

THE MIAMI STORY

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FADE IN:

EXT. BEACH - DAY

A busy day at the beach with many people, young and old, out to enjoy the hot sun, to play volley ball, to lie on towels to catch a tan, to talk amongst themselves or to jump out in the sea to have a swim.

On a towel, about 10 feet away from a volley ball game sits DAN and JULIE, two young teenage lovers, Dan in shorts and Julie in a small yellow bikini. They make out, quite heavily.

SUBTITLE: "Miami beach - Spring break"

SUBTITLE: "03:30 p.m"

Dan and Julie continue to eat each other up while the volley ball game continues in front of them.

Julie pulls back.

She smiles devilishly.

JULIE

You're a terrible kisser.

Dan grins.

DAN

You're horrible too.

JULIE

Now hold on, Corey, I didn't say "horrible", I said "terrible".

Dan smiles.

DAN

What's the difference, Surfer girl?

Julie smiles playfully.

JULIE

Terrible means bad, while horrible means horribly bad, one is worse than the other, see?

DAN

Sorry, I wasn't thinking much about grammar at the moment.

Julie grins as Dan leans in for another kiss.

FEMALE VOICE (O.S)

Julie!

Right before their lips touch, Julie pulls away and looks to the off screen voice's direction.

Dan does too.

The off screen voice belongs to MIA, a latina teenage girl, just as young as Dan and Julie. She runs towards them and jumps down beside them.

MIA
Hey girl, what's happenin'?

Before Julie can answer, Dan speaks.

DAN
I was hoping you could tell us, you got the deal set up?

Mia acts like she's irritated.

MIA
Don't be impatient with my ass, Dan, or I'll cancel the whole thing, in fact, if it wasn't for my childhood friendship with your girl over here
(points at Julie)
you wouldn't even be in contact with the people supplying the shit you seem to fuckin' rely on to get by. So chill, Cheech, or I'll cut you the fuck out.

Dan puts up his hands and gives off a "what did I say?"-expression.

DAN
You say one thing and...

Julie smiles.

JULIE
She's just playin' with you, Dan, ain't you, Mia?
(looks at Mia)
She'd never cut us off, right, Mia?

MIA
After this I won't be able to, I've had enough doing your drug dealin'. From now on you'll have direct contact with the dealer. No more of this getting up at five in the morning bullshit just 'cause you two pot heads are out of weed.

DAN
One time that happened!

MIA
Shut your mouth, white boy. I'm talkin' to my girl.

Dan shuts up.

MIA

Besides, I'm going away now. Off to New York, gonna pursue my dreams. And since my dreams ain't getting busted by the DEA for mailing dope heads like you pot, then I'm gonna introduce you to this guy and you'll deal with it yourselves from now on.

Julie's face turns sad.

JULIE

I'm really gonna miss you, girl, I ain't ever lost a best friend before.

Mia puts her arm around Julie's shoulder.

MIA

Girl, you ain't losin' me, you can still write, we're still friends. We'll always be friends, girl, you know that.

JULIE

I know.

Julie hugs Mia.

JULIE

Is your dealer close by? I'd really like to get this done with right now and start partying, you leavin' tomorrow! We gonna have lots of fun tonight!

Both Mia and Julie let out a short but loud party howl. They do it like they've been doing it all their lives. You can tell they've been friends a long time. They laugh.

Dan just shakes his head.

MIA

He's close by, I just saw him, he said he was going to get his surfboard fixed. He'll meet us in the alley behind the old Pancake house in thirty minutes, we always used to go there, remember?

JULIE

Yeah, I remember that, that's where me and Dan met.

Julie looks over at Dan and smiles.

MIA

Well, that's his usual place of business, he'll probably just give you a number where you can reach him and then you'll go to that alley to meet him and pick up your stuff. He lives close by.

DAN

How do you know where he lives?

MIA

I've been to his apartment now and then.

DAN

Doing what?

Mia gives Dan a cold look. You can tell she doesn't wanna answer.

After a brief uncomfortable moment of silence, she speaks.

MIA

This one time I was there, he was taking a shower and I looked through his bedroom closet looking to see if he had anything stashed there. Well, I found something alright but it wasn't Thai.

JULIE

Hydroponic?

MIA

No, it wasn't drugs at all, under a large stack of porn I found a box with a human ear in it. A fuckin' ear!

Julie makes a disgusted face.

DAN

Probably some crackhead wanted to look like Van Gogh.

Julie rolls her eyes.

Mia becomes annoyed.

MIA

Shut up, white boy, I'm not fuckin' playin' around, there was a fuckin' human ear in his closet!

Julie gets curious.

JULIE

What'd you do?

MIA

Well, I ran the fuck out of there, I almost got sick right there in his fuckin' closet. I was scared, I was in so much of a hurry to get the fuck outta there I forgot my damn bra. He called me up later asking why I left so fast, I just said I had an appointment. For the first time ever, I was scared of him. I ain't ever been scared of him before.

JULIE

He doesn't really sound like a nice guy.

Mia hesitates.

MIA

He was always nice to me.

DAN

Hey, now I'm a little curious. What's this guy's name?

Both Mia and Julie turn towards Dan.

MIA/JULIE

Chick Mother.

INT. SURFBOARD STORE - DAY

CHICK MOTHER, a black guy, about thirty years old, wears casual clothes, enters. The bell on top of the door rings.

The store logo is visible behind the counter. It reads: "Kickback Steve's".

The store is empty except for KICKBACK STEVE, the clerk and owner. He's about twenty years old, wears shorts and an Hawaiian shirt.

He stands on a small ladder and places a surfboard with blue artwork on it on a top shelf. When he hears the bell on the door ring as it opens and Chick Mother enters he turns his head while he tries to put up the surfboard and when he sees who it is he's startled and immediately loses his balance and his hold on the surfboard.

Both him and the board falls to the floor, along with several other boards which he tore down in the process.

They all land on him in a huge crash.

Chick Mother stands quite calmly by the door and looks at Kickback Steve as he lies on the floor looking like the biggest idiot in the world. He rolls his eyes.

CHICK MOTHER

(to himself)

Dumb pot head.

Steve attempts to remove the boards and get up but he has some difficulties.

KICKBACK STEVE
Hey, Chick! How ya doin'? Listen,
eh-- Ah, damn board.

He gets up.

KICKBACK STEVE
Listen, eh, I know I owe ya from last
week but I don't have it, y'see
things have been slow around here
and, eh--

Another surfboard falls down right by him and startles him.

KICKBACK STEVE
Jesus!
(collects himself)
And, eh, I can't pay right now, I'm
sorry.

Chick Mother just gives him a cold stare.

KICKBACK STEVE
Listen, I'll make it up to ya,
alright? I, eh--

He moves to the counter.

KICKBACK STEVE (CONT'D)
I picked up a really hot number last
night, only twelve fuckin' years old,
cute as hell, you'll love her, let me
give you her number, alright, I'll--

CHICK MOTHER
I ain't interested in your God damned
hookers, Kickback, all I'm interested
in is my fuckin' money. If I want
under aged hookers, I'll go see
my cousin Ed.

Kickback Steve snorts.

KICKBACK STEVE
Funny, 'cause it was through him I
got in touch with you in the first
place. Look, I don't have any money
right now but feel free to take
anything you want from the store,
I'll--

Chick Mother moves to the counter.

Kickback Steve gets noticeably nervous. There's something about Chick Mother's walk that makes him look menacing.

CHICK MOTHER

I don't want pussy, and I don't want
no free fuckin' surfboard neither.
Surfing is for dope heads and Corky
Carroll wannabes. All I want, my
Kickbacking friend, is my-fucking-
money.

Chick Mother is up in Steve's face now, he grows even more nervous and starts to sweat.

KICKBACK STEVE

Listen, Chick, I-- There ain't
nothin' I can do, I mean-- This place
is all I got, I can't sell it and I
can't get the money elsewhere. You
just gotta give me more time. Please,
Chick, y'gotta believe me.

Chick Mother thinks about this for several moments while he gives Steve a cold, hard stare.

He finally speaks.

CHICK MOTHER

You're a terrible liar, you know
that, Steve? No, wait, scratch that,
you're a fuckin' horrible liar, and
if there's one thing I hate more than
a fuckin' dopehead who can't pay,
it's a fucking liar.

KICKBACK STEVE

(scared)

Chick Mother, I don't know what the
fuck you're talking about, man, I--
I'm dead broke! I barely even got a
pot to piss in and a window to throw
it out of. All I got is my fuckin'
store!

Chick Mother ignores him.

CHICK MOTHER

You know how much I hate liars,
Steve?

KICKBACK STEVE

Look, man, I--

CHICK MOTHER

(raises his voice)

Do you know how much I hate liars,
Steve?

KICKBACK STEVE

No, I-- I don't...

Chick Mother becomes sarcastic.

CHICK MOTHER

No, Steve, you quite obviously don't know how much I hate liars, because if you knew just how much I fucking hate liars then you wouldn't even dare to lie to me if you lived to be a million. You know what I did to the last guy who lied to me, Kickback?

KICKBACK STEVE

(nervously)

N-- No, I don't--

CHICK MOTHER

I let him chose between losing one ear or both of his testicles. You know what he chose?

Kickback Steve's face turns to angst.

KICKBACK STEVE

Oh, God, Chick Mother, I--

CHICK MOTHER

Answer my fucking question, Steve, do you know what he chose?

KICKBACK STEVE

No, I don't.

CHICK MOTHER

He chose his ear. 'Cause there ain't no man in the whole fucking world who would in his right mind chose to cut off his balls in stead of losing 50% of his hearing.

Steve tries desperately to explain.

KICKBACK STEVE

I'm not lying to you, man, I swear, I really don't have any--

CHICK MOTHER

(ignores him)

And this guy, he finally broke and admitted he lied and subsequently paid up. Smart move, 'cause I would have killed him if he didn't. He's currently living a happy life in the Miami suburbs with his wife, two kids, and a dog named Fido, and all because he admitted he lied to me and subsequently paid his debt.

Chick Mother turns around and steps a little bit away from Steve who's now scared shitless.

CHICK MOTHER

You can have the same fate if you do
the same thing. So, I'm gonna give
you one more chance.

Chick Mother pulls out a .45 handgun from his jacket and points it at
Kickback Steve's gut.

Steve shits a brick and recoils into the counter.

CHICK MOTHER

(calmly)
Where-is-my-money?

Shivering, Steve puts out his hands to calm Chick Mother down.

KICKBACK STEVE

Look, I swear to God, I don't have
any money. Please put the gun down.
I'm not lying to you. I swear to God.
You gotta believe me.

CHICK MOTHER

I do.

Without flinching, Chick Mother pulls the trigger and shoots Kickback
Steve in the gut. The bullet makes a loud and terrible metallic noise
that fills the entire store.

Steve hits the floor and after a moment of silence, recovering from the
shock of being shot, he lets out a scream in pain. He writhes and
squirms in pain on the floor.

Chick Mother puts his gun back in his jacket and walks over to the pile
of surfboards which lies on the floor from Steve's tumble. He picks up
the surfboard with the blue artwork and takes a hold of the fin at the
back of it.

He breaks it off.

Steve still writhes and moans in pain in the background.

From inside the fin tumbles out a stack of bills which looks like it
could choke a horse. He picks it up, inspects it, throws the fin away,
and puts the stack of bills in his pocket. He then walks back to Steve
and leans down at him.

CHICK MOTHER

I gave you the chance to come clean
and you didn't take it. For that, I
take your life. That bullet in your
gut is gonna kill you in a matter of
hours if you don't get medical
attention. You know as well as I do
that along with the kneecap, the gut
is the most painful place a guy can
get shot in. This way, you'll really
feel the life being drained from you.

Chick frowns at Steve.

CHICK MOTHER

That's what you get for lying to me.
You won't be able to move an inch
without it causing you a world of
hurt so don't even try it. Don't get
your hopes up about the phone either
because...

Chick Mother stands up and grabs the phone on the counter.

He smashes it.

CHICK MOTHER

It's currently out of order.

He heads for the exit.

CHICK MOTHER

Adiós.

Kickback Steve writhes and moans in pain off screen.

As Chick Mother exits he flips the Open/Closed sign around to make it
look like the store is closed from the outside.

The bell rings as he opens the door and exits the store.

EXT. BEACHSIDE STREET - DAY

The sun is hotter than ever and lots of people, surfers, young boys and
girls in shorts and bikinis, on roller skates or on bicycles move back
and forth on the street and sidewalk.

Chick Mother walks down the street, takes out a cell phone and punches
in a number while he gawks at a couple of teenage SURFER CHICKS who
walk towards him.

He finishes dialing, the surfer chicks pass him, he looks after them
and grins to himself, then puts the phone to his ear.

It rings for a few moments before someone picks up on the other end.

INT. LIMOUSINE (MOVING) - DAY

The limousine drives down a Miami highway.

SIMON, a man in his forties, black hair and wears a black suit, sits in
the back. He has a drink in his hand and appears calm and cool like
he's in complete control of his surroundings.

A stunningly beautiful MODEL with a sash that says "Miss Florida" on it
sits right next to him with her hand around his shoulder.

She never takes her eyes off him.

He flips open his cell phone as it rings and puts it to his ear.

SIMON
Tell me good news.

BACK TO: BEACHSIDE STREET

CHICK MOTHER
I got your dough.

BACK TO: LIMOUSINE

SIMON
Ah, Mother! So good to hear from you.
You got my dough, huh? What about our
unfortunate Kickback?

BACK TO: BEACHSIDE STREET

CHICK MOTHER
He's taken care of, he won't be
stealing from anyone else.

BACK TO: LIMOUSINE

Simon smiles.

SIMON
Good. You did good, Mother, I wanna
thank you for that.

BACK TO: BEACHSIDE STREET

CHICK MOTHER
All I want is my daughter back,
Simon.

Chick Mother suddenly starts to appear weak and humble, a huge
character change from before.

CHICK MOTHER
I've done you enough favors, you
said this one was the last. I just
want my little girl back.

BACK TO: LIMOUSINE

SIMON
Oh, you needn't worry, Mother, your
little daughter's just fine. In fact,
I've taken quite a liking to her over
the last two weeks.

He grins devilishly.

BACK TO: BEACHSIDE STREET

Chick Mother's face changes from humble to worry into fear in a matter
of moments.

CHICK MOTHER

I swear to God, if you've hurt her,
I'll--

BACK TO: LIMOUSINE

SIMON

Your daughter's fine, Chick, you'll
get her back today at six o'clock.
But if you're late, by so much as a
minute, I will leave and dump your
daughter's body in the swamps. You'll
never see her again, comprende?

BACK TO: BEACHSIDE STREET

Chick Mother takes a deep breath and brushes his hair back.

CHICK MOTHER

I got it.

BACK TO: LIMOUSINE

SIMON

Good. I bet her mother would like her
back too, don't you think? As I
understand it, she doesn't even know
her daughter's been kidnapped.

BACK TO: BEACHSIDE STREET

CHICK MOTHER

She doesn't need to know, Simon, and
that's none of your business!

BACK TO: LIMOUSINE

Simon takes a sip of his drink.

SIMON

Oh, well then excuse me all to hell.
The airport parking lot, six o'clock,
be one second late and your
daughter's dead.

He hangs up the phone.

MODEL

Who was that, darling?

SIMON

Shut up.

INT. COFFEE SHOP - DAY

The bell on the door rings as someone enters.

The wristband watch on one of the people who entered reads: "04:00 p.m".

The coffee shop is quite busy, many people walk back and forwards, almost all the tables and booths in the place is occupied by surfers and tourists.

The people who just walked in are Mia, Julie and Dan.

They all sit down by the counter.

They all sit there for a moment but no waitress comes over.

DAN
Great service in this place.

MIA
The world doesn't revolve around you,
Dan, it's a busy place.

Dan ignores her and leans over the counter.

DAN
Hey, excuse me, Flo! Can we get some
service down here?

Julie looks around embarrassed at all the other customers who turned their heads towards Dan.

FEMALE VOICE (O.S)
Be right with you!

Dan leans back.

JULIE
Nice work, Dan, that didn't embarrass
me at all.

DAN
I just want my donuts so we can get
movin'.

MIA
Take it easy, copper, we ain't in no
kinda rush.

This makes Julie chuckle for some reason.

Dan doesn't look so amused.

DAN
Don't ever call me a cop, Mia, I hate
those bastards.

Julie smiles.

MIA
With your obsessive drug intake, I'm
not amazed.

This makes Julie smile and laugh even more.

DAN
Hey, you wanna talk any louder?

Dan turns around and leans over the counter.

DAN
And where the hell is that waitress?!

Julie leans towards Mia.

JULIE
His dad was a cop.

Mia nods and pretends like she understands.

A WAITRESS comes over. Her name tag reads Rose.

WAITRESS
Sorry, but we're very busy this time of day, all the surfers like to come in here right around three thirty.

DAN
Yeah, yeah, you're forgiven, just give me my donuts.

WAITRESS
What kind do you want?

DAN
Chocolate cream-filled.

WAITRESS
I'm sorry, we're all out, I just gave away the last one.

Dan gives off a "why me?"-expression.

DAN
Fine, what have you got?

WAITRESS
We only got coconut left.

DAN
I hate coconut.

He lowers his head in disappointment.

WAITRESS
I'm sorry,
(turns towards the
others)
you gals want anything?

MIA
No thanks, we're fine, we just came in here to get this guy his daily dose of disappointment.

Dan lifts his head.

DAN
Shut up, Mia! Look, uh--
(looks at her name
tag)
Rosie, don't you have anything left
other than coconut?

WAITRESS
It's not Rosie, it's Rose.

DAN
What?

WAITRESS
(points to her name
tag)
It's Rose. Not Rosie.

Dan doesn't care.

DAN
Same difference, all I wanna know is
if you got something else?

WAITRESS
Nothing, sorry.

MALE VOICE (O.S)
Hey, can we get some cappuccinos over
here?

She leaves.

MIA
Can we go now, please? Chick said we
had to be there at ten past four
sharp.

DAN
(sarcastically)
I thought you said we were in no kind
of a rush.

JULIE
Come on, honey, there are other
coffee shops in Miami.

They all get up to leave.

DAN
(mutters)
There's a reason why you only have
coconut left,
(raises his voice)
it's because nobody eats the fucking
things!

Julie grabs Dan's arm.

JULIE
Let's go, come on.

They all exit.

DAN
(mutters)
Fuckin' hate coconut.

EXT. BEACHSIDE STREET - DAY

Mia, Julie and Dan exit the coffee shop and walk down the street.

MIA
Good job, Dan, now I can never go
back there again.

DAN
Aren't you moving away?

MIA
Shut your raggedy ass mouth! During
this meeting you don't say a single
peep! You'll let me and Julie take
care of all the talking, you got it?
Chick Mother has a damn short temper
and I'll be damned if I'm gonna get
shot because of your dumb ass mouth.

Sarcastically, Dan zips up his mouth, locks it and throws away the key.

MIA
We'll go, we'll meet him, I'll
introduce him to you, Julie, you'll
be polite, don't mention anything
unnecessary, you'll get his number and
we'll leave. And you may have to
flirt a little.

Dan gets noticeably upset, he looks hard at Mia.

MIA
Not seriously, just so he'll like
you, ok?

JULIE
It's fine, I can do that.

Julie puts her arm around Dan.

JULIE
It's ok, honey, it'll be fine.

Dan puts his arm around Julie and holds her close as they walk down the street.

INT. MARIA'S HOUSE - BEDROOM - DAY

The place is very neat and several posters of old film noirs from the 40's and 50's hangs on the wall.

In the bed lies MARIA, a beautiful woman in her thirties, she has red hair and lips to die for. She lies under the covers and wears nothing underneath.

She sits up and looks at the other person in the room, a man named JOHNNY, in his mid-twenties, he wears a clean white shirt and pants to go with his suit which lies on a chair right next to him.

As he buttons his shirt, he sees Maria in the mirror on the dresser.

JOHNNY
Mornin', kid.

Maria yawns.

MARIA
You leaving already, Johnny?

JOHNNY
I have to pick up my revolver before I go. I left it in my drawer in my apartment.

MARIA
What time is it?

Johnny checks his watch.

JOHNNY
Three thirty. If your husband is where you say he is then I should be there about four o'clock.

MARIA
He'll be there alright, dirty scum is always making his drug deals in that alley.

Johnny buttons up the last two buttons on his shirt.

JOHNNY
The plan was that I take him back here, yes?

MARIA
Yes. And don't be afraid to rough him up a little before you get here. I want that lowlife to know I mean business. I want my daughter back, Johnny, no matter what the cost is. You'll help me get her back, won't you, Johnny?

Johnny moves to the bed and sits himself down next to Maria.

He embraces her.

JOHNNY

Don't worry, kid. I'll get her back.

MARIA

Oh, I'm so worried about her, Johnny.
It's been two weeks! She wanted to
visit her father and she never came
back.

Maria throws her hands around Johnny's neck.

JOHNNY

And when she never came back you
found out that Chick wouldn't let her
go.

Maria's face turns into a very sad one.

MARIA

I know he has her, I just know it. He
won't talk to me, he won't even talk
to the police. But I know he has her.
The cops won't do anything, Johnny,
this is the only way.

JOHNNY

I'll make him tell you where she is,
whatever it takes, Kid. I love you,
Maria.

A tear trickles down Maria's cheek.

MARIA

I love you too, Johnny.

They kiss passionately.

Johnny gets up and puts on his suit jacket and his hat.

JOHNNY

I'll be back here at six thirty. See
you in two hours, kid.

MARIA

Bye, darling.

Johnny exits.

JOHNNY (O.S)

Bye.

EXT/INT. JOHNNY'S CAR (MOVING) - DAY

Johnny drives down a Florida highway.

He smokes a cigarette.

JOHNNY (V.O)
I got myself a stiff drink right
after I left her house.

INT. BAR - DAY

Johnny drinks a shot of whiskey.

BACK TO: JOHNNY'S CAR

JOHNNY
It helps me concentrate. Even when
I'm driving, it helps me. I then got
in my car and drove to my apartment
to get my revolver.

INT. JOHNNY'S APARTMENT - BEDROOM - DAY

Johnny opens the drawer to the bedside table and takes out a Smith & Wesson revolver complete with a leather holster.

BACK TO: JOHNNY'S CAR

He glances down at his chest where the Smith & Wesson is holstered.

JOHNNY (V.O)
Good old Smith & Wesson. We've been
through a lot of jobs together. She's
never failed me yet. I've had a lot
of whacked out jobs in my day as a
private investigator but this one
takes it. What am I doing sticking my
neck out to kidnap some drug dealer
for a sad old dame I hardly even
know?

He takes a long drag of his cigarette.

JOHNNY (V.O)
I'm gonna get myself shot. If it
hadn't been for the sad old look in
her eye when she walked into my
office, I would have never taken the
job.

He smiles to himself.

JOHNNY (V.O)
Though I'm glad I did.

INT. JOHNNY'S APARTMENT - BEDROOM - NIGHT

Johnny and Maria make love.

BACK TO: JOHNNY'S CAR

JOHNNY (V.O)

What a wild one. Her lips were red as fire and her perfume had a smell so sweet it brought tears to my eyes. When the job is over I gotta skip town for a couple of weeks till things die down. Kidnapping someone and beating him half to death like I'm planning to do isn't exactly legal.

He takes a drag from his cigarette.

JOHNNY (V.O)

The safest thing to do would be to lie low for a while. Especially if it's a lowlife drug dealer who wouldn't go to the cops in a hundred years no matter what I did to him. He'd go after me himself. And then he'd kill me.

Johnny turns on the radio and music fills the car.

JOHNNY (V.O)

Don't they have any decent music on the radio anymore? This country's really starting to go to hell on a highway.

He changes the station till he finds one he likes.

Jazz music fills the car.

JOHNNY (V.O)

I always found jazz to be calming, especially when I'm driving. My ex-wife always found jazz to be stressful. But that's all in the past now. This is no time to be thinking about her. Settle down and think straight. Walk up to him from behind, knock him out cold and drag him to the car. It'll be a walk in the park.

INT. SECLUDED ALLEY - DAY

The wristband watch on a black man's arm reads: "04:15 p.m".

The watch belongs to Chick Mother. He stands with his back leaned to a corner in the alley, smoking a cigarette.

He looks at his watch again.

CHICK MOTHER

(to himself)

Man, where is that bitch.

MIA (O.S)
(yells)
Hey, Chick!

Chick turns around to see Mia, Julie and Dan come down the alley towards him.

He flicks away his cigarette.

CHICK MOTHER
Keep it down, woman, you wanna bring
the cops down here?

They all walk up to him.

Mia gives off a "Oops"-expression.

MIA
Sorry. These are the people I told
you about. This is Julie and Dan.

Julie shakes Chick's hand and smiles at him.

JULIE
Pleased to make your acquaintance.

Dan just nods at him.

DAN
Nice to meet ya.

CHICK MOTHER
You two ain't cops, are ya?

Julie smirks.

JULIE
(points to herself
and Dan)
Do we look like cops?

Chick Mother remains serious.

CHICK MOTHER
That wasn't my question.

JULIE
Well, we're not cops, we're both in
college. We've been buying off you
for a long time through Mia actually
but now she's moving.

CHICK MOTHER
Yeah, I heard about that, you really
leaving us, Mia?

MIA
(proudly)
Moving on to greener pastures.

CHICK MOTHER

When that New York gig of yours don't work out for you, you come see me, alright? I might have a job or two for you.

MIA

Will do, Chick.

You can tell she didn't like the insinuation.

CHICK MOTHER

What about you, Julie was it?

JULIE

Yeah.

CHICK MOTHER

What about you, you wanna earn some extra cash?

Julie produces a dignified smile.

JULIE

I'm fine, thank you.

CHICK MOTHER

That's fine. Whenever you want some extra money, you come to me, ok?

JULIE

I'll do that.

It shows that Julie didn't like the insinuation either.

Chick Mother seems not to notice. He smiles.

CHICK MOTHER

What about your boy Dan back there, he don't like conversation?

Julie smiles.

JULIE

He's not allowed to speak today.

Chick Mother laughs.

CHICK MOTHER

Nothing like the good old ball and chain to take away a man's freedom, eh?

DAN

You said it, Chick.

Chick Mother smiles.

CHICK MOTHER

Good. Well you seem to be on the up
and up, whenever you want to buy
anything, and I mean anything, you
call me on this number.

Chick Mother reaches into his pocket and takes out a small piece of
paper.

He hands it to Julie who looks at it and puts it in her own pocket.

CHICK MOTHER (CONT'D)

And we'll meet here. Simple.

JULIE

Yeah. Thanks, Chick.

CHICK MOTHER

You're welcome, honey pie.

Chick checks his watch.

CHICK MOTHER

I have something else I have to do
today, so I'll see you two later.
And, Mia, I'll see you around.

MIA

Bye, Chick.

Mia, Julie and Dan walk away from Chick Mother and out of the alley
where they came from.

EXT. BEACHSIDE STREET - DAY

Mia, Julie and Dan exit the alley and walk down the street.

DAN

That went surprisingly well. I
thought he was gonna have you go down
on him right there in the alley.

Julie smirks.

JULIE

Shut up. I would never have done
that.

MIA

He's not like that, you'll get used
to him. Now it's party time, come on,
say it with me, girl!

Both Mia and Julie let out a short but loud party howl. They do it like
they've done it all their lives.

Both Mia and Julie laugh and smile.

MIA
That's right!

JULIE
Yeah!

Julie turns to Dan and gives him a big kiss.

They both embrace each other as they walk down the sunny street.

EXT. SECLUDED ALLEY - DAY

In an alleyway about twenty feet behind Chick Mother stands Johnny with his back to a corner as he listens in on Chick's conversation with Mia, Julie and Dan.

JOHNNY (V.O)
Drug addicts. Never could understand
the appeal. You'd shoot up and act
crazy like a couple of waltzing mice.

He lights up a cigarette.

JOHNNY (V.O)
I wish they'd finish it up soon. I
don't want to stay in this dirty
stinking alley no more than I have
to. Stinks of old, dried up alcohol
and bad milk.

Johnny sees that Mia, Julie and Dan takes off down an alleyway.

Chick Mother starts to walk towards him.

JOHNNY (V.O)
Here we go. Be quiet, take him down
fast.

Chick Mother closes in on the corner.

Johnny takes out his Smith & Wesson and leans in close to the wall so that Chick won't see him.

JOHNNY (V.O)
A Smith & Wesson revolver isn't
exactly the ideal weapon to knock
somebody out. It's too small and
light. But if you hit someone just
right at the back of the head with
the handle...

Chick Mother passes the corner without noticing Johnny.

Johnny creeps up on him quietly from behind.

JOHNNY (V.O)
They'll go limp in a second.

Johnny uses the handle of his gun to hit Chick Mother extremely hard in the back of the head.

Chick falls like he just got the life knocked out of him and hits the ground in a big tumble.

Johnny looks around to see if anyone has seen him.

He then holsters his revolver and picks up Chick Mother on his back.

He carries him towards his car which is parked at the end of the alleyway.

JOHNNY (V.O)
Just like a walk in the park.

EXT. END OF ALLEYWAY - DAY

Johnny throws Chick Mother in his trunk.

INT. JOHNNY'S CAR - DAY

Johnny starts up the car and drives off.

EXT/INT. JOHNNY'S CAR (MOVING) - DAY

He drives down a Florida highway.

His wristwatch reads: "06:20 p.m".

JOHNNY (V.O)
Doing good, Johnny, doing just fine.
He hasn't moved or said a peep ever
since we started driving, I must have
hit him good. Thank God for that too,
'cause I sure wouldn't wanna get
pulled over by the cops with a
kicking and screaming drug dealer in
my trunk. That would mean serious
time for me in the big house and
probably a big cash settlement for
him. And not to mention Maria's
daughter. She'd never see her again.

He makes a turn and gets off the highway.

JOHNNY (V.O)
God knows what this scum has done to
her. I'll find out, even if I have to
beat him to death, I'll find out.

EXT. MARIA'S HOUSE - DAY

Johnny's car pulls up into the driveway.

There's no one around, at least as far as he can tell.

Maria comes out of the house, she now wears a stunning white dress.

Johnny rolls down his window.

MARIA

Did everything go as planned? Did you get him?

JOHNNY

Yeah, I got him, he's in the trunk. Open the garage door for me, will you?

Maria opens it.

Johnny pulls into the garage.

Maria follows him and then closes the garage door behind them.

Johnny exits the car and moves to the trunk.

MARIA

Did you hit him good?

JOHNNY

He hasn't said a peep ever since I hit him.

Maria smiles.

MARIA

Good. Open up, I wanna see him.

Johnny unlocks the trunk and opens it.

Maria and Johnny both look at what's inside.

Maria is disgusted.

MARIA

Oh my God.

Inside the trunk lies Chick Mother in a large pool of blood coming from his head.

Johnny checks his pulse.

JOHNNY

Christ, he's dead. I didn't think I hit him that hard.

Maria panics.

MARIA

Do you realize what you've done? Do you realize what this means? I'll never see my daughter again! He was the only one who knew where she was.

Johnny stares at the trunk.

JOHNNY

Calm down, kid, I'll think of something.

Maria paces forward and back.

MARIA

Don't tell me to calm down, Johnny!
You've killed him, you've made me an accessory to murder!

Johnny looks at Maria.

JOHNNY

I didn't mean to kill him, that makes it involuntary manslaughter, not murder. I'll think of something, just shut up a second.

Maria stops pacing forward and back and looks desperately at Johnny.

MARIA

We have to go to the police, Johnny!
We have to tell them everything, it's the only way, I have to find my daughter!

JOHNNY

Don't be stupid, I've just killed a man. They'd lock us both up and throw away the key! The cops don't have a habit of helping people accessory to a crime. You'd never see your daughter again either way.

Maria walks up close to Johnny.

MARIA

We have to tell them everything, Johnny, if we don't tell them everything they won't look for her!

Johnny takes a hold of Maria's shoulders.

JOHNNY

You're panicking, you're not thinking straight. If we tell them about this we'll both go to jail and they'd never even bother to look for your daughter. They'll write her off as missing and leave it at that. Do you want that, Maria?

Maria's eyes look sad and vulnerable.

MARIA

I'll pay any price in the world to see my daughter again.

Johnny lets go of Maria's shoulders.

JOHNNY

Settle down. You're hysterical,
you're not thinking straight. I'll
dump the body in the swamps and I'll
find your daughter, I promise. But I
won't go to jail for you, kid. That's
the one thing I won't do.

Maria speaks in a determined but vulnerable tone.

MARIA

I'm going to call the police now.
Don't try to stop me.

A tear trickles down Maria's cheek.

MARIA

I'm sorry, Johnny.

Maria turns around and slowly heads for the door leading into the house.

Johnny looks after her and knows he can't say anything to make her
change her mind. The expression on his face tells you he doesn't enjoy
what he's about to do.

He reaches into his jacket and takes out his revolver.

He walks after her with slow but determined footsteps.

The trunk of Johnny's car is still open and the blood from Chick
Mother's head starts to drip out from under the car.

A single gunshot is heard off screen.

FADE OUT.

THE END