

TRESPASS

By Karl Gajdusek  
Revisions by Eli Richbourg  
Rewrites by Milo Addica

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## Trespass

- a. an unlawful act causing injury to the person, property, or rights of another, committed with force or violence.
- b. to commit a sin or break a social law.
- c. a wrongful entry upon the lands of another.
- d. the action to recover damages for such an injury.

"Nothing looks so like innocence as an indiscretion."

-- Oscar Wilde

EXT. DESERTED ROAD - NIGHT

A static car radio. Fresh skid marks lead to shards of broken glass scattered like a bed of glittering diamonds across an oil slick pavement. The aftermath of a seemingly fatal car crash. A red vintage FIERO is T-boned and crushed like a discarded cigarette pack against a guard rail.

The driver's side door has been sheared off - a muscular arm streaked in blood dangles out, hand resting on the pavement. Inside of the forearm: "Cocaine Cowboy" tattooed in black italics.

Disorientated, a male figure tumbles out and starts crawling away from the car onto the road. He collapses directly on the center line and lays still. Through the buckled windshield we see a female, motionless, face buried under the dash, appearing to be sleeping like a baby.

Steam billows from underneath the Fiero's crumpled hood.

Gas drips from the tailpipe onto the pavement, collecting in an iridescent pool reflecting a full moon above.

Sound of distant sirens - FIRE ENGINE headlights appear in the distance.

CAMERA FOLLOWS A WISP OF SMOKE FROM THE CRIPPLED CAR and rises high above the scene to take in a series of topographical shots - an endless grid of concrete and asphalt - a city eating its way into the landscape like a virus.

TIME LAPSES - the scene below speeds up - headlights and tail lights leave red and yellow jet trails as CAMERA...

FLIES over arterial roads into an ever more REMOTE LANDSCAPE as NIGHT GIVES WAY TO DAY.

DAWN BREAKS below us, daylight flooding over MAJESTIC HILLS and we speed through another day. TIME SLOWS AGAIN as we find a Dark blue Volvo wagon winding its way up a tortuous CANYON ROAD.

SMASH CUT:

ARCHITECTURAL MODEL

A miniature car on a miniature drive leads to a CONTEMPORARY TWO-STORY HOUSE - Camera pushes into the model, macro shots revealing - garage, entryway, gourmet kitchen opening up to a family room, a separate dining room. Pool out back. Stairs lead to the bedrooms - master suite, office, another bedroom.

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CONTINUED:

AN UNFINISHED SECTION (EXTENSION) - half-built with no windows or doors - appears to be an add-on after the main house was designed - above the garage. It can be reached from inside the house or by an exterior already-completed staircase.

EXT/INT. VOLVO WAGON - MOVING - SAME

KATE BROOKS (35), navigates the car towards an iron gate. She's a natural red headed beauty, strong and savvy. Classic Rock station on the radio. She hums along with a song. A bag of groceries sits on the passenger seat.

She stops, reaches her hand out - plain wedding band on finger - punches in a code and the gate opens. As she starts to pull halfway through, something catches her eye.

She puts the car in park and gets out.

ON THE GROUND - A discarded cigarette butt.

Kate picks it up, studies it for a moment, then tosses it into a trash bin next to the gate. She pauses to stare up the drive at a HOUSE matching the model just explored. She takes in the entire structure and focuses in on the unfinished extension.

Exasperated, she gets back into the car and drives through the gate.

EXT. GARAGE - SECONDS LATER

Kate pulls the Volvo through an electric garage door and parks beside a Porsche Boxster convertible. Upon seeing the car, an anxious look spreads across her face.

She quickly gets out, grabs the groceries and disappears through a door leading into the house.

PULL BACK - the house is nestled in a dark crease of land, isolated, private, landscaping in progress.

Settle on a SIGN - "PRIVATE PROPERTY - NO TRESPASSING."

INT. GOURMET KITCHEN, BROOKS HOUSE - MOMENTS LATER

Steel. Slate. Sub Zero fridge.

Kate places the bag of groceries on the center island, kicks off her shoes and pads through the house; hardwood floors, arched ceilings with exposed wood beams. The place is a real tinder box.

Kate arrives at the bottom of the stairs and calls...

(CONTINUED)

CONTINUED:

KATE

Ian?

It reverberates through the house.

Kate waits for a response - there is none.

She back pedals into the kitchen and starts unpacking the groceries - putting them into the refrigerator and freezer - leaving a few items out on the center island.

She reaches into a cupboard and gets out a glass Pyrex dish and places it on the stove top. Starts pre-organizing dinner.

INT. IAN'S OFFICE - MOMENTS LATER

Vintage Movie posters on the wall. A massive desk. Two computer monitors. IAN BROOKS (38), chiseled, healthy and tanned, unlocks a TITANIUM BRIEFCASE CUFFED TO HIS WRIST and places it on his desk.

He swings a framed abstract painting out from the wall... revealing a chrome metal SAFE.

Considers his reflection in the safe door - his bravado a front. A desperate man with secrets.

He works KEY, COMBO, HAND-PRINT. Mostly hidden by the poster, we see him open his TITANIUM CASE and either put something in the safe, or take something out.

INT. KATE'S OFFICE, EXTENSION - LATER

KATE is concentrated on penciling in adjustments to an architectural blueprint. Free from Jewelry, she is comfortably dressed in a dark T-shirt and slacks, her feet bare. She sits at a make-shift desk held up by two saw horses. On her left is the small model and to her right an open computer. Surrounding her the unfinished room - bare floorboards, sheetrock, sheer plastic stretched over windows, paint, solvents, crowbar, nail gun, compressor...

Kate turns her attention to the model. Using a tweezer-like tool, she delicately places a miniature rotunda on top of the EXTENSION'S ROOF, snugly fitting it into place.

She studies it a moment the same way she studied the extension while standing on the drive. Then she stares above her - a sheet of plastic covers the real roof. Looks back to the model, pauses, doesn't like her design.

Using her middle finger, she impulsively flicks the rotunda from the roof - it splinters into pieces.

(CONTINUED)

CONTINUED:

Immediately regretting her action, she picks it up and tries to put it back in place, but it's too late.

INT. HALLWAY - SAME

From the rear, a female figure marches down the hall, one hand firmly placed on her hip, the other pressing a cell phone to her ear, straight red hair, clothed in tight-fitting jeans that accentuate her ass, Jimmy Choo gold sandals, and a black silk halter top.

CUT TO:

Through plate glass walls, we SEE TWO FIGURES moving in the house. We begin to HEAR their VOICES rising in argument. At first the SHOT seems to be establishing glamour, BUT AS THE CAMERA SLOWLY tracks the two female figures, it feels more and more eerily like SURVEILLANCE. CAMERA MOVES with them from glass room to glass room. Tense. VOYEURISTIC.

INT. GOURMET KITCHEN - DAY

KATE is arguing with her daughter, AVERY (15) the girl we just saw marching down the hallway. Dressed like a movie star, she looks much older than she is. Confused and growing up too fast, she is a teenager who matches her mother in attitude.

AVERY

Why don't you like Kendra?

KATE

You mean, beyond the fact that she drinks too much?

AVERY

That's a lie.

KATE

I can smell it on her breath every time she comes over.

AVERY

Oh man... I just want to go to a party.

Ian strolls into the fray, loose tie, slacks and socks, unfazed by the never ending arguments, he makes a beeline for the fridge, grabs a beer and starts drinking. Kate and Avery ignore him and continue arguing.

KATE

She has a power over you and I don't like it.

(CONTINUED)

CONTINUED:

AVERY

Power over me?

Ian leans against the counter, head swiveling from left to right, amused by the tennis match.

KATE

You can do a whole lot better than her.

AVERY

She's my best friend.

KATE

I want you to have somebody who is going to fill your head with smart ideas and thoughts, somebody you can have a conversation with.

AVERY

You're judging her and you don't even know her.

KATE

You know what, Avery? I'm not going to stand here and argue with a fifteen year old.

IAN

(Blurts)  
I'm hungry.

KATE

She's been cutting class.

Ian places his beer on the counter.

IAN

You have any idea how much it costs to send you to that school?

AVERY

Oh god.. not this again.

KATE

Avery, we just want you to get a good education.

AVERY

What does that have to do with anything?

KATE

Don't you have any homework?

(CONTINUED)

CONTINUED: (2)

AVERY

I've been getting good grades. You can't argue that.

KATE

Go upstairs. Read a book. Use your imagination and think about something other than partying and boys.

AVERY

I've read everything from Poe to Goethe. I'm sick of them. I just wanna go out and have some fun. It's Friday night.

KATE

It's always Friday night.

IAN

So, what's for dinner?

KATE

You gotta be kidding me. Haven't you heard anything I've just said?

IAN

How about a sandwich?

KATE

Oh... I forgot... you're never here.

IAN

I'm here now, aren't I?

Avery speaks into her phone.

AVERY

You hear that? Yeah, typical. Mom is being a real bitch...

Ian grabs the phone, shuts it and pockets it.

IAN

That's it. Game over. You're grounded.

AVERY

You can't do that!

IAN

Just did.

(CONTINUED)



CONTINUED: (3)

AVERY

Oh, I'm sorry, are you going to be  
my dad now?

At a loss for words, Ian tosses his entire can of beer into  
the sink.

Avery turns and runs out of the kitchen.

AVERY (CONT'D)

(Shouting back)

No one has a right to tell me who I  
can be friends with!

Ian lets out a deep breath.

IAN

She's not going to talk to us like  
that.

Kate flashes a sardonic smile.

KATE

Welcome home.

INT. AVERY'S ROOM - SAME

Avery runs into her room, slams the door, digs a SECRET CELL  
PHONE out of a drawer and speed dials Kendra.

AVERY

(On phone)

Get me out of here.

EXT. GROUNDS, BROOKS HOUSE - EVENING

The beginnings of tasteful outdoor LIGHTING turns on. The  
home's security system switches over to its evening routine.  
Gate locks ENGAGE. Buried in ivy, an INFRARED L.E.D. blinks  
on. The cyclops eye of a CCTV CAMERA surveys the grounds.

Not one square inch of the property goes unwatched.

INT. LIVING ROOM, BROOKS HOUSE - EVENING

A FRAMED PHOTOGRAPH: Black and white. A younger Kate and Ian  
in A NEW YORK STUDIO APARTMENT, surrounded by cardboard  
boxes. Broke but happy in love.

PULL BACK. The picture rests on an heirloom dresser. Kate,  
freshly showered in a terry-cloth robe, arranges fresh lilies  
in vases. Classical music floats from unseen speakers as she  
adjusts the mood lighting and moves to the...

INT. GOURMET KITCHEN - CONTINUOUS

Kate moves through the kitchen like a seasoned chef - goes to the Viking stove, inspects a broiled Salmon and gets out a dinner tray. She arranges a lily in a cut glass vase, meticulously folds a linen napkin and places them on the tray. She dishes the salmon onto a plate with some steamed asparagus using a towel to clean around the rim.

INT. IAN'S OFFICE - SAME

IAN sits at his desk, staring at a PHOTOGRAPH: Kate, lying on a lawn, holding newborn Avery above her head. Kate, beautiful, overwhelmed.

He places his head in his hands and lets out a huge breath. A man at his wits end.

His BLUE TOOTH flashes.

He waits a long moment before glancing at the caller ID. Recognizing the incoming caller, he stands and psyching himself up, puts on a confident air and starts pacing the room.

IAN  
(On phone)  
Hello?

CUT TO:

KATE carries the dinner tray, arriving at AVERY'S BEDROOM DOOR - Music pulsating within.

She knocks.

KATE  
(Loudly)  
Room service.

Long beat, Kate timidly pushes the door open and enters Avery's room.

Still dressed to kill, Avery lies like a mummy on her bed, arms defiantly folded across her chest, eyes glued to a plasma TV, ears plugged into her iPod, music blasting from her stereo, a "Taxi Driver" poster tacked directly above her on the ceiling.

Kate places the food on a desk littered with school books - goes to the TV, turns it off, goes to the Stereo, turns it off, goes to Avery and removes her iPod.

(CONTINUED)

CONTINUED:

AVERY  
(Sitting up)  
This is my room.

KATE  
I brought you some salmon.

AVERY  
I don't want it.

Kate places the plate on Avery's desk and sits down on the edge of the bed.

KATE  
You know, you're missing the big picture here. Believe it or not, I was once your age and I just don't want you to regret that you took so much for granted. You're young right now and I understand that you need to live every moment... Because someday, you're going to turn around and realize they're gone and you're never going to get them back.

Kate waits for a response. Avery remains still.

KATE (CONT'D)  
You know, Avery, you can be anything you want to be. I just worry that you're going to throw it all away by hanging out with the wrong crowd. You're my daughter... And I love you. And I'm sorry if you think I'm being hard on you.

Kate stands up and places her hand on Avery's leg.

KATE (CONT'D)  
But, you know what, sometimes... Mom knows best.

She leans down and kisses her on the forehead. Avery remains still.

KATE (CONT'D)  
(Softly)  
You're my shining star.

Kate regards her daughter for one long moment waiting for a reply. Then places the iPod headphones back in Avery's ear, goes to the TV, turns it on, goes to the Stereo, turns it on, and heads out.

(CONTINUED)

CONTINUED: (2)

AVERY

Mom?

At door, Kate turns.

AVERY (CONT'D)

I'm sorry I called you a bitch.

Kate smiles and exits.

INT. IAN'S OFFICE - SECONDS LATER

Ian pacing the room.

IAN

..fantastic, can you give me an  
hour? Okay, forty-five minutes.  
Sure, no problem, see you there.

He hangs up, enters...

INT. IAN'S OFFICE, BATHROOM - CONTINUOUS

Ian starts adjusting his tie and grooming himself in the mirror.

INT. MASTER BEDROOM, WALK-IN CLOSET - SAME

Kate steps out of her bathrobe and pulls seductive lingerie over her slender physique.

INT. AVERY'S BEDROOM - SAME

Avery slips on a cropped leather jacket and checks her face in the mirror.

Satisfied, she moves to the window and pushes down on a section of the window sill, and... Pop! The alarm contact releases where it's been carefully broken in the past...

EXT. AVERY'S WINDOW - CONTINUOUS

Avery reaches up, slowly. Eyes fixed on the MOTION SENSORS that cover the exterior, their green lights glowing softly. A familiar escape.

CLOSE ON AN ARRAY OF SECURITY MONITORS

We see Avery dash quietly up the winding driveway. For the first time, we get an even greater sense of how isolated the house is.

EXT. BROOKS HOUSE - CONTINUOUS

Avery ducks under a SECURITY CAMERA mounted to the gate.

HER P.O.V. - a MERCEDES CONVERTIBLE, top down, idles by the private road.

KENDRA (16), Avery's best friend, waits at the wheel. Hard make-up, shorts, tights, boots and a fitted T-shirt.

The passenger door opens and Avery slides in. Kendra smiles. Avery shakes her head. She doesn't like it this way, but you gotta do what you gotta do.

AVERY  
You're a bad influence.

KENDRA  
(Smiles)  
That's why you like me.

Kendra puts the car in gear, ZOOMS away.

Seconds later, a nondescript VAN fills the spot just vacated. A pair of angry headlights dim to black.

INT. PANEL VAN - SAME

SHADOWED FIGURES HUDDLED TOGETHER - CLOSE ON A SYRINGE drawing amber liquid from an ampule. A maglite snaps on, momentarily illuminating a close-up photo of Kate's eyes. The maglite snaps off.

IN THE REAR VIEW MIRROR

A "SAFEGUARDS" PATROL CAR slowly creeps around the VAN, it stops for a split second and then keeps on driving.

EXT. GATE, BROOKS HOUSE - NIGHT

ON THE GATE CAMERA - a hand smears GREASE over the lens.

INT. DINING ROOM - SAME

Kate - dressed to the nines, lights candles, setting the mood for a romantic dinner. The table is perfectly set with their best china and crystal - both were wedding presents.

Ian trots down dressed for business. He grabs his CAR KEYS off a side table. Stops.

Looks at the romantic table and turns to his wife of fifteen years with a blank expression.

(CONTINUED)

CONTINUED:

She looks back at him, musters up an inner courage and puts on a brave face and a vulnerable smile.

IAN  
(Flippant)  
What are you doing?

Without missing a beat, Kate simply leans over and blows out each candle one at a time.

KATE  
I thought I'd give it a shot.

She sits down at the table, pours herself a glass of red wine and serves herself a modest portion of salmon.

KATE (CONT'D)  
Maybe it's too late, but I can't  
give up. Not in my nature.

Ian glances at his watch. Time is of the essence.

IAN  
Do you have something to tell me?

KATE  
I just thought we could sit down  
and eat and talk... like we used to  
do.

IAN  
Wouldn't that be a charade?

KATE  
I don't know what you're talking  
about?

Ian checks his watch again and edges to the garage door.

EXT. CANYON ROAD - SAME

KENDRA speeds wildly. Texting. Chatting. Everything but looking at the tortuous canyon road.

KENDRA  
I think my mom's doing her divorce  
lawyer...

AVERY  
God, I wish my parents would get a  
divorce.

(CONTINUED)

CONTINUED:

Avery stands up in her seat and stretches out her arms, catching the wind and pretending to fly. Her face reads 'Freedom'.

She sits back down just as KENDRA looks up in time to see a HAIRPIN TURN! She slams the brakes, the car SLIDES sideways... hurtles towards A LARGE TREE. The girls SCREAM.

They come to an abrupt halt, inches from the edge of the road. The teenagers look at each other, hair blown wild.

AVERY (CONT'D)  
Just slow it down, okay?

KENDRA  
(Winks)  
Okay.

Kendra puts the car in gear and drives responsibly.

INT. DINING ROOM - SAME

Ian stands at the garage door with his hand on the knob.

IAN  
I gotta go.

KATE  
Sure, run along.

Ian turns on her.

IAN  
I'm working on something that's going to benefit this entire family. And to be honest with you, I sometimes wonder what's the point anymore.

She just stares at him when...

ELECTRONIC CHIMES interrupt. The door. A beat between them.

IAN (CONT'D)  
You expecting someone?

KATE  
No. Are you?

IAN  
I just got back from Houston. Who would I be expecting? What about Avery?

(CONTINUED)

CONTINUED:

KATE  
(Shrugs)  
Hope it's not Kendra.

Ian goes to the VIDEO SCREEN, still looking back at her.

ON THE SCREEN: TWO COPS. The image is blurred. We don't see their faces just uniforms, shiny badges and Patrolman's caps.

IAN  
Hello?

COP #1  
(over speaker)  
Police.

Ian shoots Kate a quizzical look.

IAN  
Christ, has Avery been shoplifting again?

KATE  
(Alarmed)  
Not that I'm aware of.

IAN  
Get her!

Ian PUNCHES the buzzer. In the viewer, the Policemen push through the gate. Ian fumbles with the alarm code as Kate heads towards Avery's room.

BEEP. Code accepted, locks release, LEDs turn green.

INT. UPSTAIRS - SAME

Kate knocks on Avery's door.

KATE  
Avery?!

She tries the knob. It's locked.

KATE (CONT'D)  
Avery!  
(Shouting downstairs)  
Her door is locked!

FROM THE FRONT DOOR

Ian shouts back.

(CONTINUED)



CONTINUED:

IAN

Open it! I want her down here NOW.

Yanking open the top drawer of an UPSTAIRS HALL TABLE, Kate grabs a set of keys. Opens the door...

KATE'S P.O.V. -- the empty bed, THE OPEN WINDOW...

OUTSIDE

Ian pushes out the door as the two Policemen approach, their heads lowered.

IAN (CONT'D)

What's going on?

The cops look up and Ian finds himself staring into a pair of BABY DOLL MASKS - bulbous cheeks, protruding foreheads, up turned noses, black eyes and mouths and fixed expressions that say; "Feed me Mommy".

In their leather gloved hands, a .357 magnum police revolver and a .45 Automatic aimed at his face. On their feet, Wellington boots.

COP #1

You move, you die.

IAN

Kate - RUN!!!

Cop #1 grabs Ian around the throat, gun pressed into base of his skull as Cop #2 barrels for the door.

COP #1

(Finger on trigger)

One more word and I put lead in your brain.

INT. STAIRCASE - SAME

SLAM! CRASH! Sounds from the entrance. Kate, RUNNING DOWN, sees COP #2 BURST THROUGH THE DOOR. A HEAVY SET MONSTER. A moment of insane stillness as CAMERA FOLLOWS HER LOOK TO... IAN'S CAR KEYS. Lying on the counter BETWEEN THEM. Cop #2 sees them, too.

She GRABS the keys, BOLTS to the side, into a laundry room, diving forward as the door EXPLODES inwards behind her.

Cop #2 races after her as Cop #1 shoves Ian into the house and TAKES OFF BACK DOWNSTAIRS, hostage in tow.

INT. HALLWAY - CONTINUOUS

Kate SPRINTS, cutting left and right, knowing the house better than the man whose heavy footsteps pound after her.

She turns a corner, SCREAMS as a THIRD MASKED FIGURE (FEMALE) collides with her, they SMASH against a wall. Kate stares into another BABY DOLL MASK. SCREAMS. Kate tumbles downstairs, dives into the garage. Cop #2 pursues...

INT/EXT. GARAGE - CONTINUOUS

Kate dives in the Porsche, hands trembling, trying to slot keys...no time to put the top up.

Kate SCREAMS as Cop #2 grabs her hair. Key SLOTS! Car rumbles to life.

He REACHES FOR HER THROAT as she stomps the gas. Wheels SMOKE, the car LURCHES FORWARD, carrying the intruder as he holds onto the door. Porsche IMPACTS the garage door which flies up.

Out of control, the car SPINS in the driveway until it hops the curb side-ways. Cop #2 is THROWN to the ground.

Kate jams the gearshift into DRIVE. METAL SCREECHES AS THE UNDERCARRIAGE SCRAPES BACK OVER THE CURB, bleeding out fluids. The driveway is right in front of her, she's free!

KATE'S P.O.V. - TWO MEN STAND IN THE DRIVEWAY: Cop #1 holds a terrified Ian, gun to his head. Directly in her path.

SHE SLAMS THE BRAKES. Foot resting on the gas. Tuned engine begging to engage.

Kate and Ian stare across space and fear.

COP #1

Turn off the engine and place your hands on the dash.

BABY DOLL joins Cop #1, aiming a nickel-plated .38 at Kate's face.

Kate's eyes flood, her heart breaks. Then her eyes shift, find the cold eyes behind Cop #1's mask.

She reaches forward... turns off the Porsche... places her hands on the dash.

COP #1 (CONT'D)

Good girl.

(CONTINUED)

CONTINUED:

Hands find Kate.

EXT. MCMANSION PARTY HOUSE - SAME

Designed, lit, elegant. MUSIC BOOMS as Kendra pulls the Mercedes to a stop amidst a collection of expensive cars.

Avery watches Kendra grab a make-up bag from the glove compartment. Starts fixing her face and hair.

KENDRA

How do I look?

(Winks)

Tell me I'm hot.

AVERY

You're hot.

KENDRA

That's why you're my best friend.

Kendra sees mascara smeared across Avery's face. She hands her the make-up bag.

KENDRA (CONT'D)

Fix your face.

Avery does.

KENDRA (CONT'D)

Oh and by the way, Jake's inside.

Avery blushes, a huge smile.

KENDRA (CONT'D)

Don't you just love me? Okay,  
let's go. And remember, you're  
eighteen.

INT. MCMANSION PARTY HOUSE - NIGHT

When the cat's away, the mice will have their friends over to play at being adult. An entitled, reptilian vibe permeates the house. JAKE (19) an All-American college freshman and wannabe 'Scarface' gangster who's grown up in a McMansion, wears a porkpie hat, flip-flops and a \$35,000 watch.

Stoned out of his gourd, he playfully flashes a series of gangster hand signals.

JAKE

What up layyydies!!

(CONTINUED)

CONTINUED:

DYLAN (18), a self-conscious hipster and Jake's lap-dog - pimp rolls over to Kendra, hooks an arm around her and pulls Avery in as well.

DYLAN

Hey you guys, you made it!  
(To Jake)  
Was I right or what?

Jake eyeballs Avery like prey.

JAKE

(Nods)  
Mmm-mmm-mmm.

Jake and Dylan laugh at an unspoken joke.

Avery scans the interior of the house - mostly college students - drinking and smoking - and feels completely self-conscious - out of her league. Disappointed and turned off by the now false bravado of the boy she once idolized in high school, she shoots Kendra the look of death. It misses its mark.

SMASH CUT:

INT. ENTRYWAY, BROOKS HOUSE - SAME

BOOM! Cop #2 blows through the door, tosses Kate down next to her husband. Cop #1 looms over victims and takes center stage: he's the ringmaster of this circus. A role he relishes. It's good to be the king.

COP #1

(Politely)  
Obviously we're not really cops.  
I'm number one, he's number two.

COP #2

(Interrupting)  
Shut the fuck up with the  
introductions and let's get down to  
business.

Cop #1 turns to Cop #2 and raises a halting hand.

COP #1

My show.  
(Resuming)  
We can do this the easy way or we  
can do this the hard way. Easy  
way: You give us what we want.  
Hard way:

(CONTINUED)

CONTINUED:

He kneels down and leans his mask into Kate and Ian.

COP #1 (CONT'D)

Do you really wanna know what the  
hard way is?

**COP #2.** The dead calm of an ENFORCER, tucks his gun into his waistband. Hefts a 12 gauge SHOTGUN out of a bag and pumps a shell into it.

COP #1 (CONT'D)

(Rising)  
So what's it gonna be folks, ball's  
in your court.

Kate looks to Ian.

COP #2

Say something before I splatter you  
across the wall.

Kate takes in the figures around her, desperately trying to control her fear. The intruder's eerie masks enhance their already menacing presence.

She starts crying.

KATE

Please don't hurt us.. We'll do  
anything you say..

**BABY DOLL** runs downstairs and playfully skips over to the group and twirls around, revelling in her surroundings. From the back we see her jet black hair tied in a bun.

BABY DOLL

(re house)  
This place is amazing.  
(To the Brooks)  
You guys must have a ton of dough.

COP #2

Where's the fucking kid?

BABY DOLL

(Shrugs)  
She's not upstairs.

Holding her .38, Baby Doll goes to a vase and smells a bouquet of fresh cut lilies.

COP #2

Don't you think it might be a good  
idea to keep looking?

(CONTINUED)

CONTINUED: (2)

COP #1  
(to Cop #2)  
Don't you think it might be a good  
idea to go clean up out there?

Cop #2 hesitates, unsure about taking the order, but slowly  
complies.

COP #1 (CONT'D)  
Where's Avery?

KATE  
I don't know.

COP #1  
You have no idea where your own  
daughter is?

KATE  
She must have snuck out earlier.  
She wanted to go to a party.

COP #1  
You're lying.

IAN  
She's telling you the truth.

Cop #1 waves his gun in Ian's face.

COP #1  
Am I talking to you?

BABY DOLL  
(Perky)  
Party?

COP #1  
(To Kate)  
Any idea when she'll be back?

Kate shakes her head.

COP #1 (CONT'D)  
Speak English to me, Mrs. Brooks.

KATE  
No... I have no idea when she'll be  
back.

EXT. GARAGE - NIGHT

Cop #2 pulls the Porsche back in the garage. Snaps the  
garage door back onto its track.

(CONTINUED)

CONTINUED:

As it closes, CAMERA TRACKS BACK along a stream of engine fluid and gasoline to settle on PIECES OF BROKEN HEADLIGHT.

INT. ENTRYWAY, BROOKS HOUSE - NIGHT

CLOSE ON - AN ALARM PANEL. Timed with the closing of the garage door, an LED reads "READY TO ARM."

Cop #1 watches as all the lights on the panel glow GREEN. Tosses his cop hat to the corner.

COP #1  
Alright, let's set the alarm.  
Wouldn't want the police stumbling  
in on our little soiree.

Cop #2 returns. Pulls out a stop watch and starts it.

COP #2  
15 minutes.

COP #1  
I'm on it. Phones on the floor -  
NOW!

Ian sets his phone on the floor. Cop #1 crushes it with his boot heel.

COP #1 (CONT'D)  
(To Kate)  
You, too.

KATE  
I don't have one.

COP #1  
You're not lying to me, are ya  
missy? I'm not going to be  
responsible for the consequences if  
you are.

KATE  
On me. I don't have one on me.

COP #1  
Up.

Kate struggles to her feet, nervously stands there.

COP #1 (CONT'D)  
Slowly turn around.

Kate slowly turns around, Cop #1's eyes boring into her. Her dress is tight. Revealing. She's telling the truth.

(CONTINUED)

CONTINUED:

COP #1 (CONT'D)  
(Satisfied)  
Sit down.

Humiliated, Kate drops back down beside Ian as Cop #1 dials a number. We hear a FAINT RING.

COP #1 (CONT'D)  
(to Baby Doll)  
Get that. Kill it. The rest, too.

She exits as Ian raises his hand.

COP #1 (CONT'D)  
What do you want?

IAN  
How do you know who we are?

COP #1  
Suffice to say, you're on need to  
know basis, Mr. Brooks.  
Understand?

IAN  
Yes sir.

COP #1  
Then shut your mouth. You. Mrs.  
Brooks. You're gonna tell me the  
alarm code like a good little girl.  
No lying... I mean, where would we  
be in this world without trust...  
probably dead.

IN THE MASTER BEDROOM

Baby Doll smashes Kate's cell phone with her boot heel. Something catches her eye. A PHOTO of Kate in her wedding gown. Staring at the picture, she covets the joy on Kate's face. Then turns the picture FACE DOWN and moves from ROOM TO ROOM, disconnecting phone cords. Removing batteries from handsets. Unplugging computers. Disabling all phones except the DOWNSTAIRS PORTABLE.

BACK WITH THE BROOKS AND THEIR CAPTORS...

COP #1 (CONT'D)  
I'm still waiting for the code,  
Mrs. Brooks..

Kate stares, SILENT.

(CONTINUED)



CONTINUED: (2)

Cop #1 snaps his fingers, Kate snaps out of her stupor, locks eyes with Cop #1.

COP #1 (CONT'D)  
Look at me. One.. Two.. Three.  
(Kate remains silent)  
Okay.

Tight on .45 Automatic, Glock logo. Cop #1 drives a slug into the chamber.

He walks to Ian, places the gun muzzle against the top of his head, shields his own face from the impending blood splatter and starts to squeeze the trigger...

KATE  
7645!!!

COP #1  
Oh, how fast the answer comes.  
Seems like it's your lucky day, Mr.  
Brooks.

Cop #1 makes a show of punching the code. Kate looks at Ian.

The alarm panel reads "ARMED."

EXT. GROUNDS - SAME

Security lights glow on. Electric wire HUMS to life. Bolts on gates and doors ENGAGE, one, two, three... locking them in.

INT. ENTRYWAY, CONTINUOUS

Cop #1 turns to Kate.

COP #1  
Hold on! Wait a minute. Just one  
minute. Do you hear that?  
(Hand cupping his ear)  
Mrs. Brooks, is that a distant  
siren? I think it is. Don't you?

Cop #1 KICKS IAN TO THE FLOOR, gun in his face, but disturbingly calm. A man at ease with violence.

He turns and presses his mask into Kate's face.

COP #1 (CONT'D)  
You think I'm a dumb hick? I went  
to college.  
(Pointing to his neck)  
(MORE)

(CONTINUED)

CONTINUED:

COP #1 (CONT'D)

See? No tattoos. Hell, I've only been to jail one time...

COP #2

Come on, move it!

COP #1

Sure sure, I'm digressing. Well. I just so happen to know, let's say a little birdie told me, Mr. Brooks, that there are two codes to this alarm. One that is REAL and one that is REAL BUT it also notifies the police.

He stands up, gun aimed at Kate.

COP #1 (CONT'D)

You lied to me.

KATE

I'm sorry... I'm just scared..

COP #1

Up.

Ian and Kate stagger to their feet.

EXT. PRIVATE ROAD, BROOKS HOUSE - SAME

The SAFEGUARD'S PATROL makes its rounds - slowing down again as it cruises past the VAN a second time, picks up speed and approaches the gate to the house but keeps on moving.

INT. IAN'S OFFICE - NIGHT

Ian and Kate tossed down in a corner.

Cop #2 stands at the door, keeps his distance, eye on the stop watch. Baby Doll enters, but Cop #2 stops her.

COP #2

Go downstairs. Keep an eye out for the kid.

Baby Doll side steps him and goes to Cop #1.

BABY DOLL

(Excited)

There's a pool outside.

Cop #1 takes her aside but in plain view of Kate and Ian.

(CONTINUED)

CONTINUED:

COP #1

Sweet P, we don't have time. Just  
go downstairs and keep a lookout  
for the kid in case she comes back.

Baby Doll rises on her tiptoes and they both simultaneously  
turn their heads away from the Brooks, removing their masks  
just enough so we can see them share a kiss.

BABY DOLL

(Whispers)  
I love you.

COP #1

I love you too.

She saunters out the door.

Cop #1 TEARS a large GODFATHER poster off the wall. Moves to  
the framed abstract painting near Ian's desk, tugs on it. It  
won't budge.

COP #1 (CONT'D)

Really? Isn't this sort of  
obvious, Mr. Brooks?

IAN

It's aesthetic.

Cop #1 steps back and evaluates the art work.

COP #1

I prefer something with a boat on a  
lake instead of this abstract shit  
you call art.

COP #2

Nine minutes.

COP #1

Open the safe.

Ian goes to the abstract painting. For a moment he finds  
himself near Cop #2, feeling him breathing down his neck.  
Ian works the release. The painting swings back REVEALING  
THE LARGE FACE OF THE SAFE.

Cop #1 pats Ian on the back.

COP #1 (CONT'D)

Hell, you can probably claim  
insurance on whatever we take.  
Open it.

(CONTINUED)

CONTINUED: (2)

IAN

No.

THE ROOM GOES VERY QUIET. TENSE. The guns come up. Cop #2 moves in.

COP #1

No?

IAN

No.

COP #2

Did he just say 'No'?

IAN

That's what I said.

KATE

Open it, Ian.

IAN

What do you expect to find?

Cop #1 stares into IAN'S UNBLINKING EYE.

COP #1

We know things about you, Mr.  
Brooks..

**FLASH BACK TO:**

EXT. STORE WINDOW - DAY

THROUGH A TELEPHOTO LENS - SERIES OF SURVEILLANCE SHOTS

Ian holds a diamond between his thumb and forefinger, stares at it.

INT. KIRSHENBAUM DIAMOND'S - SAME

MR. KIRSHENBAUM (70) a wholesale diamond merchant, takes the diamond from Ian and places it on a black velvet jeweler's cloth amidst a sea of similar diamonds.

KIRSHENBAUM

(Yiddish accent)

You could retire on this one.

IAN

I know.

Kirshenbaum rolls up the diamonds in the jeweler's cloth and ties it with a little piece of string.

(CONTINUED)

CONTINUED:

KIRSHENBAUM

(Sad)

Sorry to hear about Nathan. You know, we apprenticed with the same jeweller.

IAN

Nathan Ross was a good man.

KIRSHENBAUM

Is the rumor true? Are they selling to De Beers? You out of a job?

IAN

Idle gossip, Moshe. The Ross family would never do that. I've been with them for ten years.

Kirshenbaum hands the diamonds to Ian who in turn places them in a titanium briefcase and handcuffs it to his wrist.

**END FLASHBACK:**

COP #2

8 minutes.

COP #1

Open the safe.

IAN

Who's cutting them?

COP #1

You gotta be kidding me?!

(to Ian, low)

Don't get smart with me. Stay stupid.

IAN

I stay stupid, you go to jail.

COP #1

Just spin that fucking dial.

**INT. MASTER BEDROOM, MCMANSION - SAME**

JAKE spins the dial of a WALL SAFE in his father's walk-in closet. Avery watches him open it to reveal STACKS OF CASH. Pulls out a few bills.

Jake tightly rolls a bill and lines up some BLOW on the dresser. Snorts a big fat line into each nostril Tony Montana style.

(CONTINUED)

CONTINUED:

JAKE

That's some grade A chill, man.

He hands the bill to Avery.

AVERY

(self-conscious)

Listen...

JAKE

(Smiles)

I kinda remember you from school.

AVERY

(Hopeful)

Oh yeah?

JAKE

Yeah, and I knew you really liked me. Always staring and then pretending you weren't.

(Shrugs)

I know, I'm hot, right? Well, maybe neither of us saw this coming, but you have to ask yourself - do you want tonight to be about what might have been?

Jake grabs a hold of Avery's belt loop and pulls her into him. Their lips are about to touch when she pushes his hand away and backpedals out of the room.

INT. MCMANSION PARTY HOUSE - CONTINUOUS

TEENS cavort. MUSIC bumps.

Avery navigates through the crowded dance floor, searching for Kendra when she sees her, way too drunk and half-naked, making out with Dylan in a hot tub.

She pushes through a throng of shot drinkers, rushes over and kneels down at the edge of the tub, and doing her best to save her friend, grabs hold of her and desperately tries to drag her out of the bubbling hot water.

AVERY

Come on Kendra, let's go, you're drunk.

KENDRA

(Slurring her words)

Go away.. you're not my mom..

(CONTINUED)

CONTINUED:

Dylan pulls Kendra back into the water and hands Avery an open bottle of Tequila. She doesn't take it.

DYLAN  
(to Avery)  
Come on baby, it's party time...

Avery looks at Dylan and then at Kendra. Turns and leaves.

EXT. MCMANSION PARTY HOUSE - LATER

Lost and alone, Avery fights back tears as she passes the expensive cars parked in the drive and walks to the road.

AVERY  
(On cell phone)  
I need a taxi.

INT. LIVING ROOM, BROOKS HOUSE - NIGHT

Baby Doll pulls a bottle of vintage scotch from the bar and opens it. She removes her mask, revealing a set of striking features (21), and puts her dainty nose to the bottle's opening, smelling the fumes. She's about to take a swig when she corrects herself and grabs a highball glass instead. Having seen it in the movies, she drops an ice cube into the glass and twirls it around, enjoying the soft clink - just like a woman of class.

She places it to her ruby red lips and draws in the amber liquid, savoring the burn.

Baby Doll giggles like a child in a candy store and runs a leather gloved finger over an alphabetized row of labeled DVDs.

She places one into the DVD player and turns it on.

Sits down in front of a PLASMA TV and presses a button on a remote and Kate's radiant face comes alive. Home Movies. Kate, mid 20's. Bundled against the cold on wintry beach day. She cradles a one-year old Avery to her chest, under her jacket, smiles at the camera. Ian leans in to kiss them both...

INT. IAN'S OFFICE - NIGHT

COP #2  
7 minutes.

Ian starts to key the code... STOPS.

(CONTINUED)

CONTINUED:

IAN

Tell me you've thought this through. I mean, you came here to steal my diamonds. You must know something about them.

KATE

Please just shut up and open the safe, Ian.

IAN

Sure, I'll shut up. There's another way they can learn about the micro-laser inscriptions.

Gun raised, Cop #2 moves for Ian...

COP #2

Six minutes, forty seconds.

Cop #2 SMASHES IAN against the SAFE DOOR. Ian collapses like a marionette, nose profusely bleeding.

KATE

(Pleading)

Just do what they say...

IAN

Anyone with a jeweler's loupe is gonna know the stones are stolen -- and WHO you stole them from.

**FLASH TO:**

- A DIAMOND MAGNIFIED BY A LOUPE, backlit and dazzling.

IAN (V.O.) (CONT'D)

Every diamond on the market is REGISTERED with the GIA. The Gemological Institute...

- A MATCHING DIAGRAM OF THE JEWEL ON A COMPUTER SCREEN. Weight, cut and measurements added to a GIA REPORT.

IAN (V.O.) (CONT'D)

The weight, shape, grade, fluorescence... and OWNERSHIP -- documented, filed and...

- A LASER CUTS A NUMBER INTO THE GIRDLE OF THE DIAMOND.

IAN (V.O.) (CONT'D)

Etched into the stone.

(CONTINUED)



CONTINUED: (2)

**BACK TO SCENE:**

IAN (CONT'D)

They catch you trying to pass them  
off, how long before they connect  
you to my MURDER?

COP #2

Open the fucking safe.

COP #1

(worried now)

Wait - I wanna hear this.

IAN

The only way to sell stolen  
diamonds is to change the shape.  
Shave off the inscription. Even  
so, if you sell recut diamonds  
without GIA certification, the  
person you're selling them to will  
know they're stolen.

(Beat)

Who's cutting them for you?

**EXT. CANYON ROAD - SAME**

A TAXI winds its way up the canyon. There are fewer and  
fewer houses. Fewer signs of life.

Taxi stops and Avery gets out in the middle of nowhere, hands  
some bills to the driver

AVERY

Thank you, sir.

And he takes off.

**INT. IAN'S OFFICE - SAME**

Cop #1 faces the wall and without us seeing him, he  
momentarily removes his mask and wipes the sweat from his  
face.

COP #1

(Turning to Ian)

Why are you telling us all this?

COP #2

Every minute we stay past the first  
20, our risk goes up ten percent.  
That's 4 minutes from now.

(CONTINUED)

CONTINUED:

IAN

I can get the stones recut. Sell  
them. Give you the money.

Applause. A slow, mocking hand-clap from Cop #1.

COP #1

Bravo.... So we take your diamonds.  
Then GIVE THEM BACK TO YOU. That's  
fucking brilliant.

(To Cop #2)

We can learn a lot from Mr. Brooks.

COP #2

Yeah, he's a fucking genius.

IAN

You don't have any rope, or  
handcuffs?

KATE

(To Ian)

Just do what they say.

IAN

(shakes his head)

You didn't bring anything, did you?

COP #1

Oh, you sonofabitch...

Cop #1 puts the gun to Kate's temple.

COP #1 (CONT'D)

Say goodbye to Mrs. Brooks.

COP #2

Bout time we had some action.

COP #1

(To Kate)

Any last words?

Kate locks eyes with her husband - an unspoken farewell.

IAN

(To Cop #1 - Seething)

You do this and I swear, I'll never  
open it.

COP #1

OPEN IT OR SHE DIES!

(CONTINUED)

CONTINUED: (2)

IAN

No, this lock is the only reason  
we're still alive.

COP #1

(Re .45)

I got a dum-dum bullet in here.  
When the slug spits out, it'll tear  
her face clean off.

TY

My buckshot will do a whole lot  
worse than that.

Kate's face - ashen.

IAN

This is a negotiation.

COP #1

Did you hear me?

IAN

I understand you have guns and the  
power to take our lives. But I  
have the power to make you rich and  
that's what I'll do. Just please  
let her take the car and drive  
away. Then I'll open the safe.

COP #1

Bingadabangadaboom - just like  
that?

IAN

(Nodding)

Just like that.

Cop #1 heaves Kate to her feet and tosses her to Cop #2.  
Closes on Ian. Studies him.

COP #1

If I follow your logic correctly...  
you just offered me your life for  
her.

(Leans in, conspiratorial)

Sure she's worth it?

IAN

You saw me sign for almost a  
million with your own eyes. It's  
right there, inches away... All you  
have to do, is let her go.

(CONTINUED)

CONTINUED: (3)

Ian stares at Cop #1. The salesman working his magic.

COP #2

Come on, D--

IAN

NO! NO NAMES! GET YOUR PEOPLE IN  
ORDER, LET MY WIFE LEAVE AND I WILL  
GIVE YOU WHAT YOU WANT.

COP #1

Alright, I give up. You're not  
gonna open it, are you?

(To Cop #2)

You're my witness. You saw me  
trying to reason with these folks,  
didn't you?

Cop #2 nods.

COP #1 (CONT'D)

Pontius Pilot, I wash my hands.

He steps to the window, looks down.

The pool is lit up like a jewel. At the pool's edge, Baby  
Doll stands there utterly naked, uniform and mask discarded  
at her feet. She lets her hair down and shakes it out,  
stares up and gives Cop #1 a little wave, turns and dives  
into the pool. Small splash.

Cop #2 unzips his jacket, reaches inside...

EXT. FENCE, BROOKS HOUSE - SAME

Avery sees lights on. She takes off her heels, eyes the  
sensors atop the fence. Starts to climb.

EXT. PRIVATE ROAD, BROOKS HOUSE - SECONDS LATER

The SAFEGUARDS PATROL CAR parks just outside the gate. Door  
swings open and from a distance we see a SECURITY GUARD exit  
the car and shine a flashlight down the road - illuminating  
the VAN.

INT. IAN'S OFFICE - NIGHT

Cop #2 pulls a leather pouch out of his jacket. Opens it:  
The HYPODERMIC NEEDLE.

COP #1

(Mock shudders)

Don't you just hate needles?

(CONTINUED)

CONTINUED:

Kate breaks free from Cop #2's grip and runs to the corner of the room.

Cop #2 hands Cop #1 the syringe.

KATE

What is that...?

Cop #1 gently presses the plunger. A stream of liquid escapes from the needle's tip.

COP #1

Ketamine, Mrs. Brooks. Special K. It's a cat tranquilizer, makes the cat think there's some other cat that's getting cut up. In humans, it's a hell of a ride. Knocks you flat, but it won't kill you.

(Smiles)

I guess you could call it the rope, Mr. Brooks.

He LAUGHS. Tension eases.

COP #1 (CONT'D)

(To Cop #2)

He was good though, wasn't he?!

Wasn't he good?

(Imitating Ian)

"GET YOUR PEOPLE IN ORDER!" Man's a born deal maker.

Cop #2 snickers. Even Kate's lulled a little.

CUT TO:

ON THE PLASMA TV:

*Hand-held camera, a sloping hill, the golden sun is just disappearing below the horizon. Camera reverses, establishes the Brooks House under construction, just a foundation and a skeleton of aluminum studs, construction machinery. Hand-held moves through the house, settles on KATE and AVERY, now five years old, both asleep on the raw floor board, faces next to each other. A hand reaches in and touches Kate's chin. She slowly opens one eye, sees she's being filmed, embarrassed she covers her face. The hand removes her hand, a finger traces the curve of her cheek. Kate smiles. The movie plays to an empty room...*

CLOSE ON ARRAY OF SECURITY MONITORS

(CONTINUED)

CONTINUED: (2)

ON SCREEN - the Security Guard slowly jogs up the long and winding drive, gun in hand. He stops at a security panel and punches in a code.

**SECURITY PANEL - GREEN LIGHT FLASHES - DISARMED**

INT. MASTER BEDROOM, BROOKS HOUSE - NIGHT

Dripping wet, Baby Doll stands wrapped in a towel in front of Kate's open closet. Designer dresses stare back at her. She picks out a backless evening gown and places it against herself in front of a full-length mirror, admiring a new image.

INT. IAN'S OFFICE - NIGHT

COP #2

One minute.

COP #1

Open it, Mr. Brooks. I'll inject you, you'll have a nice little nap and by the time you wake up this will all have been a bad dream.

Ian's frozen. Cop #1 sets the hypodermic down on the desk, huddles tight with Ian so only he can hear.

COP #1 (CONT'D)

Confession. I don't have complete control over my partner. So ask yourself: Why would I bring a man like him to a job like this? I know what you're thinking. Maybe I don't have what it takes to kill you and your wife, right? He does.

A BEEPING fills the room. It's coming from Cop #2's stop watch. All eyes track...

COP #2

Time.

Cop #2 MOVES. He grabs Kate, hauls her back...

Pushes her up against a wall. A blade seems to materialize in his hand. He starts to cut open her dress...

SECURITY GUARD (O.S.)

STOP!

The whole room turns to look at the SECURITY GUARD who now wears a BABY DOLL MASK. He stands there, almost trembling, his gun raised at COP #2.

(CONTINUED)

CONTINUED:

Kate STARES AT HIM, searching his eyes behind the mask...hearing his distinctive "STOP" and noticing his broad shoulders, stature and gait...slow recognition... Cop #2 drops Kate, moves at the Security Guard. Cop #1 holds him back, whispering in his ear, pleading. Cop #2 nods. Appeased, barely.

Cop #1 turns to the Security Guard.

COP #1

Get out.

The Security Guard doesn't move. Stares at Kate. Cop #1 senses her recognition. He shoves the security guard out of the room but the security guard pushes back and it becomes a shoving match.

The security guard points at his watch, indicating time.

COP #1 (CONT'D)

I know what fucking time it is.  
Just Go downstairs. Right now.

Kate stares back at the security guard. Hard.  
Remembering...

The ROOM FREEZES. As CAMERA MOVES TOWARD KATE, Ian, Cop #2 and Cop #1 DISAPPEAR and IN ONE FLUID SHOT, we FLASH BACK TO...

### 3 WEEKS EARLIER

#### INT. GOURMET KITCHEN - DAY

Kate stands in front of a young man, WILL (26), who wears a pair of workmen's overalls. She gestures towards a set of sliding glass doors that lead out to the pool area.

CAMERA TRACKS as Kate now follows Will, a few steps behind, admiring his perfect posture, broad shoulders and self-assured gait. He's tall with wavy thick dark hair, a tight ass. Kate's eyes reflect a glint of girlish temptation but staying disciplined, her face remains as still as a photograph.

#### END FLASHBACK.

Kate...full recognition...it's Will...deeper meaning now.  
She appeals to Will...

KATE

Please help us...

(CONTINUED)

CONTINUED:

Will BREAKS eye contact, turns and leaves. Cop #1 slowly circles Kate. She retreats, stumbling back against the wall.

INT. GOURMET KITCHEN - NIGHT

Will rips off his mask. Taught, sweating. WHAM! WHAM! He pounds the metal fridge with the top of his head like a child having a tantrum, distorting his reflection.

**FLASH BACK TO:**

**THREE WEEKS EARLIER**

INT. HALLWAY, BROOK'S HOUSE - DAY

CAMERA TRACKS Will as he follows a few feet behind Kate as she gracefully moves down a long glass hallway overlooking the pool. Will breathes in every inch of her - her long hair cascading down her slender back, her toned derriere sashaying from left to right, her bare pink heels softly padding along the slate floor - and he lusts after what he fears he cannot have.

BABY DOLL (V.O.)  
Stop being such a baby, Will.

**SMASH BACK TO:**

INT. GOURMET KITCHEN - PRESENT

Will stares at his distorted reflection in the metal fridge when MOTION and ANOTHER REFLECTION catches his eyes. Without her mask on, the Baby Doll WOMAN in Kate's dress and high heels - her name is TONI.

It's a surreal vision.

She twirls around.

TONI  
(Smiles)  
How do I look?

WILL  
Put it back, Toni.

TONI  
No.

WILL  
It doesn't belong to you.

Toni sweeps a long row of FAMILY PHOTOS onto the floor. Happy faces smile up through shattered glass.

(CONTINUED)



CONTINUED:

TONI

She's got a million of 'em.

UPSTAIRS, a THUD.

EXT. DRIVEWAY, BROOKS HOUSE - NIGHT

Avery creeps up the long drive towards the house. Notes the tire-marks on the drive, the wrecked fence, the trail of gas.

Her phone RINGS. "KENDRA." She HANGS UP QUICKLY. FREEZES. Still just a teenager hoping not to be busted by her parents.

INT. GOURMET KITCHEN - SAME

Will listens intently. Was that a phone?

WILL

You hear something?

Tipsy, Toni grabs onto a pillar and does a pole dance over the broken glass in Kate's chic shoes. Shaking her ass in the air.

EXT. BROOKS HOUSE - SAME

Avery notices the CAMERA positioned over the garage. Moves...

INT. ENTRYWAY, SECURITY MONITORS - SAME

ON "CAM 6 - GARAGE": Avery slips around the side of the house just before Will arrives at the monitor. Suspensions allayed, he turns away... Then looks AGAIN

CLOSE ON the screen -- something in the driveway. A SHOE.

INT. IAN'S OFFICE - NIGHT

Cop #1 grabs Kate.

COP #1

It's time you and me got to know  
each other better.

And propels her into the small office bathroom, SLAMS the door behind them. Knife in hand, Cop #2 moves to the safe. Helpless, Ian stares at the bathroom door.

COP #2

(Admiring the safe)  
What's all this tech stuff?

(CONTINUED)

CONTINUED:

IAN

Biometrics, finger print reader, 3-D imaging.

COP #2

No shit?

Cop #2 puts his hand over the 3-D sensor. It goes RED.

COP #2 (CONT'D)

What if I slice your hand off and put it on that thing?

INT. BATHROOM, IAN'S OFFICE - SAME

Cop #1 moves close. His plastic nose touches Kate's cheek.

COP #1

You know who he is, don't you?

Kate moves backward shaking her head, tumbles into the bathtub, cowers there.

KATE

I don't know what you're talking about.

COP #1

Come come, Mrs. Brooks.... let's not play the shrinking violet.

KATE

I swear to you, I don't know what you're talking about.

COP #1

Yes you do.

KATE

No...

COP #1

Broad shoulders. Tall. He's a handsome man. Isn't he, Mrs. Brooks? Women just love my brother. Funny. Mom said he was crazy. Put him on meds. Hell, that just fucked him up even more. I just think he's a little over sensitive, if you know what I mean.

INT. IAN'S OFFICE - SAME

With the knife point, Cop #2 scores a smooth line along the safe.

COP #2

You ever see what shit looks like?  
Imagine a pig's head floating in  
its own blood and guts.

Ty sits down next to Ian, resting the knife on Ian's crotch.

COP #2 (CONT'D)

They squeal when you gut em.  
There's not a lot of parts to em  
kinda like a chicken. You put em  
in a box. A smoker. And you cook  
em.

From behind the mask, Ian sees a set of chipped teeth.

IAN

What do you want?

COP #2

I'm a debt collector.

IAN

Do I know you?

COP #2

Did I say it was your debt?

EXT. DRIVEWAY, BROOKS HOUSE - SAME

There it is. Out of place. THE GOLD SANDAL. Will marks it.  
Approaches the side of the house. Gun drawn... NO ONE.

UP ABOVE - We find Avery climbing through her window.

INT. BATHROOM, IAN'S OFFICE - SAME

Sound of Ian CRYING OUT. Kate looks to the door.

DON

Now it's getting complicated, Mrs.  
Brooks. Actually, I'm going to  
call you Kate because I consider us  
on a first name basis at this  
point.

COP #1 suddenly tears his mask off and reveals an unforgiving  
face and a pair of deep set worried eyes - DON (40). He  
turns left and right, giving his best profile.

(CONTINUED)

CONTINUED:

DON (CONT'D)

Well, whattaya think? Am I a handsome fella, Kate? Would you look at me at the supermarket checkout aisle? Huh? Maybe not me. Someone else? Am I getting warm?

He caresses Kate's face with the gun barrel.

DON (CONT'D)

Big house, fancy car, perfect life. Never have to worry about bills. Oh yeah... right. But deep down, you know that you're bad... you did something bad. And you deserve to be punished for it, don't you?

KATE

Why are you doing this?

DON

Say I'm a bad girl and I deserve to be punished.

KATE

No.

DON

Want me to wait here until your daughter gets home from her party... take her into the master bedroom?

KATE

Please, I beg you...

DON

There's a reason they send priests to death row. A last chance for moral clarity. So let's get real clear, you and me. Let's hear it... I'm a bad girl and I deserve to be punished.

BEAT.

KATE

I'm a bad girl...

DON

And?

Kate starts to break... tears flowing...

(CONTINUED)

CONTINUED: (2)

KATE

I deserve to be punished.

DON

Good girl. Now you need to focus on getting me that money. I can't save you. But if you help me, I'll make it painless. I'll give you too much of the drug. The whole dose. You'll float off to sleep and never wake up. And your kid and your man, I'm talking about Mr. Brooks, they don't have to get hurt, and they never have to know...

Tears flow freely. She nods, looks into his eyes. For the first time, anger replaces fear.

Don puts his mask back on.

INT. AVERY'S ROOM - NIGHT

Avery closes the window behind her. She takes in her door, wide open. She's busted...

INT. IAN'S OFFICE - CONTINUOUS

Don pushes Kate into the room. She meets eyes with Ian on the ground. He's bleeding. A razor thin \$ symbol has been etched into his cheek.

Will enters the room, MASK ON.

DON

I told you to stay downstairs.

Will holds up Avery's shoe.

WILL

The girl's back...

Ian and Kate meet eyes, a new kind of PARALYZING FEAR.

INT. AVERY'S ROOM - SAME

Avery hears VOICES and heads for the hallway.

INT. IAN'S OFFICE - SAME

Men with guns. Helpless Brooks. Tension.

(CONTINUED)

CONTINUED:

DON  
(low, deadly)  
We can all still come out of this.  
But right now, if either of you  
makes a sound...  
(Re Cop #2)  
He's going to put a bullet in the  
other one.

Cop #2 lines his gun. Don orders Will to...

DON (CONT'D)  
Find her.

WITH KATE AND IAN. FEAR surging through them.

INT. HALLWAY, SAME

Avery steps out into the hallway. Framed in the door, back to Avery, the silhouette of her mother in an evening gown.

AVERY  
(Guilty)  
Okay, mom. You got me. You can  
call off the cops.

She notices BROKEN PICTURE FRAMES on the floor...

INT. IAN'S OFFICE - CONTINUOUS

Ian and Kate hear her.

AVERY (O.S.)  
What's going on?

KATE  
(SCREAMING)  
AVERY, DON'T ASK QUESTIONS JUST GET  
OUT OF THE HOUSE NOW - RUN!!

INT. HALLWAY - NIGHT

The words hit Avery as the woman in the evening gown turns.

Light catches the eerie BABY DOLL MASK. The .38. It's TONI.  
AVERY RUNS, and the first GUNSHOT rings out - the blast of  
the gun causes it to fly out of Toni's hand.

She scrambles to pick it up.

Avery SCREAMS!

INT. IAN'S OFFICE - SAME

Don HAULS Kate up, she desperately struggles to break free.

KATE  
LEAVE HER ALONE, SHE HASN'T DONE  
ANYTHING!

WHAM! He clocks her with the gun. She crumples unconscious.

DON  
Hush mama bear.

INT. HALLWAY - SAME

Will follows Toni, racing after the girl.

INT. GOURMET KITCHEN - MOMENTS LATER

Reflected in the metal fridge, we see Toni hunt Avery.

TONI  
Please come on out, Avery. I'm  
sorry I shot at you. It was an  
accident.

As Toni passes the fridge, CAMERA TRACKS to Avery behind it, pressed against a wall, trying to control her panic, cell phone gripped tight in her hand.

TONI (CONT'D)  
I know you're in here somewhere.

Avery BURSTS OUT OF HIDING, sprinting for the front door and WHAM! Will pins her. She struggles, fighting back, her phone slips from her fingers and scatters across the floor.

WILL  
Easy. We're not gonna hurt you!

BANG! A HOLE EXPLODES in the wall next to them. Toni, holding the gun with both hands.

WILL (CONT'D)  
(Turns on Toni)  
What the fuck? I thought he taught  
you how to use that thing.

Toni crushes Avery's phone with her boot heel.

TONI  
Sorry... you okay?

INT. IAN'S OFFICE - NIGHT

Will pushes Avery into the room. Toni follows. Avery takes in the scene, runs to her father. They hold each other.

She sees her mom slumped against the desk.

Kate stands, using the desk to lift herself to her feet. On the desk, near her hand, we see: the SYRINGE.

Avery runs to Kate and embraces her. Kate tries to calm her. Their love is strong. But over Avery's shoulder, Kate's face is filled with dread. Don approaches them, touches Avery's lips with his black leather finger and traces the line of her cheek.

Toni stares at the younger girl, jealousy simmering.

KATE

You sick bastard.

DON

Yeah, but I'm a family man too. Me and my brother here, we're all we got. Loyalty. See, our mom let herself get beat up by her drunk son-of-a bitch husband for years. Left her with chronic pain. Arthritis from the bones he broke... And - here's the bitch of it - a damaged kidney that starts to fail on her. I got a broker can get us a fresh one for 180 grand... Where's a woman that worked the register at Sav Mart for \$4.50 an hour gonna get that kind of money?

COP #2

We don't have time for this shit.

Again, Don raises a halting hand - it's his show.

DON

I'm gonna leave here with 180 grand or a new kidney. I don't care which one of you it comes out of, but...

(pets Avery)

The younger the organ the better. Kind of puts a new twist on "your money or your life," don't it? Open the safe.

(CONTINUED)



CONTINUED:

IAN  
You're lying.

DON  
Am I? Then why'd I bring  
tranquilizer and the big guy with  
the knife?

KATE  
Ian....?

All eyes on Ian who's trying to hold it together.

IAN  
I'm not going to open it.

DON  
MOTHERFUCKER!!!

The room explodes into action. Weapons line on Ian. Avery  
runs towards him, is CAUGHT and held back by Will as Kate  
LUNGES towards Don.

KATE  
No. You're the motherfucker.

...and the room FREEZES. We ROTATE, change perspective to  
see that Kate has the tip of the hypodermic needle pressed  
against the flesh of Don's neck.

KATE (CONT'D)  
I give you a full dose, you float  
off to sleep and never wake up,  
right? So, repeat after me: "I'm a  
bad boy and I deserve to be  
punished."

TONI  
You don't know anything about  
him... he's not a bad boy!

Toni is panicking. Gun shaking in her hand.

DON  
Wait! WAIT!

KATE  
No. Not "wait, wait." "I deserve  
to be punished." Let's hear it.

Toni aims her gun at Kate.

TONI  
I'll shoot you, you bitch!

(CONTINUED)

CONTINUED: (2)

Cop #2 hauls Toni back, lines his weapon on Kate who ducks behind Don, needle still held tight. Backs up to the wall.

DON

Oh, you magnificent cunt! Go ahead, do it! Because when you do, they're going to...

Kate presses, the needle breaks the skin.

KATE

BACK OFF OR I KILL HIM!

DON

If she doses me, shoot the kid, shoot him, shoot everyone.

KATE

Avery...GO?

AVERY clutches Ian.

AVERY

..no..

KATE

DO NOT ARGUE WITH ME, I SAID GO!

AVERY

(Shaking her head)  
I'm not leaving.

KATE

AVERY!

Avery doesn't move.

Thumb on the plunger, Kate scans the room, frantic. The guns pointed at her. Her family. The safe... Ian.

KATE (CONT'D)

(To Ian)  
Open the safe!

IAN

No --

KATE

DO IT OR I'll kill HIM.

IAN

Kate, I can't...

(CONTINUED)

CONTINUED: (3)

KATE

I'm going to COUNT TO FIVE... then  
he dies...

COP #2's gun is lined on Kate. Toni aims at Avery's head.

AVERY

Daddy? Oh my God, DADDY PLEASE!!

Kate presses again. Don WRITHES.

KATE

Four... Three... OPEN IT!! Two...

Ian moves to the safe. Shaking, he presses his hand to the reader. Looks back one last time, then punches seven numbers.

A beat. **THE SAFE CLICKS OPEN.** Ian steps away from the door, sits fatally in his desk chair, looks down. Shakes his head.

Kate locks eyes with Avery. A defeated smile, she mouths the words "I love you".

Her hand... relaxes. Don MOVES, rips the syringe away, PUSHES Kate to the ground. Feels his wound.

Don kneels down next to Kate.

DON

Good girl.

Out of sight of the others, he pushes the NEEDLE into her arm. She focuses on Ian. Not tragic, more of a fierce anger and pride.

Thumb on the plunger, Don hesitates. He's never taken a life before.

DON (CONT'D)

I really didn't want to do this.

Don's finger releases the plunger - NO KETAMINE ENTERING KATE.

Ian sits in a state of shock. Lost.

Will suddenly laughs.

WILL

You gotta be kidding me.

Will is staring into the open safe: FOCUS RACKS, FOLLOWS HIS P.O.V.: **THE SAFE IS EMPTY.**

(CONTINUED)

CONTINUED: (4)

Don releases Kate, yanking out the needle and throwing it across the room. Stumbling towards the empty safe. The BARE SHELVES.

He can't help but laugh too.

DON  
Unbelievable.

He TEARS APART the interior, RIPPING SHELVES DOWN.

IAN  
...The next time you decide to rob  
a successful jewel seller. I  
suggest you make sure, he's...  
successful.

DON  
You're a born comedian, Mr. Brooks.

Desperate, he pulls Ian's BRIEFCASE off the desk and BASHES IT OPEN. Papers tumble out and drift lazily to the floor. NOTHING BUT PAPER. It's incomprehensible.

DON (CONT'D)  
Where's the stuff?

IAN  
Can I tell you something about my  
dad?

DON  
Hell, I'd listen to "You light Up  
My Life" for twenty-four hours  
straight if I thought it would help  
us find the diamonds?

IAN  
For whatever reason, one day he  
came home, grabbed a pack of Camels  
off the kitchen table, kissed my  
mother on the cheek, patted me on  
the head, opened the door, walked  
outside, went down the street,  
turned the corner, never came back.

Don starts playing an imaginary violin as he maliciously mocks the genuine sentiment.

IAN (CONT'D)  
Didn't leave my mother or me one  
cent. Swore to myself from that  
day on that I would not become him.

(CONTINUED)

CONTINUED: (5)

DON

Let's see... no money in the safe,  
problems with the wife, house  
mortgaged to the hilt... Well I'm  
not Dr. Phil, but it sounds like  
you turned into your daddy.

COP #2

(Exploding)

WHERE ARE THE FUCKIN DIAMONDS??

IAN

There are no jewels. No money.  
Everything you see, is an illusion.

WILL

You do business trips. I watched  
you.

IAN

It's all a big fat lie...I say I'm  
going to San Francisco, Denver... I  
just go to the movies. Hollywood  
loves me. I'm their best customer.

A beat, Kate and Ian, locked. The rest look to Don who  
starts shaking his head...

KATE

(quiet)

Why didn't you tell me...?

WILL

What's this, then?

Will holds up papers from the briefcase. GIA REPORTS.  
Diagrams and specs on DIAMONDS.

IAN

Paper. Just paper.

WILL

Each one of these is a diamond.  
So, where are they?

Ian picks up one of the papers. Studies it.

IAN

This one's in Houston, I think.  
(Picks up another)  
Albany, maybe? I don't know. I  
don't have these. I never owned  
them. I'm a middle man. A  
messenger boy. Living on credit.

(CONTINUED)

CONTINUED: (6)

TONI

I don't get it.

IAN

If it's a kidney you want. Take mine. Just let them go.

DON

Yeah? You ready to be opened up right here?

Ian hangs his head. Don sweeps everything off Ian's desk. The OPERATING TABLE. Indicates to Ian -- get up here.

DON (CONT'D)

(To Ian)

Shirt off.

(To Will)

Get some ice.

AVERY

No. Dad...

DON

(To Cop #2)

You need to sterilize that blade?  
Or are you good?

(To Kate, Avery)

You guys might wanna close your eyes.

On IAN. Sweating. He starts to remove his shirt as Don takes the knife from COP #2. The blade seems to glint evilly.

KATE

This is utter madness!

DON

Every time I look at dear old mom,  
I'll be thinking of your hubby and  
his sacrifice... Man's a born hero.

KATE

You can't be serious...?

IAN

What if I'm not the right blood type?

DON

That's the beauty of it. Doesn't matter.

(MORE)

(CONTINUED)

CONTINUED: (7)

DON (CONT'D)

My organ man will make a trade. I  
don't mean the kind you play.

IAN

(Reality sinking in)

I do this. They go. Right?

Don stares him down. Nods grimly. Turns to Cop #2.

DON

You know which side the kidney's  
on?

With SUDDEN VIOLENCE, Don shoves Ian down on the desk and  
BRINGS THE BLADE DOWN! WHACK!! -- Eyes shut, it takes Ian a  
beat to realize he's FINE. The blade buried deep in the wood  
desk next to his head.

DON (CONT'D)

Oh, man. You bought that sob  
story? You are a sentimental  
bastard... My mom's a Sergeant in  
the Army. One tough broad.

IAN

Jesus. Why are you doing this?  
You could've picked anyone. Why  
us?

COP #2 (O.S.)

We're still here...

Don's amusement fades. He's focused on COP #2. So are the  
others. COP #2 talks on his phone.

COP #2 (CONT'D)

Yeah. Still here... I don't know,  
lemme ask him.

(To Don - pointed)

How we doin?

Don's whole demeanor changes. He sounds hesitant. Scared.

DON

Under control.

COP #2

(Into phone)

Under control...

COP #2 listens for a beat. Hangs up.

(CONTINUED)

CONTINUED: (8)

He suddenly levels the shotgun at Don's face - places the mouth of the barrel just inches from his nose - finger on the trigger.

Everybody in the room goes still... not a breath.

COP #2 (CONT'D)

You got one hour to come up with  
the money.

He slowly lowers the shotgun, leveling it at each person in the room one at a time.

COP #2 (CONT'D)

Or it's adios amigos to all of you.

Toni CRACKS first.

TONI

No.

(To Ian)

You're lying mister, aren't you?

(To Don)

Look at this place. They're  
fucking rich.

She runs out. Ian considers Don in a new light.

IAN

We're in the same boat, aren't we?

Don STRIPS the computer cable. Monitor CRASHES to the ground. He tosses the cord to Will.

DON

Tie them up.

INT. MASTER BEDROOM, BROOKS HOUSE - SAME

Mask off, Toni tears through drawers, closets, cabinets in a frenzy. Collecting everything of apparent value in a pile. All the symbols of material success we established at the beginning of the film.

She finds an heirloom compact mirror, puts it in her pocket and moves on down the hall like a hurricane, leaving a path of destruction.

And making lots of NOISE.

INT. IAN'S OFFICE - SAME

COP #2

Get that go-go bitch under control.

(CONTINUED)



CONTINUED:

Don looks at COP #2. Wants to hit back. But doesn't dare. Targets Ian instead.

DON

I played by the rules, got a job,  
paid taxes - shouldn't I get a  
piece of the pie?

(Heading out)

You got five minutes. Oh and by  
the way, my baby brother fucked  
your loving wife. That's why we  
picked you.

With that, he leaves. Kate and Ian regard each other with new insight. Lies. Infidelity. Mistrust permeates the room.

EXT. IAN'S OFFICE - CONTINUOUS

Don tears off his mask. Drenched in sweat. Takes a deep breath and follows the sounds of Toni wrecking the house.

INT. IAN'S OFFICE - SAME

Will gently pushes Kate to her knees, pulls her arms behind her. She bites back anger and disgust as he hog-ties her.

WILL

Is that too tight?

(Softly)

It's gonna be okay... I got you.

Cop #2 binds Ian's hands behind his back. Ian just stares at them. Eavesdropping. Gears turning. Will moves to Avery.

WILL (CONT'D)

I need you to kneel down, turn  
around, okay?

IAN

(to Kate)

You know these people?

Kate can't even look at him.

CUT TO:

Toni rampages through the LIVING ROOM. The PLASMA SCREEN continues playing clips of Ian and Kate. *Hand-held, Avery holding it, a little shaky, spies from outside through the front window, Kate sits on the living room couch, crying. Ian comes over to her, sits next to her, slowly puts his arm around her...*

(CONTINUED)

CONTINUED:

Don grabs hold of Toni.

She fights him.

TONI

Ty's gonna kill us if we don't get  
them the money!

DON

No, he's not, Toni.

TONI

We can get money for the car. It's  
a Porsche.

DON

This isn't helping...

She wrestles away. Starts to rip out the stereo...

TONI

What are we gonna do with this  
shit? Have a yard sale? Stop  
being stupid.

TONI (CONT'D)

Don't call me stupid! You're the  
one that's stupid! This whole idea  
was stupid!

INT. IAN'S OFFICE - SAME

Ian stares at Kate, devastated. Suspicion eating its way  
into his jealous heart. Cop #2 slips out.

IAN

Kate, please tell me that you did  
not fuck that guy's brother.

WILL

(Chimes in)  
We made 'love'.

IAN

Dear god... it's him??

AVERY

(Pleading)  
Please. Everybody. Stop.

KATE

(To Will)  
Why are you lying?

(CONTINUED)

CONTINUED:

WILL

Why are you?

AVERY

You leave my mom and dad alone.

IAN

(To Kate)

You got me to open the safe. They don't need three hostages, do they?

KATE

Think about what you're saying.

IAN

Sure, I haven't been the attentive husband that I should be. So here comes Mr. Cliche and you give into the temptation...

WILL

I'm not a cliche...

Will kneels down, gently kisses Kate on the cheek, she squirms. As Will stands up and moves away, Ian crawls over to Kate and desperate to be as private as possible, whispers to her.

IAN

I see what you're doing. You're playing the victim. You wanna get out of this scot free.

KATE

I can't believe I ever married you.

CUT TO:

ON THE PLASMA SCREEN: *A ten-year old Avery admires her reflection in Kate's vanity mirror, putting on make-up. She places a diamond necklace around her neck and innocently puts on a superior air for the camera...*

Toni gives in to Don, sobbing uncontrollably in his arms.

DON

Don't worry, I'm gonna get us out of this mess.

TONI

I can't live without you...

He hugs her.

(CONTINUED)

CONTINUED: (2)

DON

It's gonna be alright. I promise  
you.

Toni grabs his arm, pulling him out of the room.

TONI

Let's just get out of here right  
now! We can get to Mexico! We can  
be across the border in...

COP #2 (O.S.)

Nobody's running anywhere.

They turn. Cop #2/Ty's there. Mask off - pockmarked face  
(30). Heard it all. Shotgun levelled. His presence a  
threat.

DON

No, Ty. Nobody's running...

Don is focused beyond Ty, eye's fixed on the SCREEN. Toni  
and Ty follow his gaze to where... *A younger Kate suddenly  
catches Avery playing dress-up. Amused, she holds out her  
hand in a mildly scolding manner. Avery sheepishly removes  
the diamond necklace and places it Kate's out stretched hand.  
Kate commandeers the camera, pulling back to reveal a room  
full of Avery's girlfriends, all dressed like little women.*

DON (CONT'D)

You guys see that?

INT. IAN'S OFFICE - MOMENTS LATER

Ian continues to dig. On a roll. Moving toward Kate, he  
struggles a bit with the cords, stumbles against the desk...

IAN

I actually thought you were trying  
to escape. You're quite an actor,  
you really looked scared.

KATE

(Shrugs, nods)  
Yeah, right, I'm the criminal  
mastermind here.

AVERY

Stop it!

IAN

No more lies.

(CONTINUED)

CONTINUED:

...And, for the first time, we see Ian's real objective. THE KNIFE buried in the desk. Left by Don.

KATE

Why would I risk our lives to break  
into an empty safe?

IAN

You didn't know it was empty.

KATE

I've seen the bank statements.

BEAT.

IAN

You knew?

Kate nods.

Ian SLOWLY reaches behind - not to grab the knife, but to CUT HIS BONDS. He begins working the cords against the blade.

KATE

I finally tracked down the  
contractor which wasn't easy, let  
me tell you. I was just hoping I  
could work out a deal, any deal, to  
get him to finally finish the  
extension. But he told me you had  
stopped payment on the last check.  
I did some digging...

IAN

Why didn't you say anything?

The blade slices through the computer cable... It's working.

KATE

Why didn't you??

Ian just stares at her.

KATE (CONT'D)

(Gestures around her)  
I don't care about any of this.  
The only thing that matters to me  
is YOU and AVERY.

DON (O.S.)

Did I come at a bad time?

Don GRABS THE KNIFE. Pushes Ian back, moves to Kate.

(CONTINUED)

CONTINUED: (2)

DON (CONT'D)  
Where's the necklace?

INT. MASTER BATHROOM - MOMENTS LATER

CLOSE ON - MAKE-UP BAG. Kate reaches her hand underneath a pile of kohl pencils and lipsticks, pulls out a tiny black sack with a gold drawstring.

Don snatches it from her hand and opens it. The diamond necklace drops into the palm of his hand.

CLOSE ON - THE NECKLACE. Small diamonds. Incandescent. Dazzling.

Ty and Toni stare at them.

TONI  
They're so small.

TY  
Are they worth anything?

KATE  
Fifteen years of marriage.

TY  
No shit, are they worth anything?

KATE  
Ian gave it to me when Avery was born.

DON  
(to Ty)  
C'mon. This thing's gotta be worth something.

In the mirror, Toni holds the necklace up to her neck. The gown, the diamonds - Kate's twin.

TONI  
Who's the fairest of them all?

DON  
You are.

Don inspecting the necklace notices...

DON (CONT'D)  
There's a rock missing.

KATE  
One stone for each anniversary.

(CONTINUED)

CONTINUED:

DON

I guess he forgot one. Time's are tight, huh?

Kate nods.

DON (CONT'D)

Let's go.

Kate pushes back. Gets in Don's face.

KATE

I got you in the safe. You said my family could go.

DON

Get out of my face.

KATE

We had a deal.

DON

Deals are meant to be broken.

TONI

(Poking Kate with gun)  
Hey, I just want to tell you that I really like your house.

DON

Shut up. The both of you. You're giving me a headache.

Don turns Kate toward the office. Ty grabs his arm.

TY

We gotta talk.  
(To Toni)  
Take her out of here.

Toni hesitates. Looks from Don to Ty. Protective.

DON

Do it, sweet P.

As they move down the hall, Ty locks in on Don. Stern.

TY

You know what happens next.

DON

Right.

INT. IAN'S OFFICE - MOMENTS LATER

Toni shoves Kate through the door. Kate grabs onto Will, keeping her voice low so Ian and Avery can't hear.

KATE

He knows I know you.

Will holds her.

WILL

So?

TONI

(Giggles)

Hey, look at the two love birds.

KATE

Can't you stop him??

WILL

Shh, don't worry, everything's gonna be okay.

EXT. HALLWAY - SAME

Ty rips off his mask and checks the load on his revolver.

TY

When you make a threat...

(Spins the barrel)

Sooner or later you gotta back that shit up.

INT. IAN'S OFFICE - SAME

Toni peels Kate away from Will and pushes her to the floor.

TONI

Stay put.

KATE

(To Will)

You can have me... do you understand? Just let my daughter go...

TONI

Quiet, Mrs. Brooks.

KATE

She's just a child...

(CONTINUED)



CONTINUED:

TONI

Looks at least eighteen to me.

Kate crawls over to Avery and wipes away her make-up.

KATE

(breaking down)

Look at her. Please, LOOK AT HER!

Will does, and for an instant, we see the fear in Avery.

EXT. HALLWAY - SAME

TY

Who you gonna do first? The kid?  
That's cold. But then again, do  
the parents first, then the kid...  
maybe that's worse.

Ty hands Don his revolver and takes the .45 Automatic.

TY (CONT'D)

(Re Revolver)

Won't jam.

Like the demented scales of justice, Don holds the diamond necklace in one hand, Smith & Wesson in the other.

TY (CONT'D)

It's your responsibility to clean  
up the mess you made.

DON

Right.

INT. IAN'S OFFICE - SAME

Kate gets on her knees, says what Will wants to hear.

KATE

I'll do whatever you want...  
whatever you want is what I want  
too... to be with you... but... you  
have to let Avery go. She hasn't  
done anything. She's innocent. In  
your heart, you know that. Any  
second they're going to come  
through that door and kill me and  
my husband...

TONI

Quiet.

(CONTINUED)

CONTINUED:

KATE

...I can accept that, but I can't accept them hurting my child... I know you have compassion. I can feel it. You want someone to love you. I understand. I also know there's somebody in you that wants to stop this.

TONI

I said, QUIET.

KATE

(To Will)

...Please, I swear to god, you can have everything you want... just let her go.

Will pauses for a second then starts to UNTIE AVERY. Toni points her gun at him.

TONI

Hey, you can't do that.

DON (O.S.)

She's right, you can't do that.

Don stands in the doorway WITH HIS MASK OFF! Just behind him, TY stands there with his MASK OFF too, Shotgun poised and ready.

The room REACTS. Will tries to position himself between Don and the Brooks. Shielding his brother from view... or is he shielding them?

WILL

(to Don, Ty)

Put your masks on!

KATE

Avery, close your eyes, right now!

But Avery just STARES back at Don, caught up in his gaze.

DON

(To Avery)

That's it, darling. You take a good long look at me.

He turns left and right, giving each profile.

DON (CONT'D)

Am I a handsome devil?

(CONTINUED)

CONTINUED: (2)

AVERY  
(Softly)  
No.

DON  
Ouch, that hurts, it really does.  
But you'll remember my face, right?

Avery nods.

Don smiles. Just what he wanted. The conviction to kill...

WILL  
We got what we came for. Let's go.

DON  
Okay, bro. Okay. We're going...  
(Eyes Ty)  
I'll clean up here.

WILL  
What are you gonna do?

DON  
Don't you worry about your  
girlfriend, Casanova. She'll be  
fine, Scout's honor. Just go and  
take care of the hard drive.

Will slowly backs out, avoiding Kate's gaze.

DON (CONT'D)  
(To Toni)  
Take our little miss sunshine  
outside.

Toni goes for Avery when...

KATE  
NOOOOOO!!!

In the deepest and darkest corner of Kate's soul, an  
animalistic instinct suddenly kicks into full gear and in a  
flight or fight moment, she charges Don, brutally knocks him  
to the floor and starts choking him to death.

Toni jumps onto Kate's back - her gun scatters across the  
floor - she starts choking Kate.

Ian goes for Toni's gun but is stopped by Ty who shoves him  
back against the wall, smashing him in the chest with the  
stock of the shotgun.

(CONTINUED)

CONTINUED: (3)

Don shoves Kate off of him and it becomes a cat fight between Kate and Toni. Her family's lives at stake, Kate turns her rage on Toni, straddles her, pinning her down and smashing her head on the floor.

KATE (CONT'D)  
NO!NO!NO!NO!

Don staggers to his feet and scrambles to the gun just as Avery goes for it. He beats her to it and shoves her across the room and grabbing Kate by her hair, yanks her off of Toni and tosses her down next to Ian.

Exhausted, Kate just lies there, catching her breath.

Don gathers himself, cocks his gun and puts the barrel against Kate's forehead.

DON  
(To Toni)  
Take the girl outside.

Battle weary, Toni takes her gun from Don and forcibly leads a sobbing Avery out to the hall.

KATE  
I know why you took your mask off.

DON  
It was hot.

KATE  
Where are you taking her?

DON  
Remember, Kate, you're on a need to know basis.

INT. ENTRYWAY, BROOKS HOUSE - SAME

Mask off, Will stares at the security monitors, about to disconnect the recording deck. CAMERA PUSHES IN ON HIM, and we...

**FLASH TO:**

WILL IN HIS OVERALLS - **FLASHBACK** - WEEKS EARLIER

Replacing the hard drive of the same RECORDING DECK. Reflected in the blank security monitors, Kate looks on.

KATE  
(Re hard drive)  
That watches me?

(CONTINUED)

CONTINUED:

Will nods.

KATE (CONT'D)  
I feel naked.

WILL  
We never look at this stuff unless  
there's an incident. It's  
automatically deleted. Company  
policy.

KATE  
You promise you're not spying on  
me?

WILL  
(Smiles)  
I promise.

**END FLASHBACK:**

Guilty, Will TEARS THE RECORDER FROM THE WALL.

**INT. IAN'S OFFICE - SAME**

Don stands behind Ian and Kate, executioner-style.

LONG SUSPENSEFUL MOMENT - Kate spins around and stares into  
Don, challenging.

DON  
Turn around.

Kate doesn't budge.

Ian turns around and joins his wife's defiance, reaches over  
and holds her hand.

KATE  
(Disgusted)  
You're a coward.

IAN  
Why don't you just squeeze the  
trigger and shoot us already?

KATE  
He's not shooting anyone.

Don cocks the gun and aims it at Kate.

DON  
Bye, bye Kate.

(CONTINUED)

CONTINUED:

KATE  
IT'S FAKE.

Don pauses.

DON  
What?

KATE  
Put those precious diamonds up to  
an infrared light and you'll see.

INT. MASTER BEDROOM, BROOKS HOUSE - SAME

Toni and Avery sit on opposite sides of the bed.

TONI  
What's it like growing up in a  
house like this?

AVERY  
(Shrugs)  
Okay, I guess.

TONI  
How much you get for allowance?

AVERY  
I have a credit card.

Wow - Toni just stares at her - suddenly removes her mask and  
tosses it to the floor.

She stares at the .38 in her hand.

TONI  
It's a pretty gun, huh? Feels  
heavy. Oh hey, you saw it fly out  
of my hand before. That was  
incredible, huh?

AVERY  
You ever kill anyone?

TONI  
You'd be the first.

Avery suddenly starts hyperventilating.

AVERY  
Help me..

TONI  
What's wrong with you?

(CONTINUED)

CONTINUED:

AVERY  
(Foaming at the mouth)  
Panic attack...mom keeps my  
medicine in the bathroom...

Avery rolls off the bed, collapses onto the floor and starts  
curling into a tight ball.

AVERY (CONT'D)  
...please...

INT. IAN'S OFFICE - SAME

Don stares at the necklace in his hand.

KATE  
Cubic Zirconium. You can pick them  
up for 99 bucks on the shopping  
channel.  
(To Ian)  
I didn't want you to know. I  
pawned them for the money.

IAN  
Why?

KATE  
I wanted to pay the contractor so I  
could finish building the  
extension. The house would be  
complete and I'd have something to  
show potential clients. I could  
get back to work and start earning  
money and take some of the pressure  
off of you.

DON  
You're full of shit. You know why?  
Cause your story can't be checked  
out. Unless you have an infrared  
light hanging out somewhere around  
here? Cause I left mine at home.

Ty pushes past Don. Takes the shotgun and...

KATE  
Diamonds don't scratch!

FIRES! BOOM! But Don throws off his aim and the .12 gauge  
peppers the wall, turning it into swiss cheese. Ty drills  
Don with a look...

TY  
You just made a big mistake.

(CONTINUED)

CONTINUED:

Don lets out a breath.

DON  
Still my show.

Don takes the NECKLACE and the knife and -- CLOSE ON THE NECKLACE -- he SCRATCHES A FINE LINE IN A DIAMOND!

DON (CONT'D)  
FUCK ME!

He HURLS IT ACROSS THE ROOM. Ty picks it up and stares at it as Don grabs Kate around the neck, pins her against the wall.

DON (CONT'D)  
You just prolonged hell.

INT. MASTER BEDROOM, BATHROOM - SAME

Toni drags Avery along the floor and into the master bathroom -- marble, polished metal and mirrors.

TONI  
Where are they?

Avery feebly points to a MEDICINE CABINET...

Toni rifles through MEDICINE CABINETS as Avery tries to worm out of the cables already loosened by Will.

TONI (CONT'D)  
What am I looking for?

AVERY  
(Gasping for breath)  
Valium...

TONI  
(Brightens)  
Can I have some too?

Toni reaches, wobbling in her high heels... And Avery LAUNCHES, RAMMING TONI'S HEAD AGAINST THE MIRROR. Toni falls hard on the marble floor! Stunned. A trickle of blood erupting from her hair line.

TONI SCREAMS IN PAIN.

Hands free, Avery slips the cables from her feet and RUNS.

TONI'S HAZY P.O.V. - she aims her gun at the fleeing girl.



INT. OFFICE - SAME

A GUNSHOT RINGS OUT from the bedroom.

DON  
(To Ty)  
I'll handle it.

TY  
Your show.

Don heads out.

Ty turns to the Brooks in time to see... IAN SMASH THE DESK CHAIR THROUGH THE PLATE GLASS WINDOW.

IAN  
(to Kate)  
GO!

And ALL HELL BREAKS LOOSE! The ALARM BLARES. Ty tackles Ian to the ground. Kate considers the door. But Don is there. She runs for the window. JUMPS...

EXT. BROOKS HOUSE - CONTINUOUS

Kate slides down the ramped roof towards the ABYSS, catches the RAIN GUTTER. Looks up to see Don. The gun. He smiles... And SHE LETS GO.

LANDING HARD on the grass below.

INT. HALLWAY - SAME

Avery sprints for the stairs - finds herself facing Will who's come up, drawn by the noise.

WILL  
What the hell...?

She kicks him DOWN THE STAIRS. And runs into the UNFINISHED EXTENSION OF THE HOUSE.

INT. IAN'S OFFICE - SAME

The big man has his hands wrapped around Ian's neck. Choking him out. Don backs off from the window. Moves to Ty.

TY  
Get the fucking ALARM.

Don runs out.

(CONTINUED)

CONTINUED:

Ian struggles. Hands groping the floor around him... Ty relishes his power.

TY (CONT'D)  
I'm usually on the clock, but  
you...

Ian struggles away from Ty, manages to crawl a few inches when Ty grabs him by the collar and pant waist and wrangling him like a calf, smashes him flat on the floor.

TY (CONT'D)  
...I'll do for free.

EXT. BACK YARD - SAME

The pool casts a cool, blue glow. Kate climbs to her feet. Her knee BUCKLES. She limps into the dark.

Hears the sound of a branch crunching.

KATE  
(Whispering)  
Avery...Avery?

Kate suddenly realizes she's standing on a thick branch. She picks it up, holding it out as a weapon.

INT. CALL CENTER - NIGHT

Operators monitor computer screens, field calls. A bored OPERATOR sips her coffee, notices an ALERT on her screen, flashing red: "Brooks house - 6895 Pacific View Drive."

INT. ENTRYWAY - SAME

Don runs downstairs. Finds Will punching the code in the alarm box.

WILL  
What the hell happened?

Almost immediately, THE PHONE RINGS.

DON  
Deal with that.

ON THE SECURITY MONITORS - Don sees a FIGURE move in the relative dark. Kate. He's got her.

Don runs outside.

Phone RINGS again. Torn, Will turns on the STEREO. LOUD. Answers the phone. Friendly, casual.

(CONTINUED)

CONTINUED:

WILL  
Yeah, hello?... I'm sorry, what?

INT. EXTENSION - SAME

Avery scans the room. Looks for a way out.

BLAM!! BLAM!! BLAM!! Toni blasts her way through the door.

EXT. BACK YARD - SAME

Kate hears the gun shots, limps through the trees, snaking around the perimeter of the house and towards the Extension.

INT. IAN'S OFFICE - SAME

Ty on top of Ian, a knee pinning down each arm, burly hands wrapped around Ian's neck - Ian squirming as best he can.

TY  
(Adjusting his grip)  
Stop squirming.

The light in Ian's eyes goes dark, he flails... hands groping the floor. Grasping for something. Anything...

TY (CONT'D)  
Right about now, wife's warming a roast in the oven, kid's finishing homework, asking if she can watch TV before daddy comes home. If there's one thing on this planet you can bet on...

Ian beats on Ty's side. Ineffectual. Doomed.

TY (CONT'D)  
Every night, daddy comes home.

Suddenly, Ty's arms GO SLACK. With a puzzled expression, he looks at his side... At THE SYRINGE IAN EMBEDDED THERE.

IAN  
(gagging)  
Not tonight, he isn't.

TY'S BODY SLUMPS TO THE FLOOR. Pumped full of Ketamine.

INT. EXTENSION - SAME

Toni bursts through the door. Face bloodied. Scanning the EMPTY ROOM. Plastic window covers flap in the breeze.

(CONTINUED)

CONTINUED:

TONI

Hello?

Toni listens - hears the plastic sheeting flap against the breeze.

TONI (CONT'D)

That was really mean of you. My head's spinning.

(She places a hand on her head)

I kinda liked you but, you know what, you're a little liar just like your mommy and daddy.

Toni notices the ARCHITECTURAL MODEL. She presses her eye against one of the miniature windows and peers into the miniature living room - sees a miniature family seated at the dining table.

TONI (CONT'D)

Is this a doll house?

(Smiles)

Cute.

Impulsively and in a fit of envy, she raises her fist and smashes the entire model - destroying what she can't have.

She turns away and continues to stalk Avery. Pistol aimed into the shadows.

INT. IAN'S OFFICE - SAME

Ian shoves Ty's body off of him. Scrambles to untie his feet.

Takes Ty's automatic - works the action - it's jammed.

Jumps up, looks around, sees Knife embedded in desk, grabs it.

INT. CALL CENTER - CONTINUOUS

The Operator can just make out Will over the music.

OPERATOR

Good evening, sir. This is Kaley from Safeguards Security. We have an indication --

WILL (O.S.)

Hey, wait a second. Hey, did anybody call for -- What did you say your name was?

INT. STAIRWAY - NIGHT

Will hustles up the stairs, faking it on the phone.

WILL  
Listen, I think you got a wrong  
number...

He arrives at IAN'S OFFICE DOOR. Sees TY'S BODY ON THE  
FLOOR. The stray cables that once bound Ian...

OPERATOR (O.S.)  
Sir, I need to speak with...

He HANGS UP. Eases the door wider with his gun, and... SLAM!  
He gets a FACE FULL OF DOOR as Ian shoves his way out -  
yielding the knife inches from Will's face.

Ian leaps over prone Will, but FALLS TO HIS FACE, knife  
skitters across the floor. Will's got him by the ankle... In  
the foreground, the PHONE RINGS AGAIN as the two men  
STRUGGLE.

INT. EXTENSION - SAME

We find Avery tucked against a wall.

Toni moves past her as Avery bolts.

Toni is hot on her tail as they exit through the door.

A second later, Kate slips through the plastic sheeting  
covering the window, stick in hand, and cautiously steps into  
the now empty room and finds herself staring at the destroyed  
model.

She searches around for a better weapon among the paint cans,  
paint thinner, rags... Her eyes land on the CROWBAR as...

Don suddenly enters through the plastic sheeting.

DON  
(Catching his breath)  
You know Kate, I'm forty years old  
and I'm getting real tired of  
running around your fucking house.

EXT. BACK YARD - SAME

AVERY COMES RUNNING OUTSIDE FOLLOWED BY TONI.

Toni chases her across the yard - loses her in the trees.

INT. EXTENSION - SAME

Kate stands her ground, firmly gripping the crowbar with both hands.

DON

Put it down.

Kate swings the crowbar coming inches from Don's face. He stumbles back, trips, gun scatters across the floor. Kate moves in, lifting the crowbar over her head ready to bring it down and crush the intruder when...

WILL (O.S.)

Put it down, Kate.

She spins around to find Will. His gun to Ian's head. PHONE in hand.

OPERATOR (V.O.)

Sir, I need to speak with either Ian, Kate, or Avery Brooks right away, or I will have to send the police to your location.

Don grabs the gun, staggers to his feet, unhinges Kate's fingers from the crowbar, takes it from her.

She spits in his face.

EXT. BACK YARD - SAME

Toni stoops down to inspect something on the ground. Footprint.

TONI

My great-great-great granddaddy was an Apache scout for the Calvary. He could pick out tracks in the rocks.

UP ABOVE - We see AVERY tucked in the branches of a tree. Sweat drips from her chin. She can only watch as a drop FALLS IN SLOW MOTION ... and hits the gun barrel held in Toni's hand.

TONI (CONT'D)

(Looking up)

There you are.

INT. CALL CENTER - NIGHT

The Operator moves her cursor, clicks "Police Response."

(CONTINUED)

CONTINUED:

INTERCUT WITH WILL. A beep from the phone in his hands. He clicks it off MUTE.

OPERATOR  
Sir, I've alerted local  
authorities. You should expect --

WILL  
No, no, wait... Hey, Kate! Can you  
talk to this woman? Something  
about your alarm.

KATE  
Yes, hello, this is Mrs. Brooks.  
Just got home.

OPERATOR  
Hi, having a bit of a party there  
tonight?

KATE  
Sorry, my daughter... How can I  
help you?

OPERATOR  
Your alarm went off, so I need you  
to provide me with the password to  
your account...

KATE  
(Without missing a beat)  
"Ferry".

INT. CALL CENTER - CONTINUOUS

The Operator scans the screen. Password matches. Still...

KATE (O.S.)  
Right?

EXT. BACK YARD - SAME

Avery on terra firma.

Toni dabs the blood on her forehead and smears a line on  
Avery's left and right cheek and one across her forehead and  
one down her chin.

TONI  
Now you're a warrior.

INT. EXTENSION - SAME

Kate TENSE, waiting on the Operator's hesitation.

(CONTINUED)

CONTINUED:

OPERATOR

A patrol car has been dispatched to  
your location.

KATE

Come on, there's no need for that.  
You know what it's like, my kid's a  
teenager. If my husband finds  
out... well let's just say that  
he's not as lenient as I am.

OPERATOR (O.S.)

(Beat)

Sure, you have a pleasant night.

KATE

Thank you, you too.

Will clicks the phone off. Kate stares back at him.  
Satisfied? He nods, impressed.

DON

What's with the weird fucking code?

Kate turns to Ian.

KATE

I first met Ian on the Staten  
Island Ferry.

IAN

(Softly)

At the concession stand.

INT. CALL CENTER - CONTINUOUS

The Operator stares at her screen. Doesn't like the feeling  
in her gut. Her cursor moves to: "CANCEL POLICE CALL."

EXT. BACK YARD - SAME

Toni leads Avery back towards the house.

INT. EXTENSION - SAME

Kate stares at the man behind the gun.

KATE

There's another safe inside the  
safe.

Don suddenly keels over laughing - truly laughing - the kind  
that becomes contagious and makes everyone start laughing.

(CONTINUED)



CONTINUED:

DON

Your lies are so fucking  
overbearing that I just wanna shoot  
myself in the head and end it. At  
least that I'll believe.

Don goes over and raises Will's gun and puts it to his own  
temple.

DON (CONT'D)

Do me a favor, brother, put me out  
of my misery.

Will pulls his gun away, turns to Kate.

WILL

Another safe?

IAN

The safe.

INT. IAN'S OFFICE - MOMENTS LATER

Everyone reunited - KATE, IAN, AVERY, WILL, DON, TONI. Ty  
still lying where he fell. Seemingly dead.

DARKNESS INSIDE THE SAFE. The small door opens, allowing  
light in. We see Don framed by the square interior. He  
knocks on the walls. THUD. THUD. Leaden sounding.

Another knock and... A HOLLOW SOUND. Don smiles.

BANG! He casually SHOOTS IAN IN THE LEG! IAN collapses in  
AGONY.

Ian's face goes WHITE. Blood pools around him.  
Instinctively, Kate and Avery rush over and grab his leg and  
press down with all their strength, trying to staunch the  
bleeding.

Ian starts to lose consciousness.

KATE

Ian...

(To Avery)

Get towels!!

Avery jumps up and runs towards the bathroom door - Toni  
blocks her path.

AVERY

I need towels!!

(CONTINUED)

CONTINUED:

TONI

Sit down.

Avery starts crying, runs back and continues to help Kate staunch the bleeding. They tear Ian's trouser leg open. The WOUND WEEPS BLOOD.

Ian's eyes roll back in his head.

Kate slaps him hard across the face - keeping him awake.

Exhausted, Don sits down in Ian's chair and kicks his feet up on the desk.

DON

(To Will)

Hey man, how the hell did we end up here?

**FLASHBACK TO:**

A kaleidoscope of color. OUT OF FOCUS shapes resolve into reflections of STRIPPER'S BODIES awash in purple and red light, warped by the uneven surface of a polished metal wall.

INT. BABY DOLL LOUNGE, STRIP CLUB - NIGHT

Lustful eyes stare out of the shadows at POLE DANCERS.

IN THE BACK

HARD, TATTOOED GANG MEMBERS sit around a table. This is where the real business is done.

DON faces them. He SLIPS AN ENVELOPE under the table to one of the senior gang guys, TY, who in turn, passes it along the line.

DON (V.O.)

I was their golden boy. No one could move the stuff like I could. No one. So I didn't have to pay up front anymore.

A nod. A handshake. And Don is dismissed.

As he leaves the table, he lets out the breath he's been holding and makes eye contact with one of the strippers - TONI.

He flashes the hint of a SMILE. She returns it.

EXT. BABY DOLL LOUNGE, PARKING LOT - MOMENTS LATER

One of the GANG KIDS hands Don a set of KEYS. He uses them to open the door to his Vintage FIERO. On the seat is A PACKAGE. He glances around, then opens the package. Breathes deep.

Toni slides into the passenger seat.

INT/EXT. FIERO - MOVING - LATER

Toni leans out the window, letting the wind rush through her hair and lets out a PRIMAL SCREAM. Irrepressible. She clambers back in and reaches for the package. He stops her. She pleads with a look. He lets go her hand. She peeks. SQUEALS.

She kisses him on the cheek and her head disappears from view - sound of his zipper being opened.

He laughs as he struggles to see the road.

DON (V.O.)  
My ship had finally come in.

Don pulls to the side of the road and eases the CAR to a gentle stop. He leans back, enjoying Toni's 'evening delight', and shuts his eyes.

IN THE REAR VIEW MIRROR - WE SEE WHAT THEY CAN'T:

A HUGE S.U.V. BLAZING RIGHT FOR THEM an instant before...

IMPACT! SHATTERING GLASS, COLLAPSING METAL, A WORLD UPSIDE-DOWN...

DON (V.O.)  
My perfect moment was just that...  
a moment.

EXT. FIERO - SAME

Steam rises from the Fiero's hood. MEN WITH GUNS rush from the S.U.V. They know just what they're after.

Blood streaming into his eyes from cuts on his face, Don stares past the barrel of a gun, into a MASKED FACE of the man who steals his future... THE PACKAGE.

DON (V.O.)  
Somebody stole my shit. 180  
thousand dollars.

**END FLASHBACK:**

(CONTINUED)

CONTINUED:

DON

I'll let you in on a little dose of reality, Mr. Brooks. Some of us can't declare bankruptcy. That's why the powers that be sent the big guy along. To keep an eye on me. Guess who's gonna be blamed for his death?

Don stares at Ty's lifeless corpse.

DON (CONT'D)

He had a daughter, just like you.

Kate sops up blood.

Don takes off his cop shirt down to a wife beater underneath. Forearm tattoo: "Cocaine Cowboy".

He starts to cut the T-shirt into STRIPS.

DON (CONT'D)

Tell you what. Get me in that little door of yours and I'll make you the most beautiful tourniquet you ever did see.

Ian points to...

DON (CONT'D)

The briefcase? That what you want?

Ian nods.

Don hands him the case. Ian grits his teeth. Shaking hands open an inside pocket. Fumble with a TINY KEY.

Don grabs it, tosses it to Will.

DON (CONT'D)

Man, I should have shot you earlier instead of playing this damn game of cat and mouse.

Will slots the key in a hole in the back wall within the safe. Pulls out A MANILA ENVELOPE. A THIN envelope.

DON (CONT'D)

That's it? -- Tell me there's a million dollars in that envelope.

Will dumps the contents on the floor.

(CONTINUED)

CONTINUED: (2)

8x10 PHOTOGRAPHS tumble out.

Don collects them. As he does, Kate grabs the strips of cloth, binds Ian's leg.

He drops them in front of Kate, speechless.

CLOSE ON THE PHOTOS: surveillance PICTURES OF KATE AND WILL.

**FLASH TO:**

EXT. POOLSIDE - **FLASHBACK** - DAY

THROUGH A TELEPHOTO LENS - SERIES OF SHOTS

Dripping wet and wearing a swim suit, Will leans over a poolside table, arms spread out, slowly moving his face towards Kate.

She stares at him, doesn't move.

We see his lips meet hers and they share a gentle kiss.

PULL BACK...

INT. PORSCHE - SAME

Holding a CAMERA, Ian SNAPS SHOTS - WILL AND KATE KISSING. He lowers the camera and places it on the passenger seat. He's seen all he wants to see.

He puts the car into gear. Speeds off.

**END FLASHBACK:**

Kate stares at Ian. He's pale. But stabilized.

IAN

I figured you'd tell me when you were ready.

KATE

What exactly did you expect me to tell you?

IAN

The truth.

KATE

And what would that be? That we're bankrupt? That truth?

A PHONE RINGS. Not the house phone. A CELL PHONE. Some confused looks, then all eyes settle on TY'S BODY...

(CONTINUED)

CONTINUED:

Don pulls out the phone. Checks the caller ID. Smashes the phone with his foot. A cold reality closing in.

DON

TIME!

HE SCREAMS! GUTTURAL. INHUMAN. PRIMAL RAGE. He breathes deep, calming himself.

Eerily serene, he walks over to Ian AND STARTS TO PUMMEL HIM. Out of control. An animal! Blood spattering his face. Kate tries to intervene. HE TURNS ON HER, BUT WILL JUMPS IN to protect her...

And Don focuses his RAGE ON HIS BROTHER. Smashes him in the face. Aims the gun at him.

Trigger finger twitching.

DON (CONT'D)

Back off!

WILL

(wipes his bloody nose)

What? You're gonna kill me? Look around you. Could this be any more fucked up?

The GATE BUZZER SOUNDS.

DON

Probably.

Don heads out.

EXT. GATE - MOMENTS LATER

A bored, fleshy Safeguards Security Guard stands by the call box. An electronic squawk, and Don's voice greets him.

DON (O.S.)

I'm going to open the gate, just come on up to the front door.

EXT. DRIVEWAY - SAME

The Security guard gets in his car and drives up to the house. Gets out and notices the debris on the drive.

INT. ENTRYWAY - MOMENTS LATER

Don, wearing Ian's robe over his cop outfit, opens the door with a sleepy look. Yawning big for show.

(CONTINUED)

CONTINUED:

The Security guard is staring at the debris when he hears Don approach. He turns around, holding a clipboard. Don steps into the light to receive it.

DON  
I thought we ironed all of this  
out...

The Security Guard hesitates, a suspicious look, and before he can even utter a syllable...

BLAM! A GUNSHOT RINGS OUT... AND A HOLE APPEARS IN THE  
GUARD'S FOREHEAD. He slumps to the ground. DEAD.

Don spins.

Will stands just behind him with the gun. Walks over to the dead guy.

WILL  
(Staring down)  
I know this guy. He filled in for  
me tonight.

Don slams his brother against the wall.

WILL (CONT'D)  
(Pushing him off)  
Look at yourself in the mirror!

Don stares into an entry hall mirror - his face is spattered with Ian's blood.

WILL (CONT'D)  
The office cancelled the police  
summons but they wanted a  
signature. It's protocol.

Don can't look at his brother. Can't admit he's right.  
Walks off in a daze... Will checks the dead guy's badge.

Picks up his WALKIE.

WILL (CONT'D)  
554 to dispatch. Come in...  
I'm 10-98 at the Brooks residence.  
All clear.

INT. IAN'S OFFICE - SAME

Don BURSTS THROUGH THE DOOR.

Eyes bloodshot. Murderous. Whatever held him back before is gone... Gun aimed at Ian.

(CONTINUED)

CONTINUED:

Ian sees the look. Scrambles...

Like shooting fish in a barrel, Don starts firing - Ian starts rolling around the floor - bullets just missing his head by mere inches when one catches him in the shoulder just as Don runs out of ammo.

He starts reloading...

Don thumbs in the bullets, snaps the barrel into place and is about to fire another barrage when...

KATE

NO!!!

An unearthly scream from Kate, she LUNGES forward, held back by Toni. Don's arm shakes violently...

AVERY

I CAN GET YOU ALL THE MONEY YOU  
WANT!

Some part of Don's brain hears, hesitates.

AVERY (CONT'D)

This boy, his dad's a billionaire.  
He's got stacks of cash. He showed  
it to me. Real money. I'm not  
lying to you -- HIS NAME IS JAKE!!

Don stares at her.

AVERY (CONT'D)

I can get you bricks of cash.

Don grabs Avery, shoves her down the hall and, to her parents' horror, forces her into her room...

INT. AVERY'S ROOM - CONTINUOUS

Don shoves Avery down on the bed.

DON

Listen to me very carefully. Let's  
say you tell the police. You wanna  
know what's gonna happen?

INT. IAN'S OFFICE - SAME

Kate and Ian stare out the door. Imagining the worst. Will slides next to Kate.

(CONTINUED)



CONTINUED:

WILL  
(low, intimate)  
Don't worry. I'm not gonna let  
anything happen to you. I'm gonna  
take care of you and the kid...  
(re Ian)  
The way he never did.

She leans away. Repelled. Disorientated, Ian watches them.

INT. AVERY'S ROOM - SAME

Don gets close, right in Avery's face.

DON  
"No, he told me, if anyone comes to  
the house, he'd kill my parents."  
And so they say, "alright, we'll  
hit it with SWAT", and you say,  
"No, no, the alarm is on, he'll  
know." "Okay, we'll negotiate."  
And you say "No. He swore he'd  
rather die than go to jail. He  
looked me in the face, and he  
promised me..."

Don cups her face in a hand, stares deep and honest.

DON (CONT'D)  
"He promised, if I betrayed him,  
he'd kill my parents, as a  
punishment..." and that's when  
you'll know, you killed them.  
(Beat)  
Do you understand?

Avery nods, tight. Fear.

DON (CONT'D)  
Say it.

AVERY  
I understand.

His eyes bore into her. Self-conscious, Avery starts to  
cover her chest. He doesn't move...

TONI (O.S.)  
Don?

Toni arrives, breaking the spell. Burning with jealousy...

TONI (CONT'D)  
What are you doing?

(CONTINUED)

CONTINUED:

DON  
(gets up)  
Go with her.  
(Reloads her gun)  
Keep her honest.

INT. IAN'S OFFICE - NIGHT

The door to Avery's room opens. Don steps out, alone.

KATE  
If you touched her, I'll kill you.

DON  
A bit young for me.

WILL  
Send a teenage girl to an ATM...?

DON  
You have a better idea?

WILL  
How about we get the hell out of  
here before she stops the first cop  
she sees and...

DON  
She won't.

Avery steps out. Same clothes, fresh make up, hair combed.  
Don tosses Avery the keys to the Porsche. She catches them.

DON (CONT'D)  
Go.

AVERY  
(To Kate, Ian)  
Don't worry, I'll be back soon.

Kate MOVES, catches her up in her arms even as guns are lined  
on her. WHISPERS quickly in her daughter's ear...

KATE  
Run.

Kate's HAULED back by a smiling Toni.

TONI  
Don't worry about boys, Mrs.  
Brooks. I'll be her chaperone.

Avery stares at the scene, putting on a brave face.

(CONTINUED)

CONTINUED:

Toni disengages, blows out the door. Avery looks at Don who shoots her with a finger. She turns and follows Toni.

Don pushes a button on the house controls.

EXT. DRIVEWAY - NIGHT

The garage door swings open.

INT. PORSCHE - NIGHT

Avery starts the car. Toni crashes into the seat next to her, gun in her lap.

Admiring the German craftsmanship, she removes her gloves and runs her hands along the leather upholstery, plays with the radio dials.

TONI

(Smiles)

Wow, I'm sitting in a Porsche.

AVERY

I better put the top up.

TONI

No, leave it down.

She points the gun at Avery.

TONI (CONT'D)

Don thinks you're just a kid. But I remember eighteen. And let me tell you, I wasn't no kid.

Avery buckles up.

AVERY

I'm fifteen.

She grinds the gears. Pulls out.

INT. IAN'S OFFICE - SAME

Clock ticks 2:40 am. It's like being in a sub, waiting for the depth charge. Each person tight in their own heads.

Will lights a cigarette. Offers one to Ian. Ian shakes it off. Will leans in to Kate as if to make the same offer...

WILL

(low, intimate)

We can start over. Just the three of us. You, me and Avery.

(CONTINUED)

CONTINUED:

Kate grabs a photograph of her kissing Will - holds it up for all to see.

KATE

This was a momentary lapse of judgment. But that's all it was...an infinitesimal second...

WILL

It wasn't just a second.

**FLASH BACK TO:**

**THREE WEEKS EARLIER**

INT. GOURMET KITCHEN - DAY

**LONG SHOT THROUGH A KITCHEN WINDOW - IMAGES FAINT BUT RECOGNIZABLE**

At the edge of the pool and underneath a bright shining sun, Kate and Will are lying down on the grass, bodies interlocked as they make passionate love.

**FLASH BACK TO:**

INT. IAN'S OFFICE - PRESENT

KATE

(To Will)

Why are you lying?

WILL

Why are you?

BEAT.

KATE

Did you like my tattoo? The one on the small of my back? You must have seen it when we were making love.

He stares at her, confused.

WILL

You're just trying to trick me.

INT. PORSCHE - NIGHT

THUMP, THUMP, THUMP, Toni has found a pumping hip-hop beat on the car stereo. Avery turns it down.

(CONTINUED)

CONTINUED:

AVERY

That's not a smart idea. In this neighborhood, somebody might call the cops.

Headlights cut through the dark, illuminating overhanging trees, the curves of the road.

TONI

I know you're smart. But I'm not simpleminded. If you do anything stupid, I'll shoot you.

AVERY

I'm not going to do anything stupid.

TONI

Don's not as bad as he seems.

AVERY

I'm sure he's not.

TIRES squeal a little bit on pavement. Avery's moving fast.

TONI

(Mocking)

"I can get you bricks of cash."

AVERY

This boy wants to have sex with me.

TONI

And you think you're worth it.

Toni taps her with the gun.

TONI (CONT'D)

Don't you?

ON AVERY. Focused on the road ahead. Her foot depressing the accelerator. Speedometer climbing. Toni pokes her again.

AVERY

Stop.

TONI

(Mimes shooting Avery)

Boom. Blow that Miss. Goody-Two Shoes look off your face.

ANOTHER ACCELERATION... and Toni looks out the window, scenery rushing by.

(CONTINUED)

CONTINUED: (2)

She suddenly stands up the same way Avery did earlier - stretches her arms out to catch the wind - LET'S OUT A PRIMAL SCREAM.

She drops back into her seat just as - AVERY'S P.O.V. - The hairpin curve LOOMS - the same one from the opening near-accident with Kendra -- RUSHING AT THEM, AT US, AVERY ACCELERATING TOWARD IT!

SHE CRANKS THE WHEEL HARD - PORSCHE FISHTAILS...

Avery slams the brakes - Porsche spins out of control and smashes into THE TREE.

INT. IAN'S OFFICE - SAME

Kate regards Will with new insight. An ugly realization.

KATE  
(To Will)  
This isn't a robbery.

DON  
You? We came here because my brother wants to pick you up and throw you over his shoulder like caveman Joe? Lady, you're delusional. Maybe he has become a little smitten with you, but it was all about the diamonds. Remember those, Mrs. "Oh, I'm so innocent, I wanna be nice and let this guy come into my house, I'll feed him, I'll take him out by the pool, I'll even give him an afternoon delight because that's the kind of WOMAN I AM!"

Kate gives him a standing ovation.

KATE  
Alright, now how about a little dose of the fucking truth?

**FLASH BACK TO:**

**THREE WEEKS EARLIER**

To the same room, WILL, now wearing rugged overalls, is just about finishing installing a door sensor when Kate enters.

KATE (CONT'D)  
How's it coming along?

(CONTINUED)

CONTINUED:

WILL  
Just about done.

On the sly, Kate watches his triceps flex as he makes a final twist with the screwdriver.

Notes the name patch sown into his breast pocket.

KATE  
William.

WILL  
(Turns)  
Will.

He gathers up his supplies and methodically places them in a steel tool box.

KATE  
(Re: sensor)  
Pretty complicated.

WILL  
Nothing a trade school can't teach ya.

KATE  
My husband has no aptitude for electronics. Neither do I for that matter.  
(Smiles)  
You hungry?

WILL  
Sure.

KATE  
Come on into the kitchen and grab something to eat.

ONCE AGAIN, CAMERA TRACKS as Will follows a few feet behind Kate as she gracefully moves out of the room and down a long glass hallway overlooking the pool. Will breathes in every inch of her - her long hair cascading down her slender back, her toned derriere sashaying from left to right, her bare pink heels softly padding along the slate floor - and he lusts after what he fears he cannot have.

They enter...

INT. GOURMET KITCHEN - CONTINUOUS

Spread out on the counter - cold cuts, bread, condiments. Kate grabs a plate and prepares to make Will a sandwich.

(CONTINUED)

CONTINUED:

KATE  
Turkey... roast beef?

WILL  
Roast beef, please.

He watches her delicate fingers as she builds a sandwich - spreading the mayonnaise across the bread and licking a little bit off her finger.

KATE  
Do you like mayonnaise?

Will nods.

Watches Kate gently place a piece of bread on top and slice the sandwich diagonally.

She hands it to him.

KATE (CONT'D)  
Voila.

WILL  
Thank you, Ma'am.

KATE  
(Prompting)  
Kate.

WILL  
(Staring at her)  
Kate.

Kate feels his eyes burning into her.

KATE  
(A little uncomfortable)  
You're staring.

WILL  
I know.

Embarrassed, she turns her head, just slightly.

KATE  
Don't you have a girlfriend?

WILL  
No.

She stares at him. He holds her gaze.

(CONTINUED)



CONTINUED: (2)

KATE

It's such a beautiful day. Come  
on, let's go outside.

Kate gestures towards a set of sliding glass doors that lead  
out to the pool area.

KATE (CONT'D)

After you.

ONCE AGAIN, CAMERA TRACKS as Kate now follows Will, a few  
steps behind, admiring his perfect posture and self-assured  
gait. He's tall with broad shoulders and wavy thick dark  
hair, a tight ass. Kate's eyes reflect a glint of girlish  
temptation but staying disciplined, her face remains as still  
as a photograph.

They arrive at a table on a wooden deck right beside the  
pool.

WILL

Boy, should of brought my swimsuit.

Kate smiles.

KATE

I'll go get you one of Ian's.

CUT TO:

EXT. POOLSIDE - LATER

Will stands in Ian's bathing suit.

WILL

(Re suit)  
It's a little loose.

He turns and dives into the pool - small splash.

Kate watches him swim from the deep end to the shallow.

She glances at his shirt draped over the back of the chair.  
Top breast pocket: Pack of cigarettes and a lighter. In one  
fluid motion, she pulls them out, flips the pack lid, removes  
a cigarette and places it between her lips and lights it.

She deeply inhales and watches him as he swims back to her.

He treads water, hair wet, sun bouncing off his face.

WILL (CONT'D)

I didn't think you smoked.

(CONTINUED)

CONTINUED:

KATE  
It's been a while.

Will gets out, sits down in front of her, dripping wet.

He lights up a cigarette.

They stare at each other - long moment - sexual tension starts to break.

He reaches across the table and takes her hand in his.

KATE (CONT'D)  
(Softly)  
What are you doing?

WILL  
Holding your hand.

KATE  
Please, let go.

WILL  
Do you really want me to?

He leans over the table, slowly moving his face towards her.

WILL (CONT'D)  
Can I kiss you?

She stares at him, doesn't move.

Their lips meet and they share a gentle kiss.

Kate pulls away.

KATE  
That was a mistake.

WILL  
No it wasn't...

KATE  
We shouldn't have done that.

Kate rises to her feet. Will starts to get up.

KATE (CONT'D)  
Please, sit down. I'd like you to finish your sandwich and then leave.

She places her burning cigarette in the ashtray and walks back towards the house.

(CONTINUED)

CONTINUED: (2)

Will picks up her discarded cigarette and stares at her lipstick stain on the filter. He stubs it out and puts it in his shirt pocket - a memento.

CUT TO:

INT. WILL'S BEDROOM - NIGHT

Will sits in the dark, face haloed by a single light bulb from above as he hypnotically stares at Kate's cigarette butt - the memento. Over his shoulder, ON TV, surveillance footage of Kate in the back yard up to her knees in soil while tending a small flower garden.

KATE (V.O.)

I came back to the house and found him sitting outside the door. Said he needed to replace the hard drive. It was faulty. Then, he'd be outside the gate. Same thing, problems with the system. I found cigarette butts outside the gate. I wanted to tell you but you were never around. I prayed and thought it was over... then I heard his voice tonight.

**BACK TO SCENE:**

INT. IAN'S OFFICE - PRESENT

Kate directs her anger at Will.

KATE

Whatever happened to you when you were a little boy, I'm sorry, but it's not my fault. You have to understand that I don't love you... I don't want you... We're not going to run away together and live happily ever after. This is my home.

Pointing to Ian.

KATE (CONT'D)

He's my husband. I'm sorry if that hurts you, I truly am. But you have no right to do what you're doing to us.

ON IAN - Something like regret, shame, forgiveness muddles the old resentments. But something's off...

(CONTINUED)

CONTINUED:

IAN

Wait a minute. Where'd he go?

DON

Who?

IAN

The big guy.

They all look to THE EMPTY SPACE WHERE TY'S BODY LAY!

INT. PORSCHE - NIGHT - SAME

Silence. The soft "ticking" of the engine cooling. Avery, alone in the car, unconscious.

CLOSE ON AVERY. Her eyes flicker open... She orients, painfully checks her body, steps out on unsteady feet. She moves, carefully around the car's crumpled hood. Sees Toni's grotesquely distorted body wedged against the tree.

Avery edges toward Toni. Her goal: Toni's gun, still gripped in her hand. Reaching for the gun, she finds herself inches from Toni's cut face.

As Avery gets hold of the gun, TONI's bloodshot eyes OPEN. She GROANS and takes one last shallow breath.

Avery unhinges Toni's dead fingers from around the gun.

INT. IAN'S OFFICE - SAME

Collectively, they turn... and there he stands. TY. Like some back-from-the-dead, rage-fueled, Ketamine-filled, ZOMBIE MONSTER looming behind Kate. He tears the syringe from his side... and CHARGES HER!

IAN

Kate!

She doesn't even have time to scream before the beast is upon her. Lifting her by the neck. She pries impotently at his hands. Her feet dangle.

Ian staggers to her aid and gets tossed aside like a rag doll. Will dives in, beating on the big man with the butt of his gun. All he manages to do is turn the full weight of Ty's anger on himself. Ty drops Kate and launches at Will.

Will gets the strangler treatment, going blue in the face... Don paces behind them, panicking, trying to pull Ty off.

He's watching his brother die in front of him. Finally, BLAM BLAM BLAM!!!! He puts a few bullets in the killing machine.

(CONTINUED)

CONTINUED:

Ty falls back against the wall, looking down at the blood flowing from his gut. Touches it. A betrayed look.

TY  
Why'd you do that?

DON  
He's my brother.

TY  
(coughs blood)  
He's the reason you're in this mess.

**FLASHBACK TO:**

**THE CAR CRASH, THE PACKAGE STOLEN**

We see the masked men pull the package from Don's FIERO. This time from a new perspective. The baddies run back to their S.U.V. CAMERA settles on a figure in the back seat.

TY (V.O.)  
He sold you out.

...IT'S WILL!

**END FLASHBACK:**

Confusion, paranoia, rage building, Don doesn't want to hear.

DON  
I'm in a cesspool of liars!

Ty laughs. Coughs. Blood bubbles form on his lips.

TY  
Oh man... ain't life a bitch?

A moment of surreal quiet at Ty fades out of existence. Don looks at his brother.

Suddenly, he notices something awry. Something missing. IAN AND KATE ARE GONE!

DON  
Shit...

**EXT. HALLWAY - SAME**

Kate helps Ian down the hall, his arm around her shoulder. He's losing blood. Every step agony. They just make it to the Extension, inside the door, as SHOUTS erupt behind them.

INT. EXTENSION - CONTINUOUS

Kate runs to the window. Through the plastic, the ghostly blue outline of the pool.

KATE  
We have to jump.

IAN  
I can't.

Kate picks up the NAIL GUN. Turns the compressor on and - POP POP POP POP - nails the broken door to the doorframe.

INT. HALLWAY - SAME

Don and Will hear the nails, see the blood trail leading to the Extension. They SPLIT UP.

INT. BROOKS HOUSE - NIGHT

Don moves to the alarm panel. Punches in the code. System deactivates.

EXT. BROOKS HOUSE - NIGHT

Avery, exhausted. Sees the light of the alarm blink off. She musters strength, starts to climb the fence...

INT. EXTENSION - SAME

Ian settles down by the door. Given his wound is bleeding again, Ian knows he won't last long. He's in the acceptance phase of grief.

IAN  
Go.

Kate wipes sweat and blood from his face.

KATE  
I'm not leaving you.

They hear the banging on the door. Someone throwing their full weight. Nails backing out with each blow.

Kate jumps up presses her weight against the door, holding off the onslaught.

KATE (CONT'D)  
We're not going to die like this.

Sensing something above, she starts to look up...

(CONTINUED)

CONTINUED:

THE ROTUNDA, A SHADOWY FIGURE THROUGH THE PLASTIC...

A beat before THE PLASTIC SHEET EXPLODES DOWNWARDS. DON COMES CRASHING DOWN, taking the plastic sheeting with him and shrouding Kate. They crash to the floor.

Don pulls the plastic taut over Kate's face. Suffocating her. Ian MOVES to help, but his leg gives out, he SCREAMS. Kate claws against the thick plastic. Fighting for air.

POP POP POP! Ian plugs Don with nails.

BANG! Don RETURNS FIRE. With a .357 MAGNUM SLUG...

Ian falls back onto paint cans, rags, paint thinner... Blood intermingles with paint. Don tightens the plastic. It fogs up around Kate's gasping mouth...

EXT. BROOKS HOUSE - SAME

Avery climbs the tree leading to her room.

INT. EXTENSION - SAME

The door gives way and Will takes in the scene. Ian bleeding out. His brother SMOTHERING KATE.

Tired of being put in his place, unable to stand back and watch Kate die... Will TACKLES HIS BROTHER AT FULL SPEED, SENDING THEM BOTH HEADLONG INTO A BARE SHEETROCK WALL.

Plaster dust fills the air as the drywall gives way, and...

CASH CASCADES OUT OF THE HOLE.

100 DOLLAR BILLS, flutter around them like confetti... Thousands of them. Surreal. Dreamlike. The stuff of fantasy.

Will struggles to his feet, dizzied by the mass of money. Kate strips the plastic off her head. Choking, she stares at the mountain of cash. Connections start to fire in her brain. Emotion chokes her and she looks into Ian's face.

Through the pain, he registers SHAME.

Don sits up, surrounded by cash. Looks between her and Ian, back again. Locks in on Kate.

DON  
You didn't know about this?  
(To Ian)  
Wow, man... Wow. You people. You  
fucking people.

(CONTINUED)

CONTINUED:

WILL  
(mesmerized by the cash)  
How much do you think?

IAN  
Nine-hundred and seventy-three  
thousand dollars.

Don and Will share a hard earned smile.

WILL  
(To Don)  
See? Told you they had money.

Don gives Will a bear hug.

DON  
(To Ian)  
Could've saved us all a lot of  
aggravation if you'd brought this  
to our attention a little sooner.

KATE  
(To Ian)  
What is this?

DON  
Allow me. Old Mr. Brooks here was  
preparing to get fleeced by his  
cheating wife, that's you, Kate.  
He knew the divorce train was a'  
pulling into the station and he  
just thought he'd do a little cash  
out, cry oh woe me and screw you in  
the settlement. That about right,  
Mr. Brooks?

IAN  
(to Kate, eyes pleading)  
I was putting aside something for  
all of us...

DON  
(smiling)  
You got a real poker face. I was  
feeling sorry for the poor schmuck  
who lost out to my handsome baby  
brother. But, no, you had a hell  
of a secret.

IAN  
You would've just killed us sooner.

(CONTINUED)



CONTINUED: (2)

DON

(shrugs, yeah)

Maybe. Maybe I would have just taken out Mrs. Brooks. But you're forgetting something. She's the one who knew who was robbing you. Remember?

Don raises his gun.

DON (CONT'D)

Time to die.

AVERY

Get out of our house!!

They all spin on Avery. She holds them in the sights of Toni's gun.

DON

Where's Toni?

AVERY

Dead! Now get out or I'll kill you too!

At this news, Don let's out another one of his guttural screams. Avery flinches but doesn't budge.

DON

You can only shoot one of us you little bitch. That means mommy or daddy dies. Which one will it be? You choose.

WILL

Come on, Don. We got the money, let's go.

DON

(To Avery)

I'll choose for you. The whore. She started all this.

He cocks the hammer, aims his gun at Kate.

BLAM!! A GUNSHOT ECHOES! And Don sinks to the floor. Dead. FROM HIS BROTHER'S BULLET.

Will stares down at Don's lifeless body and realizes he's gone too far. Game over.

He dives behind Kate. Jams the gun in Avery's face. We see TRUE MADNESS ENTER his eyes. Avery drops her gun.

(CONTINUED)

CONTINUED: (3)

Will, in an act of what would normally be considered chivalrous, reaches out his hand to Kate.

WILL  
(Softly)  
Come with me.

Kate just looks at him.

WILL (CONT'D)  
We can take the kid.

IAN  
Go with him.

KATE  
This is insanity. I'm not going  
anywhere...

IAN  
It's the right thing to do, Kate.

Kate stares at Ian. Aghast. Really?

Will frantically stuffs bills into the plastic sheeting. Demented. He addresses his brother's corpse.

WILL  
You told me if I get the money, I  
get the girl.

Will continues to collect the bills.

KATE  
Where'd the cash come from?

IAN  
I stole what was rightfully mine.  
Diamonds. Sold them on the grey  
market.

Kate looks at him, astonished.

IAN (CONT'D)  
They fired me, Kate. I gave them  
everything. Even our marriage.  
And they expected me to walk away  
empty handed. No golden handshake.  
No retirement. Not even severance  
pay. Nothing. I wasn't going to  
do that.

(CONTINUED)

CONTINUED: (4)

WILL

You hear that, Don? You had him pegged. He really was screwing his family. All that stuff about "Laser inscriptions" and "who's cutting them," that's how he did it.

IAN

I put the money in the wall. It wouldn't fit in the safe. I was going to tell you about it.

(To Will)

I'll take that cigarette now.

Will hands him a cigarette and lighter.

Ian takes the lighter. Lights up. Takes a reflective drag.

IAN (CONT'D)

(to Kate, gestures)

Does the money really mean nothing to you? The house? All this?

Quiet. She nods.

IAN (CONT'D)

Why not leave me? Take Avery and just go.

KATE

Didn't you hear anything I said?

IAN

I don't mean before. I MEAN RIGHT NOW...

Ian tosses the lighter in a BUCKET OF PAINT THINNER. KICKS IT OVER.

IAN (CONT'D)

GO!

IN SLOW MOTION, we watch a RIVER OF FIRE RUSH TOWARDS THE CASH. Will tracks it. Panics. Rushes for the cash.

As he scrambles to save the money from fire, KATE GRABS AVERY AND CHARGES TOWARDS IAN.

SHE HITS HIM FULL FORCE AND THEY ALL PLUNGE THROUGH THE PLASTIC SHEETING, sliding down the roof... FREE FALLING!

INTO THE POOL

EXT. POOL, UNDERWATER - CONTINUOUS

We follow the tumbling bodies encased in plastic underwater.

INT. EXTENSION - SAME

CLOSE ON - 100 DOLLAR BILLS BURNING. Green turning black, turning to ASH.

Will tries to beat back the fire. Stomp it out. But the fire races through the paper. It's agonizing. As he does, we follow the FIERY STREAM OF PAINT THINNER. It trails along floorboards, blackening wood, dripping...

DOWN INTO THE GARAGE

Where it finds the POOL OF GAS left behind by the Porsche... Drops of fire transform the fuel spill into a LAKE OF FIRE.

INT. POOL, UNDERWATER - SAME

Blood blooms in the cool blue. They flail against their plastic tomb. Kate breaks out, drags Avery free...

Ian presses up against the plastic. Fighting to breathe. The bullets, the beatings, this is one trauma too many for him.

BURSTING TO THE SURFACE, KATE GASPS FOR AIR

And swims back down. She sees the plastic sinking. No sign of movement. Her face says it all. She's too late. She pulls Ian's body toward the surface...

INT. EXTENSION - SAME

Will has managed to save a bundle of money. Suddenly aware of smoke - BLACK, CHOKING SMOKE - he gives up on the rest. Looking around, he sees the FLAMES for the first time...

Paint, solvent, drop cloths, new wood, a playground for fire. Smoke billows from the floorboards.

INT. GARAGE - SAME

A CONFLAGRATION. HELLFIRE. Charred beams fall from above.

EXT. POOL - SAME

Reflected in the rippling water, orange flames from the burning house dance on the surface of the pool.

Ian lies on the cement, ringed by blood-stained water. He's still. Tears stream down Kate's face. Avery BREAKS DOWN.

INT. EXTENSION - SAME

Will navigates the charred floor, carrying his treasure. Smoke fills his lungs as he makes his way back to the hallway. The heat is unbearable. THE HOUSE IS ON FIRE.

THE HALLWAY

Is a corridor of flame and smoke. Suddenly, the PLASTIC sheet holding all his money GIVES WAY. It simply melts through, SPILLING CASH. Will hesitates, bends to collect it... The question is: your money or your life.

He tries for both. And realizes too late that he BET WRONG... AS THE BURNT-OUT FLOOR COLLAPSES UNDERNEATH HIM.

EXT. POOL - SAME

Kate leans low over Ian and tries to breathe life into him.

KATE

Breathe.

She forces air into his lungs, though it seems hopeless.

She pushes his chest, leans in for another round of CPR and Ian coughs up water, gasping for air, slowly breathing again. He smiles up at her.

She smiles back at him.

KATE (CONT'D)

I thought I'd lost you.

They fiercely hug.

AN INHUMAN SOUND makes them turn, just in time to SEE A CHARRED, NIGHTMARISH VISION EMERGE FROM THE FIRE...

WILL!

A beat before he ATTACKS! Rage and madness driving him, HE TACKLES KATE. THEY DISAPPEAR INTO THE POOL.

UNDERWATER - a surreal image of two figures entwined in a death embrace. We catch glimpses of Will. Burnt and DISFIGURED. A TRUE MONSTER.

Ian summons a last surge of adrenaline and DIVES IN. Avery can only watch the churning water helplessly. A deathly silence follows. Stillness below.

ON AVERY

(CONTINUED)

CONTINUED:

AVERY

No...

AS A HAND REACHES UP FOR HER! She recoils... And IAN bursts to the surface. Followed by Kate.

Below, a blackened corpse sinks to the bottom...

Tears flow. Avery helps Kate bring Ian to the steps. A scared kid needing her parents. A SIREN BUILDS. Behind them, the house - their dream house, turned nightmare - BURNS...

DISSOLVE TO:

The smoking ruins of the once glorious Brooks hideaway. FIRE TRUCKS, POLICE CARS, AMBULANCES... POLICEMEN, FIREMEN AND EMTs swarm the place. Sorting out the aftermath.

Bandaged, bruised, battle-weary. Ian, Kate stare out at the blackened skeleton of their house. Avery walks up with a PHOTO. Charred. Black and white. A younger Kate and Ian in a small New York apartment, surrounded by boxes. Broke but happy in love. They look pretty much just the same now.

AVERY (CONT'D)

We have insurance, right?

IAN

That'll go right to the bank.

KATE

(melancholy, but hopeful)

We're back to where we started.

IAN

Yep.

Ian pulls the two of them tight.

He reaches into his pocket and pulls out the 'perfect diamond' we saw in Kirshenbaum's store.

Hands it to Kate.

IAN (CONT'D)

Happy Anniversary, baby.

Speechless, Kate hugs him.

IAN (CONT'D)

Little known fact. Diamonds scratch but they don't burn...

(CONTINUED)

CONTINUED: (2)

As they talk, CAMERA FOLLOWS A WISP OF SMOKE FROM THE CHARRED HOUSE and rises high above the scene.

AVERY

So we just have to find the necklace.

The house, cars, people, canyon road recede...

KATE

I'm not selling it.

IAN

Kate...

KATE

It has sentimental value.

...All reduced to a dark patch in the folds of the majestic hills. A city carved into the landscape. We hear their voices, but the Brooks have taken their proper place in the world below. Just a family trying to get by...

AVERY

I need a new phone, I gotta call Kendra.

KATE

(Let's out a deep breath)  
Lord help us.

TIME LAPSES - the scene below speeds up - DAY TURNS TO NIGHT.  
And we...

FADE OUT.