on the board twenty feet away. Stands very still for a moment.

Then hurls the knife with her right hand.

It sails through the air like a missile.

Thuds into the board an inch below the guy's right armpit.

The crowd cheers.

Dagger is handed another knife. She unleashes.

It thuds an inch below the guy's left armpit.

Another cheer.

She repeats the performance.

This time tacking two more knives into the board an inch from the instep of either foot.

THEN THE BOARD STARTS TO ROTATE.

The drumroll gets louder.

Dagger hurls the fifth knife. It slices through the air.

Slams into the board a few centimeters below the guy's crotch.

A HUGE ROAR.

The drumroll picks up. The crowd settles down.

The assistant hands Dagger three knives.

She holds two in her left hand, one in her right.

Then in quick succession she throws them all, one after the other...

...transferring those from her left hand to her throwing hand.

Tock! Tock! Tock!

The first knife thuds next to the guy's right ear.

The second next to his left ear.

The last knife lands an inch above the middle of his head.

THE ROAR of the crowd is DEAFENING.

Dagger whips off the blindfold and bows to the ecstatic crowd.

AVY

(to Todd)

Damn! She's gotten crazy good.

TODD

Yeah. Crazy alright.

DISSOLVE TO:

INT. CENTER RING - MOMENTS LATER

A large transparent GLASS BOX FILLED WITH WATER rests in the middle of the ring.

It's connected to a hoist hooked to metal clamps on its outside.

The hoist is attached to a crane.

A RING ANNOUNCER in a tux, addresses the crowd with a microphone.

ANNOUNCER

Ladies and gentlemen, boys and girls the incomparable escape artist TWIST will now attempt to cheat death by escaping from a water-filled glass cage with her hands and feet tied behind her back before she either drowns or plummets to her doom when the bottom of the cage opens.

TWIST, a diminutive nineteen year old who barely looks sixteen, steps into the ring.

She lies flat on her belly across a mat in front of the glass box.

Reaching behind her back she...

- grabs her left ankle with her right hand -

- grabs her right ankle with her left hand -

...forming an intersecting X with her limbs.

Next a MALE ASSISTANT tightly binds her wrists and ankles together with rope.

ANNOUNCER (CONT'D)

And now we request the assistance of two members from the audience to confirm that the knots are properly tied and secure.

The announcer randomly selects a man and a woman from different sections of the audience.

ANNOUNCER (CONT'D)

(pointing)

You sir. And you madame.

They step into the ring. Check the knots binding Twist.

ANNOUNCER (CONT'D)

Are you both satisfied with the manner in which she is bound?

They nod.

ANNOUNCER (CONT'D)

Thank you. You may return to your seats.

The man and woman return to their seats.

The assistant joined by ANOTHER MAN pick up Twist.

Using a step-ladder wedged against one side of the glass box, they lift Avy up and tip her over its edge.

Twist tumbles into the water. Sinks to the bottom.

A HARNESS lowers from the hoist as the glass box is elevated upwards by a crane.

The harness floats on the water surface.

HUGE TIMERS strategically located around the ring display the countdown.

ANNOUNCER (CONT'D)

The countdown has began. She has just sixty seconds to free herself and get to safety by grabbing the harness now floating on the water's surface before the glass panel at the bottom opens.

Beneath the ascending box an empty rubber pool is positioned to capture the cascade of water when the bottom opens.

UP ABOVE...

The glass box finally comes to a halt.

The audience watches mesmerized by the sight of Twist struggling to get free.

ANNOUNCER (CONT'D)

Only 30 seconds left. Of course being underwater makes this already difficult task almost impossible.

The crowd grows antsy.

Twist hasn't managed to loosen a single knot yet.

ANNOUNCER (CONT'D)

The obvious other danger here is drowning. All that exertion must be taking its toll.

The timers display 15 seconds left.

Twist's efforts become increasingly frantic revealing her desperation.

Sounds of despair arise from the crowd.

Parents shield their kids from the unfolding tragedy.

EIGHT SECONDS LEFT.

The crowd prepares for the worst. Even the announcer has quit his running commentary.

SIX SECONDS LEFT.

Twist is doomed. Many in the audience turn away.

FIVE SECONDS...

And then miraculously her HANDS ARE FREE. She straightens out.

A HUGE CHEER from those left watching. The bleeding hearts who'd turned away resume watching.

FOUR SECONDS...

She struggles to free her legs.

THREE SECONDS...

They are free!

TWO SECONDS...

She thrusts off hard for the surface.

ONE SECOND...

The crowd is in agony - *can she make it?*

TIME UP...

A klaxon wails!

The glass panel beneath the cage pops open!

Water gushes down!

A moment of hushed silence...

And then the CROWD ROARS.

Twist waves to them from above, safely strapped into the harness.

INT. CIRCUS - SIDE TENT - LATER

Avy paces about. Every other second she checks the time on her phone.

Twist walks in. Nods to Avy.

She has changed out of her stage costume into jeans and a t-shirt.

Dagger walks in a few seconds later.

She's wearing a leather jacket and matching pants.

Large metal beads decorate the sides of both pant legs and jacket sleeves.

AVY

What the hells that? We're not going to a frigging nightclub.

DAGGER

If I'm gonna die I wanna be dressed to kill.

Todd walks in holding a silver camcorder. Hands it to Avy.

TODD

Done. I fiddled with the dates. Should buy you some time but it won't fool them for long.

AVY

Thanks. If anyone wants out, now's the time.

Nobody makes a move.

AVY (CONT'D)

Okay. Time to roll.

TODD

Actually...

DAGGER

Oh you fucking pussy. Daks was your sister for chrissake!

Avy looks at him disappointed.

TODD

As I was saying. Before we go, someone would like to see you.

A regal looking ELDERLY WOMAN walks in. The surprise on Avy's face is obvious.

AVY

Gran?

Avy's GRANDMA spreads her arms.

GRANDMA

Don't just stand there. Come give me a hug child. It's been far too long.

The others leave, giving them space.

Avy and her grandma embrace.

AVY

How d'you know I was here?

GRANDMA

Sweetie. Did you really think you could walk into my house without me knowing?

AVY

(voice cracks)

Gran I'm so sorry about everything. Ma and Pa...

GRANDMA

Hush now. The only thing you should apologize for is leaving without saying goodbye. What happened was an accident. I'm sure if your parents could, they'd tell you the same thing.

Avy sobs softly.

AVY

I miss them so much.

GRANDMA

I know sweetie. I know.

She cradles Avy's face for a moment then holds her at arm's length.

GRANDMA (CONT'D)

Now pull yourself together. You won't save anyone in that state.

Avy wipes her face.

AVY

Bloody Todd and his big mouth.

GRANDMA

He's just concerned. Always thought of you as a sister.

Avy hugs her grandma fiercely once more.

AVY

I love you so much gran.

GRANDMA

Promise me you'll be back.

AVY
On my life.

EXT. SHOPPING COMPLEX - FRONT COURT

The place is crawling with shoppers.

Romeo scans the crowd from an alcove outside one of the stores.

He has an arm around Tiffany - the image of a loving father with his daughter.

Three teenage girls approach. One of them wears a cap and holds a silver camcorder - It's Avy.

Romeo speaks into an earpiece.

ROMEO
They're here. Any sign of the pigs
or Feds?

WE PAN WITH THE CAMERA to zoom in on THREE GOONS strategically located around the shopping complex keeping lookout.

The goons respond into similar earpieces.

GOON #1
Clear.

GOON #2
Clear.

GOON #3
Clear.

Tiffany recognizes Avy under the cap.

TIFFANY
Avy!

Romeo lets her run to Avy. They embrace

AVY
You okay?

Tiffany nods. Starts sniffing. Romeo glares at her.

ROMEO
Don't even think about it.

Tiffany shuts up.

AVY
Where are my parents?

ROMEO
Safe so long as you followed
instructions.

AVY
I'm here with my friends and this
ain't I?

She holds up the camcorder.

Romeo scrutinizes them.

ROMEO
Hope you didn't do nothing stupid
like talk to the cops or the Feds?

AVY
Oh sure - like they're really gonna
listen to me. Speaking of which,
might be a good idea to relocate
this reunion before someone
recognizes me.
(beat)
Just a thought.

ROMEO
Let's go smartass. And gimme that.

He grabs the camcorder.

EXT. SHOPPING COMPLEX - CAR PARK - MOMENTS LATER

In the space between a parked SUV and the PLUMBING INC van,
Romeo frisks the girls.

His goons keep a lookout.

The frisk search turns up a cellphone on each girl. Romeo
smashes them underfoot.

Dagger glowers at him.

DAGGER
That get your rocks off?

ROMEO
Not quite.

He pulls a scanner from his jacket pocket. Runs it across
their bodies very thoroughly.

They are clean.

ROMEO (CONT'D)
Now it does.

He signals to the goons.

ROMEO (CONT'D)
Let's go.

A goon slides open the door to the van. He picks Tiffany up and puts her inside.

Gestures to Twist.

GOON #1
Get in.

She moves towards the door when suddenly they hear...

SHOUTING AND YELLING.

A group of FOUR YOUNG MEN head their way. They tussle and argue amongst themselves.

A strong stench of booze wafts around them.

The fracas eventually finds its way to the back of the van.

Someone throws a punch. It connects. One of them goes down.

IT'S TODD.

While the others continue fighting he ATTACHES A TRACKER TO THE BOTTOM OF THE VAN.

Then gets up to find Romeo and two goons glaring at them.

Romeo and the goons flash the insides of their jackets revealing concealed weapons.

ROMEO
Beat it.

Todd and his accomplices take off.

Romeo turns to the girls.

ROMEO (CONT'D)
Get in.

The girls get into the back of the van followed by a goon.

Romeo and another goon jump into the front.

The other goon hops into the SUV.

The two vehicles pull out.

EXT. SHOPPING COMPLEX - MOMENTS LATER

Todd dials a number on his cellphone. Waits a few seconds then speaks.

TODD
Agent Bane? I'm Avy's friend...

INT/EXT. VAN

The PLUMBING INC van cruises on back roads headed for the industrial area of town.

In the cargo hold a goon with a weapon watches over the girls.

They sit opposite him on a bench seat.

EXT. SHOPPING COMPLEX

Bane parks his car. Hurries towards Todd who's waving at him.

BANE
You Todd?

Todd nods.

Hands Avy's iPad to Bane. Points to a blip tracking along a map on the screen.

TODD
That's them right there. They're in a white van with the logo Plumbing Inc on the sides.

BANE
Thanks.

TODD
What now?

BANE
Go home. I'll take it from here.

Bane returns to his car. Peels out in a hurry.

INT. FBI DISTRICT HQ - HOLT'S OFFICE

Holt sits at his desk tapping away at his laptop.

His phone rings. He picks up the receiver.

HOLT
Agent Holt.

INT/EXT. BANE'S SEDAN

Bane weaves in and out of traffic at high speed.

One hand grips the wheel, the other holds a cellphone to his ear.

BANE
Holt. How fast can you assemble an
assault team together?

INTERCUTS OF THE CALL (Bane in his car/Holt in his office)

HOLT
Bane for chrissakes! You're
supposed to be on leave.

BANE
Listen Holt. I've got a credible
lead on Balladucci. I'm on my way
right...

Holt interrupts.

HOLT
Enough! Balladucci's dead. Move on.

BANE
Holt I'm telling you the guy's
alive. A witness saw him kill
Valone and ever since he's been
dropping bodies to get to her.

HOLT
What witness?

BANE
That girl on TV. The one accused of
multiple murder.

HOLT
And you know this how?

BANE

We spoke...Look I can't get into it right now. Unless we move fast more people are going to die soon.

HOLT

Where are you?

BANE

Tracking them as we speak.

Bane glances down at the iPad propped against the central console.

The blip on the screen has stopped moving.

BANE (CONT'D)

Bingo! I've got a location. I'll text it to you. Just make sure you send in the calvary.

Bane hangs up.

Grips the wheel with both hands then floors the pedal.

EXT. WAREHOUSE

Romeo and his goons hustle the girls out of the van.

ROMEO

Follow me and don't try anything stupid.

Holding the camcorder in one hand he leads the way into the warehouse.

The girls follow. The three goons bring up the rear.

INT. WAREHOUSE - OFFICE

Romeo and two goons escort the girls into the room.

Balladucci gets up from behind his desk. A big smile splits his mug.

BALLADUCCI

We meet at last. I had my doubts you'd even show up.

AVY

Where are my parents?

BALLADUCCI

Ahhh. The ringleader. We've got
some catching up to do.

He gestures to Romeo to hand him the camcorder. Turns to the
other two goons.

BALLADUCCI (CONT'D)

Tie those three up. Put them next
door with the others.

The two goons lead Dagger, Twist and Tiffany through a door
into an adjoining room.

Balladucci goes back to his desk with the camcorder. Rubs his
hands with anticipation.

BALLADUCCI (CONT'D)

Movie time!

INT. STOREROOM - CONTINUOUS

The room is poorly lit by a ventilation shaft up above.

A goon flicks on the light.

Sidney and James sit on the floor in a corner. Their hands
and feet are bound.

Tiffany rushes to her mother.

TIFFANY

Mommy!

One goon remains by the entrance, his gun very visible.

The other goon nudges Twist and Dagger towards Sidney and
James.

He binds their hands tightly behind their backs.

GOON

Down!

They both sit.

GOON (CONT'D)

Legs out.

They extend their legs.

He stoops and ties both ankles of each girl securely
together. Then turns his gaze on Tiffany.

She's still hugging Sidney.

GOON (CONT'D)
Your turn little girl.

JAMES
She's just a child.

The goon gets up. Drives a fist hard into James' face splitting his lip.

Turns back to Tiffany.

GOON
Come here or I hit him again.

Tiffany complies.

The goon ties her up in the same fashion.

Then rechecks all their knots.

Satisfied he rejoins the other goon by the door.

He flicks off the light, shuts the door behind him.

INT. WAREHOUSE - OFFICE

Avy stands in front of Balladucci's desk. Romeo looms behind her.

Balladucci fiddles with the camcorder his frustration mounting.

Finally he pounds the desk with his fist. Looks at Avy with murder in his eye.

BALLADUCCI
Tell me how to switch this fucking thing on or I swear I'm gonna shoot someone next door.

AVY
How do I know you won't anyway?

BALLADUCCI
Keep that up and you will soon enough.

AVY
I made copies. Insurance! If my friends don't hear...

Balladucci bursts out laughing.

BALLADUCCI
Don't bother. We both know that's a
lie. Now what's it gonna be?

Avy quickly weighs her options. Knows she has none.

AVY
It's password protected.

BALLADUCCI
Be a doll then and give it to me.

EXT. WAREHOUSE

Bane scales the fence.

He sprints and takes cover behind the Plumbing Inc van that's parked parallel to the warehouse.

The armed GOON guarding the entrance to the warehouse doesn't see him.

Bane peeks beneath the van. The goon hasn't moved.

Bane picks up a pebble and taps it against the rear side of the van.

The goon cocks his head.

Tap! Tap! Tap!

Definitely something - Coming from the other side of the van.

He reaches for his radio. Changes his mind...might be nothing.

The goon checks his weapon then cautiously heads for the van.

Peeking beneath the van Bane sees him approach.

The thug traverses the front of the van.

Crouching, Bane moves in a counter direction. If anyone steps out of the warehouse now he's a sitting duck.

MEANWHILE...

On the other side of the van the goon finds nothing.

He holsters his weapon and returns the way he came.

As he crosses the front of the van - BANE LUNGES AT HIM...

...SLAPS A SLEEPER HOLD ROUND THE THUG. The goon goes down without a squeak!

Bane retrieves the goon's weapon then shoves him under the van.

INT. STOREROOM

In the dim gloom of their prison Twist wriggles her hands free.

She pops her dislocated thumb back into place then unties her legs.

DAGGER

Hurry.

Twist frees Dagger.

DAGGER (CONT'D)

(re: the Winters)

Untie them. I'll watch the door.

While Twist unties the Winters, Dagger unclips two large metal beads from her outfit.

She plugs then screws the beads together...

...forming a single, large, bi-lobed unit.

She does this to all the beads then sets them out carefully before her.

Having freed everybody, Twist turns to Dagger.

TWIST

What now?

DAGGER

I'm working on it.

INT. WAREHOUSE

We follow the camera through the warehouse along a path littered with three knocked-out goons.

Bane has been busy.

Finally we come across Bane duking it out with a massive GOON.

Both men trade punches and kicks.

The goon goes for his gun.

Bane is upon him. Knocks it out of the guy's hand.

The goon grabs Bane in a crushing bear hug. Lifts him off the ground.

Bane gasps for breath. Much longer and he'll pass out. He wallops the guy in the face with a jaw-breaking head butt.

Blood spurts from the thugs shattered nose.

The goon releases Bane, staggers back.

Bane doesn't waste time. Kicks the goon hard in the nuts.

The guy doubles over cupping his groin.

Bane delivers a powerful karate chop to the back of the guy's neck.

He slumps to the ground. Out for the count!

Bane takes a second to catch his breath. Hears movement behind.

He whirls round, gun drawn.

HOLT
Whoa! Good guy here.

Holt stands a few feet away.

Bane lowers his gun.

BANE
That was quick. Where are the others?

HOLT
Playing catch up. Don't worry they'll be here soon.

Bane turns. Points to a door at the end of the passage way.

BANE
I think that's where Balladucci and the hostages are holed up. This gorilla was guarding that door.

HOLT

Then what are we waiting for. Let's go get us some bad guys.

INT. WAREHOUSE - OFFICE

Balladucci peers into the camcorder screen.

Balladucci's POV - footage of Avy, Dagger and Twist horsing around.

BALLADUCCI

I'm seeing a whole load of nothing here. Where's the footage I'm looking for?

AVY

It's there. I swear.

Balladucci's eyes bore into her.

BALLADUCCI

You better not be lying.

Avy says nothing.

Balladucci stares at her a while longer before resuming his search.

THEN BANE AND HOLT ENTER.

All eyes laser in on them.

Surprisingly none of the goons reach for their weapons.

Balladucci grins like the Cheshire cat.

BALLADUCCI (CONT'D)

Ahhh! The rescue party.

Holt prods Bane forward WITH A GUN TO HIS BACK.

BANE

You conniving sonuvabitch Holt. You were the mole all along.

HOLT

(grins)
Surprise.

AVY

Shit!

Balladucci smirks at her.

BALLADUCCI
Not quite the rescue you had in
mind I guess.

Holt tells the goon by the door.

HOLT
Cover him.

The goon steps behind Bane.

Holt strolls over to Balladucci's desk.

HOLT (CONT'D)
My money?

Balladucci places a briefcase on the desk. Opens it.

It's brimming with hundred dollar bills.

BALLADUCCI
Three million untraceable, as
promised.

Holt smiles. Snaps the briefcase shut.

HOLT
That's my cue.

He picks up the briefcase and about turns. As he passes Bane he comments.

HOLT (CONT'D)
Best of luck!

Bane regards him with utter disgust.

BANE
You're pure scum you know that.

Holt smiles.

HOLT
Actually...more like rich scum.

He makes it to the door just as there's -

A LOUD SHRIEK from the storeroom next door.

Holt walks on. Not his problem.

Everybody else eyeballs the storeroom.

Balladucci instructs a goon.

BALLADUCCI
Check it out.

The goon draws his gun. Heads for the storeroom door.

INT. STOREROOM

The door swings open. A shaft of light pierces the gloom.

The goon steps forward, the silhouette of his drawn weapon visible in one hand.

With his other hand he feels for the light switch.

Suddenly the sound of SOMETHING SLICING THROUGH AIR...

...the glint of light reflecting off two metallic objects...

...spinning through the air at incredible speed.

TWO METAL BI-LOBED BEADS SLAM into each of the goon's eyes.

He howls in agony, hands instinctively covering his eyes.

The gun clatters to the ground. The goon stumbles back.

From her crouched position on the floor Dagger yells -

DAGGER
NOW!

Twist slams the door shut.

Retrieves the fallen gun.

INT. WAREHOUSE - OFFICE - CONTINUOUS

As the blinded goon hits the floor writhing in pain...

...Romeo, standing behind Avy, goes for his gun while at the same time...

...AVY SPLITS IN A FULL LATERAL to the floor...

...and rams her fist hard into his groin.

ROMEO
Motherfu...

The pain hits home. He doubles over speechless. Drops the gun.

Avy grabs it.

Instantly aims it at Balladucci who's reaching for something from the top drawer of his desk.

She fires two shots his way.

Balladucci ducks behind the desk.

SIMULTANEOUSLY...

Bane slams his right foot hard against the inside ankle of the goon standing guard behind him.

CRUNCH! The bone shatters.

The guy screams.

With lightening speed Bane swivels and relieves the wounded thug of his gun.

Fires a round into the guy's knee before conducting a quick recon.

He notices Romeo - who's recovered - is about to pounce on Avy who's got her back to him.

Bane levels his weapon at Romeo. Almost pulls the trigger when...

...Thack! Thack! Thack! Thack!

Four metal beads smash into the side of Romeo's face.

He topples over screaming with pain, blood streaming down his face. He's no longer a factor.

Bane glances at the storeroom. The door's open again.

Twist with a gun in her hand and Dagger with a fistful of beads crouch in the doorway.

They got things covered. Bane turns back to Avy.

Her attention and gun are focused on Balladucci who's still cowering behind his desk.

BANE
(yells)
You guys okay?

Avy glances round. Sees all the bad guys are down. Just Balladucci left to deal with.

AVY
(yells)
We got this!

Bane races out the door in pursuit of Holt.

EXT. WAREHOUSE

Holt throws the briefcase into the trunk of his sedan. Slams the lid shut then gets behind the wheel.

INT. WAREHOUSE - PASSAGEWAY

Gun in hand, Bane sprints with all he's got.

INT. WAREHOUSE - OFFICE

Crouching behind the desk, Balladucci reaches for the open top drawer.

There's a gun inside. He feels around for it.

As his fingers near the weapon we go to...

AVY'S POV - She glimpses Balladucci's hairline peaking over the top of the desk.

She fires.

The bullet slams into the wall behind, taking Balladucci's toupee along with it.

He ducks back down, blood trickling from his bald scalp.

BALLADUCCI
I'm gonna kill you!

AVY
(heckles)
How's it feel bitch!

Keeping his head well down, Balladucci reaches for the weapon once more.

This time his fingers touch it.

As they clasp onto the gun we pan to...

TWIST'S POV - From the storeroom doorway she sees Balladucci's hand rummaging in the top drawer.

She fires off a couple of rounds.

The bullets smash into the drawer.

Balladucci whips his hand back.

It's all bloodied and three fingers are missing.

BALLADUCCI
You fucking little bitches!

AVY
(yells with glee)
I'm guessing...not quite the ending
you had in mind!

Fires another shot his way for good measure.

EXT. WAREHOUSE

Bane bursts out the exit in time to see Holt accelerating away in his FBI sedan.

He gives chase and fires but knows it's useless. The bastard's gotten away.

Bane stops running.

INT. HOLT'S SEDAN

Holt glances in his rearview mirror.

Smiles to himself when he sees the receding image of a defeated Bane.

When suddenly...

KABOOM!

A large 4x4 pickup wallops his vehicle from the side.

Two wheels of Holt's car lift in the air before thudding back to the ground.

The vehicle comes to a halt a few feet farther.

EXT. WAREHOUSE

Bane sees and hears the impact.

He immediately resumes the chase.

As he closes in on the wreck...a woozy and bleeding Holt staggers out of the driver's side.

Holt aims his gun at the windscreen of the pickup.

In the cabin Todd ducks beneath the dash.

Before Holt can fire Bane calls out.

BANE
Drop the gun Holt. It's over.

Holt hesitates. Gun still aimed at the pickup. Bane fires a warning shot.

The bullet ricochets off the ground inches from Holt. Holt drops his weapon.

Todd sneaks a peek over the dash.

Gets out the vehicle when he sees Bane has everything under control.

Bane handcuffs Holt.

BANE (CONT'D)
How d'you find us?

TODD
Funny thing called technology. I installed the same tracking app on my phone.

Bane drags the cuffed Holt to the side of the car.

BANE
Didn't I tell you to go home?

TODD
Aren't you glad I didn't?

Bane slams Holt's head into the side of the car before shoving him in the back.

BANE
That's for my team. Oh and one more thing...

Holt looks up at him.

BANE (CONT'D)
Now you're nothing but a scumbag.

DISSOLVE TO:

EXT. WAREHOUSE

The place swarms with law enforcement.

Avy stands around with Todd, Twist and Dagger.

AVY
I dunno how to thank you guys.

TWIST
Start by not getting all sappy on us.

They laugh. Avy turns to Dagger.

AVY
Dressed to kill huh?

Dagger flashes an impish grin. Points her thumbs towards herself.

DAGGER
This devil never wears Prada!

Everybody laughs again. Avy's expression turns somber.

AVY
I'll catch you guys later.

She walks off to join the Winters who are gathered elsewhere.

AVY (CONT'D)
Mom, Dad...

She chokes. Her eyes well up with tears.

SIDNEY
It's okay darling.

James spreads out his arms.

JAMES
Come here.

They hug.

JAMES (CONT'D)
 (softly)
 I'm proud of you.

Bane walks up, a big smile on his face.

BANE
 You guys ready to go home?

They nod.

BANE (CONT'D)
 Okay. This way.

He glances at Avy.

BANE (CONT'D)
 That was some plan kid.

AVY
 (grins)
 Yeah...so much for famous last
 words huh!

Bane laughs.

SUPER - TWO DAYS LATER

INT. FBI DISTRICT HQ - DEPUTY DIRECTOR'S OFFICE

Bane stands before Deputy Director Stiller's desk.

Stiller reclines in the comfort of his leather chair.

The expression on his face says all is well with his world.

DEPUTY DIRECTOR STILLER
 What I don't get is why Balladucci
 didn't just disappear after he
 faked his death using that double?

BANE
 Balladucci was never worried about
 The Bureau sir. His concern was
 with the mob. He'd been stealing
 from them for a while. But he
 couldn't hide it anymore. And Jonny
 Valone testifying would have
 fingered him even sooner.

(beat)
 So Jonny had to die while he
 finalized his disappearance.

DEPUTY DIRECTOR STILLER
And by golly he almost got away
with it.

BANE
We lucked out sir, thanks to a very
brave young lady. Balladucci knew
the faintest whisper that he was
still alive would condemn him to a
very brief existence of looking
over his shoulder. He had to deal
with the witness and the video.

DEPUTY DIRECTOR STILLER
I gather he was scheduled for
plastic surgery next week.

BANE
Yes sir.

Stiller shakes his head in wonderment.

DEPUTY DIRECTOR STILLER
Luck! Such a fickle thing.

Stiller reverts his attention to some papers in front of him.

BANE
Anything else sir?

DEPUTY DIRECTOR STILLER
No. That's all.

Bane heads for the door.

Stiller suddenly looks up, like he just remembered something.

DEPUTY DIRECTOR STILLER (CONT'D)
Agent Bane.

Bane turns back.

DEPUTY DIRECTOR STILLER (CONT'D)
(trace of a smile)
I almost forgot. There's talk of a
promotion.

CUT TO:

EXT. CIRCUS GROUNDS

Avy and the Winter family walk towards a group of waiting
people that includes amongst others:

Todd...

Dagger...

Twist...

And her Grandmother...

Who stands in the forefront...

A huge smile on her face and her arms held out wide.

FADE OUT.