

TURBULENT SOUL

By

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Fiction

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FADE IN

INT. SARA'S CHILDHOOD LIVING ROOM - NIGHT

A FEMALE in her 30's lies face up on the floor. Her body is drench in blood. Little SARA a girl of about 10 years old stands beside the body with a gun in hand. She looks mesmerize.

In a sudden moment, two male DETECTIVES in their 30's who by their body movement can be refer to as overzealous BULLDOZE into the room.

DETECTIVE #1

Freeze!

Sara PLOPS the gun on the floor and swivels her head to face the detectives.

DETECTIVE #1(CONT)

(to detective #2)

Take her away.

Detective #2 charges at Sara. He unveils a handcuff, jams it on both her hands and leads her out. Detective #1 dashes toward the body on the floor.

He stoops and peruses the body, unveils a phone, taps on it and rests it on his right ear.

DETECTIVE #1

I need an ambulance.

INT. JUVENILE CENTER - NIGHT

The room is tiny with a double bunk bed. Sara lies in the lower bunk bed while a little GIRL of about the same age as Sara occupies the upper bunk.

Sara stares into oblivion like she's deep in thoughts. Then she sits up and brings out a book and a pen from under her pillow. She begins to write.

SARA (V.O)

My name is Sara Clarke and I'm 10 years old old. They call this place a Juvy and they say I'm gonna spend 15 years here. I don't know why but they say it's because I killed my mummy.

She looks up from her book for a moment and continues to write.

SARA (V.O.)(CONT)
But I don't believe them because I
know that man did.

There is a pause.

SARA (V.O.)(CONT)
I feel so lonely here and I miss my
mummy so much.

She looks up and stares into oblivion for a moment, then she smiles and continues to write.

SARA (V.O.)(CONT)
One day when I get out of here, I'm
going to get married and have a
daughter. Then I will name her
Clara after my mummy and then I
will find my brother and together
we will find the man responsible
for killing my mummy.

Sara puts the book and pen under her pillow. Then she rises and strides toward the door. Hand on door, she opens it and stares into oblivion.

INSERT- YEARS LATER

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - NIGHT

An older Sara in her early 30's sits with her eyes shut. Suddenly, she jerks, opens her eyes and surges forward.

Then she goes into a frenzy, grabs a table lamp and starts to act like she wants to attack someone. She begins to scream.

SARA
Don't you dare touch my daughter!
Don't you dare!

She smashes the lamp against the wall and springs out.

CLARA'S BEDROOM - SAME

Lights are on. CLARA, a girl of about 8 years old is awake and lies in bed. The door opens and Sara CHARGES inside. She dashes toward Clara and sits beside her.

Then she rests her right hand on Clara's.

SARA

Clara, are you okay? Tell me you're okay!

Clara seem garble and stares at her.

CLARA

Mummy, I'm fine!

She hugs Clara and begins to stroke her hair with affection.

SARA

He was here again! I saw him.

Clara pulls away and stares at her.

CLARA

Who was here mummy?

Sara hugs her.

SARA

No one sweetheart. Don't worry your sweet little head because I will always be here to protect you. Always!

INT. POLICE DEPARTMENT/ BILL'S OFFICE - DAY

BILL, a male detective in his late 30s, stands and looks like he has ants in his pants. A MAN in his 20s sits from across him.

Bill growls at him.

BILL

I need a name.

The man glares at Bill like he wants to kill him.

MAN

I don't fucking have one.

Bill STRIKES the man hard across the face and he flinches in pain.

BILL
Who is your boss?

MAN
I ain't gonna tell you man. So quit
wasting your fucking time.

Bill clenches his fist, goes into a frenzy and STRIKES the man twice across his face. The man writhes in pain.

Then the man's countenance changes and he begins to smile like someone who's beat.

MAN
Come closer, let me whisper in your
ear.

BILL
Quit playing with me.

MAN
You wanna know the name of my boss
right? Okay, I'll tell you.

There is a pause.

MAN (CONT)
My boss's name is Mr. Anonymous.

He begins to laugh in a hysteric manner and Bill gets furious. SMITH, a detective in his late 30s strides inside and stares at Bill with inquisitive eyes.

BILL
Dude didn't bite! Take him away.

Smith leads the man out of the room and he begins to scream.

MAN
I'm gonna make you pay for this
Bill.

INT. POLICE DEPARTMENT/BILLS OFFICE - SAME

Bill ambles up and down in agitation. The door opens and Smith strides inside. He stares at Bill.

SMITH
Bill, you really need to calm down.

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - SAME

Sara and MICHAEL a man in his 50's stand Mano-a-Mano. Sara goes into a frenzy of rage, grabs a flower vase and hits it on the floor. Then she glares at Michael.

SARA
Calm down? Michael, how can I calm down when each time I close my eyes, I see his face.

Michael grabs her hands and stares at her.

MICHAEL
Sara, you need to put the past behind you and move on. You can't keep tormenting yourself like this.

Sara goes into a frenzy and begins to scream.

SARA
I can't do that Michael. I got to confront him, look him in the eye and ask him why he killed my mom? Then I can be at peace.

MICHAEL
And then what? Bring her back to life?

Sara steps forward and HITS Michael across the face.

SARA
Don't you ever talk that way about my mom.

MICHAEL
I'm sorry Sara, it won't happen again.

Sara glares at Michael and dashes out. Michael looks on in consternation.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Bill and Smith stand Mano-a-Mano. Bill's eyes blazes in anger. He HITS the table with both his hands.

BILL

Of course it won't happen again. Do you know why Smith? Because I'm gonna whip that bastard's ass so hard that he's gonna regret messing with me.

Smith rests his right hand on Bill's shoulder and stares at him.

SMITH

I think I should have a friendly chat with him.

BILL

What are you gonna do?

Smith stares at him in silence like someone who's got an ace up his sleeves.

INT. SARA/MICHAEL'S APARTMENT/BEDROOM - NIGHT

Michael sits in bed and looks pensive.

SARA (O.S)

Michael, we need to have a talk.

Sara charges inside and dashes toward Michael. She gasps for breath.

SARA

Michael, I got good news.

Michael's eyes widens and he stares at Sara.

SARA

The guy that is supposed to show me an old picture of my mom's ex lover asked me to meet him by 8.00 P.M. tomorrow.

Michael rises, grabs her hands and gazes into her eyes.

MICHAEL

Sara, you've been on this for the past eight years without any luck. Why not let it be.

SARA

I can't! Look Michael, I have no intentions of hurting the man because I already paid for his crime. But I need to be at peace. It's all I want Michael. Peace!

MICHAEL

Okay, I'll go with you.

Sara nods her head and smiles at him.

INT. POLICE DEPARTMENT/DETAINEE CELL - SAME

Bill is stupefy as he stands and stares at the Man's body on the floor. Smith stands beside him and seem poker faced. He rests his hand on Bill's shoulder.

SMITH

He's been pronounced dead by Dr. Rock. I will arrange for the body to be evacuated.

Bill ignores him and stares at the body.

EXT/INT. MAN'S APARTMENT - SAME - TRACKING

Sara and Michael stand at the door. Sara RINGS the door bell, moves closer to the window and peers her head.

She brings out her phone, dials a number and rests it on her ear. Then she lowers the phone and looks at Michael.

MICHAEL

Well?

SARA

He isn't picking up.

Sara attempts to force the door open.

MICHAEL

Sara, you can't do that!

Sara ignores Michael, kicks the door open and BULLDOZES inside. Michael tails behind. She stands mesmerize for a moment as she stares at a MAN'S lifeless body that lies face up on the floor.

MICHAEL

We need to get out of here.

He grabs Sara's hands but she resists. Suddenly, her cell phone RINGS. She picks it up, taps on it and rests it on her ear.

MAN (V.O)

This is just a warning.

Sara PLOPS the phone on the floor, goes into a frenzy and starts to scream.

SARA

He is here! The man is here!

Michael begins to pull her by the hands.

MICHAEL

Sara, we got to go.

SARA

No, I'm calling the cops.

MICHAEL

What! Sara, you can't do that!

SARA

And why not? I didn't kill him.

She stoops, picks up her phone and taps on it. Michael stares at her and nods his head in disapproval.

INT. BILLS APARTMENT/JACK'S BEDROOM - SAME

Room looks daggy as books, clothes, litter the floor. Bill stands beside the bed and has a smirk on his face. JACK his 8 year old son faffs around.

Then he sits in bed and stares at Bill.

JACK

I'm exhausted dad! Can I take a break?

BILL

Not on your life Jack! This is your punishment for turning your room into a filth.

JACK

But dad.

BILL

Just get it done.

Jack rises, picks up a book and a wallet sized picture plops from it. Bill picks it up and hands it to him.

BILL

It's your mom's.

Jack takes it from him and stares at it for a moment.

JACK

Yeah, but she doesn't look like the woman in my dreams.

BILL

Again with that mantra Jack! Dreams ain't reality, so is the woman in your dreams. You should strive to respect your mom's memories.

JACK

Its just, I say what I see. But if it offends you that much, then I'm sorry.

Bill stands and gazes into oblivion.

BEGIN FLASHBACK

INT. BILL'S APARTMENT/BEDROOM - SAME

Bill sits in bed with PENELOPE a woman in her 20s. He gazes at her with effusive eyes and she smirks at him.

PENELOPE

What did you say?

BILL

I want us to get married.

Penelope steps down from the bed like a model and struts toward the door. Bill steps down and scurries after her. He pulls her into his arms and gazes into her eyes.

BILL (CONT)

I mean it.

Penelope pulls away from his arms and stares at him.

PENELOPE

I'd say yes if you could be a little more romantic. You know, candle light dinner, table for two and then say the magic words: Penelope, Will you marry me? Then maybe, I could think about it.

Bill pulls her into his arms and gazes deep into her eyes.

BILL

Penelope, the look in my eyes means more than those gestures coined together. I may not be the most romantic of men, but my eyes says it all.

He stoops to his knees, holds both her hands and gazes deep into her eyes.

BILL (CONT)

And right now, it's asking you to spend the rest of your life with me. Penelope, will you be the mother of my kids?

Penelope flashes Bill a smile and guides his hands to her belly.

PENELOPE

I already agreed for you to be the father of my child.

Bill looks at her and she nods.

PENELOPE (CONT)

Yes Bill, I'm expecting our child.

Bill goes into a frenzy of excitement as he hugs Penelope. He stoops and rubs her belly. Then she pulls away.

PENELOPE (CONT)

Don't get your hopes up because my belly won't grow like you expect it to.

Bill makes a face like someone who's lost.

PENELOPE (CONT)

My mum told me no one knew she was pregnant until she had me. The same thing happened with my grand-mom. So I guess it runs in the family.

BILL

I don't care whether your belly
grows or not. What matters is that
we are going to have a baby.

Bill kisses her cheek, chin, and forehead. He swoops on her,
carries her to the bed and lies her down. He gazes deep into
her eyes.

BILL

You just made me the most happiest
man on earth. You know I ...

PENELOPE

(nods her head)

I know Bill. I love you too!

Bill kisses her with so much passion and she reciprocates
with the same intensity.

INT. HOSPITAL - SAME

Bill lies in bed and looks pretty banged up. He appears
kinda woozy, musters ample strength and sits up. The door
opens and Smith strides inside with a gloomy expression.

Bill stares at him.

BILL

Spit it out buddy. How is Penelope
and my son Jack?

SMITH

Jack is good! But Penelope was
badly burnt and couldn't make it.
I'm really sorry.

Silence looms as Bill stares at Smith in stupefaction.

END FLASHBACK

Jack stands in front of his dad and waves his hand.

JACK

Didn't you hear me dad, I said I
was sorry. Tell me, what were you
thinking?

Bill jerks back to reality and looks at Jack.

BILL
I was thinking its time you hopped
in bed.

Jack stares at Bill with a defiant look.

JACK
But its only 8:00 P.M. dad. Even
the birds are not yet in their
nest.

BILL
That's because, the birds don't
have classes tomorrow.

Jack looks reluctant and strides to his bed. He lies down
and eyes Bill.

JACK
You are so boring dad. But I love
you regardless. Goodnight!

Bill strides toward him and kisses him on the forehead.

BILL
Goodnight son!

Bill ambles out.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill sits at his desk. Sara and Michael sit from across him.

MICHAEL
My wife could be in serious danger
and needs police protection.

BILL
You don't have to panic.
Investigations is ongoing and the
culprit will be fished out.

Sara and Michael rise. Bill stands up and extends his hand
for a handshake. Michael/Sara reciprocates.

BILL
Thanks for your statement. I will
contact you if it's necessary.

Sara and Michael stride out and Bill gazes after them.

INT. SARA/MICHEAL'S APARTMENT/CLARA'S BEDROOM - NIGHT

Lights are on. Clara lies in bed with her eyes shut. Sara bends and pulls the bed cover over her body. She strides toward the door.

Clara opens her eyes.

CLARA

Mummy, why are you looking sad?

Sara stands mesmerize for a moment. Then she swivels and ambles toward Clara. She sits next to her and cuddles her.

SARA

I'm not sad sweetheart, just a little overwhelmed.

CLARA

Overwhelmed! Did dad hurt you?

SARA

No, sweetheart. Why do you ask?

CLARA

Because I overheard the both of you bickering the other day.

SARA

Princess, don't worry your sweet little head. Your dad and I are cool.

Sara kisses her forehead, adjusts the bed cover and whispers into her ears.

SARA

Goodnight princess!

Silence looms as Clara is already fast asleep. Sara turns off the light and strides out.

LIVING ROOM - SAME

Sara stands and cast surreptitious glances around her. Her vision becomes blur and she stares at what appears to be a man's face clad in ski mask.

Sara jerks and the face seem to disappear. She springs out.

BEDROOM - NIGHT

Lights are on. Michael lies in bed with both eyes shut. Sara BULLDOZES inside and dashes toward the closet. She brings out a small box and enters a combination.

She opens the box, brings out a gun and stares at it. Michael turns to his side and opens his eyes. He sees Sara holds a gun and springs up.

He grabs her and a struggle ensue.

SARA

Let me go. I need to protect Clara
from that man.

MICHAEL

Sara, get a hold of yourself and
stop with the torture already.

Micheal overpowers her and retrieves the gun. She springs out and Michael nods his head in consternation.

BEDROOM - SAME

Sara stands and seem to be in a frenzy as she holds a pillow and hits the bed. Michael sits at the edge of the bed with his head bent.

He looks up at Sara, rises and attempts to hold her. She takes a step backward and glares at him.

SARA

The man is right in this house and
he wants to hurt Clara.

MICHAEL

Sara, you're not well.

Sara steps forward and starts to hit him with the pillow.

SARA

I'm fine. There's nothing wrong
with me.

Michael grabs her and pulls her into his arms. The pillow plops on the floor.

MICHAEL

Sara, you'll be okay. You'll be
okay.

Sara pulls away and stares at Michael.

SARA
You pity me because you think I'm
crazy!

Sara has a cadenza and begins to hit Michael on his chest.

SARA (CONT)
Tell me Michael, do you think I'm
crazy?

She moves closer and stares at him.

SARA
I know you don't believe me when I
say the man is here and wants to
hurt Clara. Or do you?

Michael avoids Sara's gaze and looks away.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill sits at his desk. A poker faced MAN in his 20's sits
from across him. Bill glares at him in a disdainful manner.

BILL
Of course I don't believe you. Why
should I believe an unreliable
dipsomaniac like you?

MAN
Hey man, slow it down.

The man surges forward and stares deep into Bill's eyes.

MAN (CONT)
Look, I'm sober. My contact in the
weapons trafficking organization
just informed me that the shipment
arrives tonight. And their boss who
goes by the alias 'Anonymous' will
be right there.

BILL
Why the fuck should I believe you?

MAN
Why else would I risk my fucking
ass to be here?

BILL

Let me guess. Because you are broke
and needed some Benjamin to fuck a
whore tonight.

Bill surges forward and grabs his collar.

BILL

Walk!

MAN

What?

BILL

I said to fucking walk!

Bill begins to drag him. The man looks hard-bitten.

MAN

Easy man, that's a very expensive
shirt you wanna ruin.

Bill takes a seat. Man adjusts his shirt and strides toward
the door.

BILL (O.S)

Hey!

Man halts and swivels to face Bill.

BILL

What time?

Man looks like a million dollars and smirks at Bill.

INT. PORT - NIGHT

Three boats are stationed and the atmosphere looks placid.
Combat ready Bill and Smith stand and look pertinacious by
their body movement.

Smith rests his right hand on Bill's right shoulder.

SMITH

Are you sure that dude can be
trusted?

Bill ignores Smith and stares at him

INT. MAN'S APARTMENT/LIVING ROOM - SAME

Man looks gaily as he stands and holds a glass in his right hand. He smiles at someone who is off screen.

MAN

Bill is a damn fool. Dude bought my story.

He raises his glass.

MAN

Right now, he must be at the port waiting for the shipment to arrive.

A hand clad in glove points a gun at him. The man is stupefied and begins to stride backward.

MAN

Hey man! What are you doing? You ain't gonna shoot me right?

EXT. PORT - SAME

Bill and Smith are in position and look like they have ants in their pants. Suddenly, Bill's cell phone RINGS.

He wavers, unveils it and rests it on his right ear.

MAN (V.O)

(over phone filtered)

Quit embarking on a wild goose chase Bill.

BILL

(angrily into phone)

Quit hiding like a slow poke, and show your face like a real man.

MAN (V.O)

(over phone filtered)

I'm closer to you than you could ever imagine.

BOOM! A gun sound reverberates over the phone and the line goes off. Bill lowers the phone, goes into a frenzy and begins to fire sporadic shots into the air.

Smith stoops to avoid being hit. Then Bill seems to calm down and Smith rises and stares at him.

SMITH
Common man, you almost shot me.

BILL
There is no fucking shipment! We
gotta go.

Smith stares at him with a poker face.

INT. MAN'S APARTMENT/LIVING ROOM - SAME

Man's body lies face up on the floor. Bill and Smith tower above and stare at the body. Bill stoops and picks up a note that lies close to the body.

He glances at it and hands it to Smith who takes it from him. Smith stares at the note.

SMITH
(reading)
"How do you like your present
Bill"? Anonymous

Bill becomes furious. He clenches his teeth and stamps his feet.

BILL
Damn!

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - SAME

Sara ambles inside and holds a glass in her right hand. She stands still for a moment, she jerks and turns her head toward the window.

Then she swivels and stands mesmerize. Her vision becomes blur and she stares at Clara's mutilated toy that lies on the floor.

She slumps and the glass PLOPS on the floor and shatters.

BEDROOM - SAME

Sara lies in bed with her eyes shut. She opens her eyes and attempts to sit in bed. Michael stands beside her bed and stares at her with effusive eyes.

MICHAEL
I'm glad you've finally come to.

SARA
(looks garble)
Why are you staring at me
like that?

MICHAEL
You passed out.

SARA
(recalls)
I remember now. It was right there.
Michael, did you see what the man
did to Clara's toy?

MICHAEL
What are you talking about?

SARA
He mutilated Clara's toy. He wants
to kill Clara.

Michael sighs and stares at Sara.

MICHAEL
Sara, you've been hallucinating
again.

Sara surges toward Michael and glares at him.

SARA
You really think I'm crazy?

EXT. BEACH - DAY

The ocean looks calm. People in bathing suits strut up and down while others sit. Bill sits and Jack stands Mano-a-Mano. Bill widens his eyes and stares at Jack.

BILL
Of course you are crazy Jack! How
could you suggest something like
that?

Jack looks gaiety and smirks at Bill .

JACK
She's very pretty.

Bill and Jack both turn to look at a WOMAN in her 20's who sits few inches away. Jack nudges at Bill and whispers to him.

JACK
Go.

BILL
What?

JACK
Go and chat her up.

Bill looks abashed as he edges closer to the woman. Jack rises and something catches his attention.

JACK'S P.O.V

A little GIRL of about 7 or 8 years old strides toward the ocean bank. The ocean waves sweeps her and she begins to drown.

BACK TO SCENE

Jack nods his head and races toward her. He plunges inside the water and rescues the girl. He pulls her out and Bill races toward to give him a hand.

Bill lies the little girl down and tries to keep her calm. Jack stands beside them.

JACK
Oh my God! She almost drowned!

Bill nods his head and stares at him.

BILL
Good job son. I love you!

INT. SARA/MICHAEL'S APARTMENT/BEDROOM - NIGHT

Sara and Michael stand and face each other. Sara goes into a frenzy and begins to hit Michael.

SARA
Love me? If you love me, then why suggest I visit a psychiatrist?

Michael loses his cool and grabs Sara.

MICHAEL

Sara, you ain't doing well.

He subdues her and she seem to calm down. She stares at him.

SARA

Michael, I'm not crazy. I am perfectly fine.

Micheal stares at her and nods his head.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill stands and Smith sits from across him. Bill glares at Smith.

BILL

Of course I'm not fine. How do you expect me to be fine after what that so called Anonymous bastard did.

Smith stares at Bill.

SMITH

Don't take it too personal Bill. Remember, we 're in this together.

Smith leaps and rests his right hand on Bill's shoulder.

SMITH (CONT)

We're gonna pull all strings and apprehend the weapons trafficking leader.

BILL

Smith, that has been a milestone around my neck. Remember we've been trying to do that for more than 8 years now.

He clenches both his fists.

BILL (CONT)

The worst thing is that we don't even have a fucking suspect. Just a bastard who goes by the alias Anonymous.

Suddenly, his cell phone rings. He unveils it, taps on it and rests it on his right ear.

BILL
(into phone)
When?

INT. MOLLY'S APARTMENT/LIVING ROOM - SAME

Bill and MOLLY a woman in her 30's sit from across each other. She sobs and Bill stares at her with effusive eyes.

BILL
Ms Molly, we're gonna do our best
to find your daughter.

Woman wipes her tears and looks at Bill.

MOLLY
Marilyn is all I got. please find
her.

INT. POLICE DEPARTMENT/ BILL'S OFFICE - SAME

Bill stands at his desk and holds a picture in his hands.

INSERT - MARILYN'S PICTURE

A girl of about 7 or 8 years.

BACK TO SCENE

The door opens and Smith ambles inside. He moves toward Bill and rests his hand on Bill's shoulder.

SMITH
Chill out man. We're gonna find
her.

Bill stares at him.

BILL
She's about Jack's age so you can
understand how I feel.

EXT. SCHOOL - SAME

The premises is a chock a block as school kids seem to be having fun. A BOY of about 8 years old attempts to grab an item from a little GIRL his age.

The girl resists and a struggle ensue. Jack strides toward them.

JACK

That's not the right way to treat a woman.

The boy halts and charges at Jack in an aggressive manner.

BOY

It's so right especially when it's none of your business. Don't stick your nose where it doesn't belong.

The boy strides toward the girl, pushes her to the floor and runs off. Jack moves closer to her and offers a hand. He lifts her up and flashes her a smile.

JACK

Are you okay?

The girl nods her head. Jack extends his hand for a handshake.

JACK

I'm Jack. What's your name?

The little girl bends her head and avoids his gaze.

INT. BILL'S APARTMENT/JACK'S BEDROOM - NIGHT

Bill and Jack sit side by side in bed. They both look gaily.

JACK

I ain't gonna tell you dad.

Bill hits Jack in a playful manner and Jack falls backward.

BILL

I want you to tell me more about your new girlfriend.

Jack sits up in bed. He nudges at Bill.

JACK

She isn't my girlfriend dad. I only saved her from the dude that was mistreating her.

BILL

That was very matured of you son. I
am so proud of you.

JACK

You said never to mistreat a lady.
And I hate it when some man does.

BILL

Yeah, you're right. Never treat a
woman badly because it's --

JACK

...Ungentlemanly.

BILL

Bingo! That's my kiddo!

Bill hugs Jack. His cell phone rings. He brings it out from
his pocket and rests it on his ear.

BILL

(into phone)

Hello!

INT. SMITH'S APARTMENT/ BEDROOM - SAME

Smith and a WOMAN in her 20's stand and kiss each other
with so much intensity. Smith can't seem to have enough of
her as he pins her to the wall.

He rips off her blouse and kisses her at the same time. He
turns her behind and pulls off her bra. He uses both hands
to caress her breast.

He swivels her to his arms. Then he stoops and pulls down
her skirt.

SMITH

Phoebe.

The woman pulls away from Smith. Her eyes blazes in anger.

WOMAN

I'm not Phoebe. Stop calling me
that.

Smith stares at her. Suddenly his phone rings. He picks it
up and rests it on his ear.

SMITH
(into phone)
Where?

EXT. PARKING LOT - SAME

Fleets of cars line up in an apple pie order. Bill and Smith seem combat ready as they maneuver around. Bill moves closer to a car and peeps inside.

Bill's P.O.V. - Marilyn

Lies face up in the rear sit. A note is placed on her chest.

BACK TO SCENE

Bill squats and Marilyn who appears unconscious rests on his lap. Bill strokes her head with affection. Smith stands besides them.

SMITH
The ambulance is on it's way.

BILL
Marilyn, you will be okay.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill sits at his desk and flips through some documents. Door opens and Smith ambles inside. Bill looks up.

BILL
I want to see the forensic report immediately.

SMITH
Okay, it will be ready in a moment I think.

Smith takes a seat.

SMITH
You don't look good.

Bill rises and glares at Smith.

BILL

And why should I? A child was kidnapped, abandoned in a car with a message that says " the next child won't be so lucky". And you want me to feel like a million dollars?

SMITH

Maybe it's just an empty threat meant to distract us.

BILL

Nevertheless, we can't let our guards down.

SMITH

What's on your mind?

Bill ignores Smith and stares at him.

INT. HOSPITAL/MARILYN'S ROOM - NIGHT

Marilyn is conscious and sits in bed. Molly sits beside her. The door opens and Bill ambles inside. He moves closer to Marilyn and strokes her hair.

BILL

(to Molly)

The doctor says she is ready to talk.

INT. SARA/MICHAEL'S APARTMENT/CLARA'S ROOM - SAME

Sara and Clara sit in bed. Sara strokes Clara's hair with affection. Clara wavers for a moment and looks at Sara.

CLARA

Can I ask you a question mummy?

SARA

Go ahead sweetie.

CLARA

Do you love daddy?

SARA

Of course sweetie! why do you ask?

CLARA
It's just I get the feeling you
don't.

Sara strokes Clara's hair.

SARA
Clara, I want you to know that your
dad means a lot to me. But you mean
a lot more to me because you're my
little princess. Okay?

CLARA
Okay mummy.

INT. HOSPITAL/MARILYN'S ROOM - SAME

Bill stoops and rubs Marilyn's head with tenderness.

BILL
Are you ready to talk?

Marilyn nods her head and Bill flashes her a smile.

BILL (CONT)
Did you by any means take a good
look at your kidnapper?

MARILYN
Not her face, but she --

BILL
She?

MARILYN
Yes, she was an average height
woman with dark hair.

LIVING ROOM - SAME

Sara stands behind the window and stares into oblivion.

MARILYN (V.O)
She was neither mean nor nice to me
and she didn't really say much.

INT. HOSPITAL/MARILYN'S ROOM - SAME

Bill rests his right hand on Marilyn's shoulder.

BILL
That was great!

MARILYN
(recalls)
I just remembered something.

BILL
what?

MARILYN
She kept saying, "she has something
of mine, and I'm gonna make her pay
for it".

Bill raises an eyebrow, looks away from Marilyn and stares
into oblivion.

INT. SARA/MICHAEL'S APARTMENT/BEDROOM - SAME

Lights are on. Sara ambles inside. She stands mesmerize for
a moment. Her vision becomes blur and she stares at a man's
hand as he points a gun at her.

Sara jerks and springs out.

CLARA'S BEDROOM - SAME

Lights are off. Clara lies in bed and is fast asleep. Door
opens and Sara BULLDOZES inside. She puts on the light and
dashes toward Clara's bed.

She begins to pant as she sits close to Clara and starts to
stroke her hair with affection.

SARA
Oh my princess! I'd die if anything
happens to you. I promise
to always protect you my dear.

LIVING ROOM - DAY

Sara stands and stares into oblivion. She begins to soliloquize.

SARA
Am I loosing my mind? Am I really
going crazy.

She shakes her head in a vigorous manner.

SARA(CONT)
No, I'm perfectly fine. Nothing is
wrong with me.

Suddenly, the door opens and Michael ambles inside with DR ROCK a bulky MAN in his 60's.

MICHAEL
(to Sara)
Sara, meet Dr Rock. He is a
specialist psychiatrist in the
treatment of hallucinations.

Sara glares at Michael and begins to move backward. Micheal takes a step toward her. She goes into a frenzy and begins to scream.

SARA
Don't come close to me.

MICHAEL
Sara, you need help.

She grabs a table lamp and holds it.

SARA
Don't come any closer or I will
smash it on your head.

MICHAEL
Sara, you ain't well.

Sara PLOPS the lamp on the floor and springs out. Micheal looks on in consternation.

CLARA'S BEDROOM - NIGHT

Sara stands mesmerize with a gun in hand. She stares at Clara's body which lies face up on the floor. The body is drench in blood.

Suddenly, Bill and Smith BULLDOZE inside.

BILL
(points a gun at her)
Drop your weapon!

Sara jerks back to reality and PLOPS the gun on the floor.
She raises both her hands.

SARA
Clara! She's been shot! Save her!

BILL
Step aside.

Sara steps aside. Smith grabs her hands and JAMS his
handcuffs on them. Sara tries to resist.

SARA
What are you doing?

SMITH
I am placing you under arrest as
the prime suspect in the murder
that has just taken place. You have
the right to remain silent.....

Bill stoops and peruses Clara's body. He brings out his cell
phone and taps on it. He rests it on his ear.

BILL
A little girl's been murdered. I
need an ambulance.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill stands and towers above Sara who sits from across him
with her head bent. Sara rises and charges at Bill.

SARA
That man murdered my daughter not
me. How could you ever think it was
me?

Bill grabs Sara and makes her sit. He stares at her.

BILL
Why were you holding a gun?

SARA
I'm sure he did it. The same man
who killed my mom also murdered
Clara.

Bill nods his head in silence. Sara rises and stares at him.

SARA
You don't believe me! Do you?

Bill ignores her and looks away.

INT. DETAINEE VISITOR'S ROOM - SAME

One FEMALE guard in her 20's stands. Sara and Michael stand
and lock each other in a warm hug.

Michael pulls away and stares at Sara.

MICHAEL
Of course I believe you Sara. I
know you're innocent and I'm
gonna do everything within my
power to get you out of here.

SARA
(sobs)
Michael, who have to find him. Find
the bastard that murdered Clara.

Michael nods his head.

MICHAEL
Of course! But first we have to
focus on getting you out of here. I
think I need to have a talk with
the prosecuting detective.

BILL'S OFFICE - SAME

Bill and Smith sit from across each other. Bill has a file
in front of him. He looks up at Smith.

SMITH
Well?

BILL
She passed the psychiatric
evaluation. She is perfectly sane.

Bill rises and looks at Smith.

BILL

It's kinda strange because from
what I gathered, she spent 15 years
in a Juvy for killing her mom when
she was just 10 years old.

Smith nods his head.

SMITH

Damn!

Smith dips his hand in his pocket and brings out a
handkerchief. He robs it on his face. Bill points at the
floor.

BILL

I think you dropped something.

SMITH

What?

Bill steps forward, stoops and picks up a neck chain. He
hands it to Smith who takes it from him and smiles.

SMITH

Thanks. I always carry it wherever
I go. It's a special gift from my
dad.

Smith smiles and nods his head. Smith stares at him.

SMITH (CONT)

Is it me or are you thinking about
something? Tell me Bill, what's on
your mind?

DETAINEE VISITOR'S ROOM - SAME

The female guard stands. Sara and Michael sit from across
each other. Sara rises and begins to scream.

SARA

I think I'm going crazy Michael. I
got to get out of here and find
that bastard that murdered Clara.

The guard signals to Sara to stay calm. Sara sits down.

MICHAEL

Sara, you can count on me. I
promise to stick with you to the
end. And together, we can overcome
this.

SARA

(smiles)

Thank you.

Michael nods his head and smiles.

INT. SARA/MICHAEL'S APARTMENT/LIVING-ROOM - NIGHT

Bill and Michael sit from across each other. Michael rises
and stares at Bill.

MICHAEL

That gun has been in the house for
some time now and only two people
knew I had it.

BILL

Two people!

MICHAEL

Sara and an ex girlfriend of mine.

BILL

I'd like to have a chat with that
ex girlfriend of yours.

MICHAEL

What for?

BILL

Just routine questions.

Michael edges closer to Bill and glares at him.

MICHAEL

You can't because from what I
heard, her husband drove her to her
death because she never loved him.

Bill stares at him in silence.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Sara and Bill sit from across each other. They stare at each other for a moment and Bill looks away. Sara rises and begins to scream.

SARA
I wasn't hallucinating. I could
feel the man's presence right in
the house.

Sara sits and begins to sob. Bill hands her a handkerchief, she takes it and stares at Bill.

SARA (CONT)
Why would anyone really think I
murdered my own daughter?

BILL
Because you were under the
influence of drugs for instance.

Sara has a cadenza and springs from her seat. She charges at Bill and begins to hit him.

SARA
How dare you malign me? Where the
hell did you get that from?

Bill calms her down and stares at her.

BILL
You tested positive to
amphetamines.

Sara looks faze and takes a seat. Bill stares at her.

SARA
I've never used drugs in my entire
life. The man is trying to make it
look like I do.

Bill nods his head and edges closer to her.

BILL (CONT)
One more thing. Were you
responsible for
kidnapping Marilyn?

Sara gasps in disbelief and stares at Bill.

INT. BILL'S APARTMENT/BEDROOM - SAME

Bill sits in bed with a Laptop placed on his laps. His eyes are glued to the laptop's screen.

INSERT - SARA'S PICTURE ON LAPTOP SCREEN

BACK TO SCENE

Bill nods his head and flips the laptop cover. He brings out his wallet and removes a picture.

He gazes at the picture. Suddenly, Jack barges inside.

BILL
Barging into a room without
knocking first is bad manners.

JACK
But you don't knock when you come
into mine.

BILL
That's because, I'm your dad.

JACK
That's not fair.

BILL
It's very fair. Remember, I'm
responsible for the bills.

JACK
Bill, bills. Your name rhymes with
that so it's appropriate that you
should take care of it.

BILL
Oh yeah!

Bill pulls Jack closer and makes him sit him on his laps.

JACK
(protests)
I hate being treated like a kid.

BILL
Do you know what day is today?

Jack ignores Bill and stares at him.

EXT. CEMETERY - SAME

There are several tomb stones. Bill appears gloomy as he stands and holds a bunch of flowers. Jack stands beside him and looks indifferent. He also holds a bunch of flowers.

Bill stoops and places the flowers on a tomb-stone.

INSERT- TOMB-STONE INSCRIPTION

"Penelope Rico", (1982-2008)

BACK TO SCENE

Jack seem reluctant as he places his own flowers. He nudges at Bill who can't seem to take his eyes off the tomb stone.

JACK

Can we go now dad? You know I never wanted to be here.

Bill stares at Jack.

BILL

It's your mom's 7th anniversary. And you should try to at least respect that.

JACK

Whatever. It's just she isn't the woman I see in my dreams.

BILL

There we go again with the woman in your dreams. Like I said before son, dreams ain't reality. That you see a different woman in your dreams doesn't mean Penelope wasn't your mom.

Bill rests his hand on Jack's shoulder.

BILL (CONT)

By the way, tell me, who is this woman you see in your dreams?

Jack ignores Bill and stares at him.

SERIES OF SHOTS

--Sara stands at the trial dock in a court room--

--Bill addresses an assembly of detectives--

--Michael talks to Sara at the detainee visitor's room--

--Jack plays with Bill--

WEEKS LATER

INT. COURT ROOM - SAME

The arena seem placid. Michael, Bill, and few people sit at the gallery all with a display of different emotions. GUARD #1 and GUARD #2 stand at the corner.

Sara sits at the dock. The JUDGE a man in his 60's ambles inside and everyone rises to acknowledge his presence.

The Judge takes a sit and so does everyone except Sara who stands and gazes into oblivion.

--SARA'S QUICK VISION--

Clara stands at the corner of the court room.

CLARA

Mummy, you got to flee. Don't let them take you to jail or they're going to kill you like they killed me.

END OF VISION

Sara jerks back to reality and slumps. The arena becomes obstreperous as loud murmurs is heard. The judge hits his gavel.

Bill, Micheal and the two court guards rush toward Sara to support her. One of the guards tries to shove Micheal away but he ignores him.

Bill stoops to peruse Sara and nods his head.

INT. HOSPITAL/ EMERGENCY HALLWAY - SAME

Nurses and patients strut up and down. Sara lies in a stretcher and wears an oxygen mask. A NURSE in her 20's wheels her toward the end of the hall.

Bill and GUARD #1 tails behind.

Suddenly, Sara opens her eyes and unplugs the oxygen mask. The nurse, Bill and guard #1 are taken unawares as she springs up and runs the race of her life.

The nurse stands and gasps in shock. Bill and GUARD #1 wavers and that gives Sara an edge as she covers a wide gap before they dash after her.

Sara springs toward the left wing and Bill tails behind her. Guard #1 dashes toward the right wing. Sara reaches for an elevator door and presses a button.

The elevator door opens and she steps inside. Bill races toward, but the door closes before he arrives. He clenches his teeth in anger.

BILL

Damn!

RIGHT WING - SAME

The elevator door opens and Sara steps out. She catches a glimpse of guard #1 and she stoops to hide from him.

PATIENT'S WARD - SAME

A WOMAN in her 40's lies in bed. STACY a female nurse in her 50's stands and peruses her. The door opens and Sara ambles in. Stacy swivels to face Sara and gasps in shock.

STACY

Sara, what are you doing here?

Sara moves closer to her and stares at her in silence. Then she exclaims.

SARA

Stacy, so good to see you. You work here now?

Stacy seem jumpy and begins to move backward.

STACY

I'm sorry Sara, please forgive me.

Sara widens her eyes.

SARA
Forgive you? I got nothing to
forgive you for.

Sara moves closer to her and stares at her.

SARA (CONT)
Stacy, please I need your help.

Stacy stares at her in silence.

EXT. STREET - SAME

Sara is clad in a nurse's outfit and looks jumpy as she
scurries off.

INT. MOLLY'S APARTMENT/LIVING ROOM - SAME

Molly looks frantic as she sits and cuddles Marilyn. The
door opens and Bill ambles inside. Marilyn's mom leaps from
her seat and charges at Bill.

WOMAN
Marilyn's life is in danger. She
can't keep getting abducted every
now and then by an insane woman.
Look, here is the message her
abductor left.

She hands Bill a note and he takes it.

INSERT - MESSAGE ON NOTE

BILL
(reading)
"So what if I murdered my daughter"

BACK TO SCENE

Bill freezes for a moment and stares at the note.

WOMAN
The woman is deranged. You got to
protect Marilyn from her.

Bill stares at her in silence.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Bill ambles up and down in agitation. The door opens and Smith strides inside. Bill goes into a frenzy and charges at him.

BILL

Get the men together.

Smith stares at him. He slams his foot and clenches his teeth.

BILL (CONT)

I want Sara Michael captured alive
within 48 hours.

EXT/INT. INSIDE PHONE BOOTH - NIGHT

Sara looks harassed. She rests a phone on her right ear and dials a number.

INT. SMITH'S APARTMENT/BEDROOM - SAME

Clothes litters the floor. Smith kisses a semi-nude woman with intense passion. The lady responds with the same intensity.

He lifts her up and places her on the bed.

SMITH

I love you Phoebe!

Woman pulls away and glares at Smith.

WOMAN

When are you going to get over this
Phoebe bitch of yours?

Smith raises his hand as if to strike her.

SMITH

How dare you call...

His phone rings. He wavers, picks it up and rests it on his ear.

SMITH

(into phone)

Hello!

EXT/INT. PHONE BOOT - SAME

Sara stands and rests a phone on her right ear.

SARA
(into phone)
I need you to do me a favor.

EXT/INT. CHURCH - DAY - TRACKING

There is no one in sight. Sara looks jumpy as she ambles inside. She wavers for a moment and stares into oblivion.

SARA (V.O)
I want you to put the envelope
under the seat on the fourth row.

SARA
Please don't let me down!

She strides toward the fourth row, stoops and picks an envelope. She peers inside and sighs in relieve. She puts the envelope under her blouse and ambles out.

BILL (O.S)
Freeze!

Sara cuts Bill dead and continues to walk. Bill raises his gun.

BILL
One more step and I won't hesitate
to pull the trigger.

Sara raises her hands and swivels to face Bill. She looks hard-bitten and stares at Bill.

He edges closer and points a gun at her.

BILL
Don't move an inch!

Sara looks down and whispers.

SARA
Michael betrayed me!

INT. SARA/MICHAEL'S APARTMENT/LIVING - ROOM - SAME

Michael ambles up and down in agitation. He goes into a frenzy, grabs a flower vase and smashes it against the wall. He clenches his teeth.

MICHAEL

I fucking betrayed Sara. She sought me out and I called the cops on her. Sara won't forgive me for this.

EXT. OUTSIDE CHURCH - SAME

Sara and Bill stand Mano-a-Mano. Bill points a gun at her.

SARA

I am innocent! That man murdered Clara not me.

BILL

That's for the court to decide.

Bill takes a step forward and Sara takes two steps backward in an obvious tactical gambit.

SARA

The man is trying to set me up.

BILL

Don't try to play smart. Stretch out your hands.

There is a pause and Sara glares at Bill.

SARA

I'm sorry detective, but there's only one way I'm going to jail.

There is a pause and Bill raises his eyebrow.

SARA (CONT)

In a body bag.

BILL

Don't complicate things.

Sara turns and begins to walk away in a slow pace.

BILL (CONT)
Stop right there!

Sara ignores him and continues to walk. BOOM! a gun shot goes off. Sara halts and turns to face Bill. Then she nods her head and starts to run.

Bill seem to be on a razor edge as he raises his gun and points in Sara's direction. Then he wavers and lowers it.

BILL
Damn! This is so much difficult
than I thought.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Bill ambles up and down. Smith stands and face him with eyes full of probe.

SMITH
So what's the next move?

Bill halts and stares at him.

BILL
I'm going to have a conversation
with her husband Michael.

SMITH
(surprised)
Michael? What about him.

Bill ignores him and stares at him like someone who's got an ace up his sleeves.

INT. SARA/MICHAEL'S APARTMENT/BEDROOM - NIGHT

Michael ambles around in agitation. His cell phone rings. He brings it out from his pocket, taps on it and rests it on his ear.

MICHAEL
(into phone)
Sara, what I did was appropriate.
If you don't turn yourself in, then
we can't fight your case.

SARA (V.O)
(over phone filtered)
If you want to help me, then find
the man responsible for our
daughter's murder.

MICHAEL
I'm doing my best Sara. Clara was
as much my daughter as she was
yours.

Michael lowers the phone and stares at it.

MICHAEL
She hung up!

LIVING ROOM - SAME

Bill and Smith sit from across each other. Michael goes
ballistic, rises and grabs Bill by the collar.

MICHAEL
How dare you ask such a stupid
question? I love Sara!

Bill pulls away from him and rises.

BILL
If you love her, then you should
act like it and talk her into
turning herself in.

MICHAEL
I'm doing my best. But Sara is
very stubborn.

Bill stares at him and nods his head. Michael edges closer
and glares at Bill

MICHAEL (CONT)
You should also try to do your job
and find the man responsible for my
daughter's murder.

Bill ignores him and stares at him.

INT. CYBERCAFE - SAME

A cybercafe ATTENDANT sits at his desk. Several computers are arranged in an apple pie order. Sara looks incognito as she ambles inside and sits down at a computer desk.

She punches at the keypads with her fingers.

INSERT - BILL'S PICTURE ON COMPUTER SCREEN

BACK TO SCENE

Sara looks poker faced and stares at the computer screen.

SARA

Bill Rocky, widowed, with an 8 year
old son.

There is a pause.

SARA (CONT)

He seem like a really nice man.

INT. BILL'S APARTMENT/LIVING ROOM - SAME

Bill and Jack sit and engage in a mock fight.

JACK

Dad, stop! I told you Val isn't my
girlfriend.

Bill disentangles from Jack and he sits while Jack stands and face him.

JACK

Okay dad, I accept she is my
girlfriend, but not in the way you
are thinking.

BILL

And how do you know what I'm
thinking?

Jack points at Bill's eyes.

JACK

Because it's right in your eyes and
I can see it. You know I'm good at
reading people's eyes.

Bill nods his head and smirks at Jack.

EXT. BILL'S APARTMENT - DAY

Bill's car pulls up and parks in front.

ANONYMOUS P.O.V. - BILL/JACK

Alights from the car and strides inside. Moments later, Bill ambles out. He steps inside his car and zooms off.

EXT/INT. HOTEL - SAME - TRACKING

Bill and Smith look combat ready as they CHARGE through a hotel lobby and stop in front of a door.

WOMAN

Sits down with her face off screen.

BACK TO SCENE

Bill knocks on the door.

WOMAN'S LEGS

ambles toward the door. Hand on door, she opens it.

BACK TO SCENE

Bill and Smith bulldoze inside and look around.

MALE WAITER

Stands at the door and smiles.

WAITER

I did exactly as you asked me to.
He is going to find the note.

BACK TO SCENE

There is a note placed in bed. Bill strides toward, picks it up and opens it.

BILL

(reading)

"I've always been smarter than
you". Sara.

MALE WAITER

Stands at the door and smiles.

WAITER
Thanks for the tip.

BACK TO SCENE

Smith probes Bill with his eyes and he goes into a frenzy of rage and slams his foot.

BILL
Damn you Sara!

INT. BILL'S APARTMENT/JACK'S BEDROOM - SAME - TRACKING

Jack sits in bed and punches his laptop with his fingers. There is a knock on the door and he races toward the entrance door.

Hand on door, he opens it.

JACK
Deborah, what took you so.....

Jack freezes for a moment.

SARA

Stands at the door clad in a nun's outfit. She flashes Jack a smile.

BACK TO SCENE

JACK
You!

JACK'S BEDROOM - SAME

Jack looks gaiety as he jumps up and down in his bed. Sara stands and tries to get his attention.

SARA
Jack, calm down. We haven't agreed on anything.

Jack halts, steps down from the bed and hugs Sara. Then he pulls away and stares at her.

JACK
Welcome roomie! You can stay for three days just as you requested.

Sara widens her eyes in surprise.

SARA
Are you really going to do that for me?

JACK
Yes of course! It's no big deal! My dad always says to be kind to strangers. Especially if she's a woman.

SARA
Your dad must be a very nice man.

JACK
He is.

SARA
I promise I won't take over your room. I will leave as soon as I raise enough cash to continue on my trip.

Sara begins to fidget.

SARA
One more thing Jack. Could you try to keep this away from your dad? Please don't let him know I'm here. I want it to be our little secret.

JACK
Cool, If that's what you want.

He gives Sara a high five. She reciprocates and they both laugh like some old friends.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Bill ambles up and down. Smith sits and stares at him.

SMITH
So you think it wasn't Sara that left you the message ?

BILL
Positive! Initially, I thought it was her, but now that I think about it, I'm pretty sure someone else was behind it.

SMITH
What makes you think so?

BILL
The cold tone in the message.

Bill moves closer to Smith.

BILL(CONT)
I get the feeling that whoever
wrote that message knew me from
before.

Smith raises his eyebrow and stares at him.

INT. BILL'S APARTMENT/JACK'S BEDROOM - NIGHT

Jack looks jaunty as he stands and gesticulate with his hands. Sara sits and gazes at him.

JACK
The backstroke is my favorite
position. Once a kid almost drowned
and I rescued her.

SARA
I never really learned how to swim.
I hope to learn someday.

Jack grabs Sara's hands and gazes at her.

JACK
My dad thought me how. Perhaps one
day I could teach you. He is a
tough cop but also very nice. It's
a shame you don't wanna meet him.

He moves closer to Sara and whispers in her ears.

JACK(CONT)
And also very handsome.

Sara begins to laugh and shoves him off.

SARA
I am a nun. I'm not allowed to have
boyfriends.

JACK
Oh, what a shame!

BILL (O.S)
So now we have two masters in the
house.

Sara and Jack stare at each other in stupefaction.

JACK'S BEDROOM - SAME

Bill stands and roams his eyes. Jack stands beside him and
appears jumpy.

BILL
And since when do you lock your
bedroom door from the inside?

JACK
Since the day I decided that I also
need my privacy in this house.

BILL
(Claps his hands)
Brilliant kiddo! You need your
privacy huh? Is that why you gave
the Deborah some days off without
my consent?

JACK
(defiantly)
Dad, we're flat mates. I also have
the rights to give orders to the
help.

BILL
Really? Then in that case, we would
have to share the bills. How about
that?

JACK
You know that's ridiculous dad. I'm
not yet 18.

BILL
Then you should quit acting like
one.

Bill strides out. Jack races toward the door and locks it.
He whistles and Sara comes out of the closet. Then he sighs.

JACK
That was close!

EXT/INT. BILL'S CAR - DAY

Bill and Jack sit side by side. Bill stares at Jack who looks jumpy.

BILL

You could barely finish a pizza two days ago and now you want me to get you two?

JACK

My friends in school say I'm too skinny, so I have decided to gain extra pounds. And to achieve that, I have to eat double.

He nudges at Bill.

JACK(CONT)

Do you have a problem with that?

BILL

No, but what I have a problem with is that you're acting a bit, I don't know....

Bill moves closer to him and stares at him.

BILL (CONT)

Tell me Jack, what's wrong?

Jack ignores Bill and stares at him.

INT. BILL'S APARTMENT/JACK'S BEDROOM - SAME

Jack ambles up and down in agitation. He halts and cast surreptitious glances at Sara who sits and munches at her pizza. Jack edges closer to her and gazes at her.

JACK

I didn't think you were starving. I should have gotten more pizza for you.

Sara becomes crimson and begins to fidget.

SARA

Is it really that obvious?

JACK
It's okay, you don't have to
pretend around me.

Jack rests his right hand on her shoulder.

JACK (CONT)
Sara, I know you are not a nun. I
know who you are.

Sara is stupefy and stares at Jack. She rises up and begins
to amble toward the door.

JACK(CONT)
Where are you going?

Sara swivels to face Jack. Jack strides toward her.

SARA
I'm sorry Jack, I didn't mean to
lie to you. It's just--- I don't
even know why I came here.

JACK
I'm not mad at you. As a matter of
fact I feel sorry for you and I
wanna help.

Sara widens her eyes.

SARA
Do you know what I'm wanted for?

JACK
I know you didn't murder your
daughter.

SARA
But the cops don't believe me.

JACK
I believe you and that's all that
matters.

Sara stares at Jack and grabs his hand. They both sit down
in his bed and face each other.

SARA
Why do you believe me? You barely
even know me.

JACK
Because your eyes tells me
everything I need to know.

Sara stifles a tear and stares at Jack. Jack looks at her with affection.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Bill sits at his desk. Michael stands and faces him. He glares at Bill.

MICHAEL
I have told you everything you need
to know. So quit bothering me with
your questions.

BILL
Do you really believe in your
wife's innocence?

MICHAEL
Absolutely!

BILL
Then you should act like it. Look
Michael, on the night of the
murder, we received an anonymous
call informing us of a gun shot in
your apartment.

MICHAEL
That's common. So what's the big
deal?

BILL
The big deal is that as soon as we
demanded to know the caller, he
hung up.

MICHAEL
And why didn't you take this into
cognizance before now?

BILL
Because I felt there was really
nothing to it. But now that I think
about it, I was wondering if that
call was made with good intentions.

BILL
Are you saying that the call might
have been made to implicate Sara?

Bill ignores Micheal's question and stares at him.

EXT. ROADSIDE - DAY

A truck is stationed and looks abandoned. Bill and Smith look combat ready as they maneuver around the truck. Bill creeps toward the driver's seat and pulls out a gun.

He peeps inside and nods his head. Smith Stands at the trunk of the truck, opens it and peeps inside. Then he signals to Bill.

Bill races toward him and peeps inside the truck.

INSERT - BILL AND PENELOPE'S DEFACED WEDDING PICTURE

BACK TO SCENE

Bill holds the picture and stares at it for a moment, then he flings it on the floor and slams his foot.

BILL
Son of a bitch.....

EXT/INT. INSIDE TRUCK - SAME - TRAVELING

Screech! JIM 30 BRAKES on a truck. He brings out his cell phone taps on it and rests it on his ear.

MAN
Boss, the job is done. Bill got the
message.

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - NIGHT

Bill ambles around. Michael strides in and motions him to a seat. Michael sits from across him.

MICHAEL
I've been pondering about what you
said the other day. I'd like to
help but I don't know how.

BILL
You can start by telling me where I
can find Sara.

MICHAEL
(surprised)
What?

BILL
I know you're in touch with her.

Michael begins to fidget and Bill moves his face toward him.

BILL
Are you okay?

Michael ignores Bill and looks away from him.

INT. BILL'S APARTMENT/JACK'S BEDROOM - SAME

Jack lies in bed and punches at his laptop. Sara is
quiescent as she stands behind the window and gazes into
oblivion. Jack looks up from his laptop.

JACK
Are you okay?

Sara looks at him.

SARA
I'm fine.

Jack edges closer to her and grabs her hands.

JACK
I want you to cheer up. You will be
safe as long as you are here.

Sara nods her head and smiles at Jack.

SARA
Thank you!

SARA (CONT)
Can I borrow your laptop?

JACK
Sure.

INT. SMITH'S APARTMENT/BEDROOM - SAME

Smith sits in his bed with a laptop. He peers his eyes forward as if to look at something on the screen.

SMITH
New message!

He taps on the laptop keyboard with his fingers.

SMITH
(reading)
"I'd like to see you".

Smith flips the laptop's cover .

SMITH
Who could this be?

INT. BILL'S APARTMENT/LIVING ROOM - SAME

Silence looms as Bill and Jack sit beside each other. Bill looks pensive. Jack appears jumpy and cast surreptitious glances at him.

Bill rises and Jack springs to his feet.

JACK
Where are you going?

BILL
I want to borrow your laptop. I
left mine at the office.

JACK
No.

Bill raises an eyebrow and Jack begins to fidget.

JACK (CONT)
All I'm trying to say is that, my
laptop isn't functioning.

BILL
Okay, let me take a look at it,
maybe I can fix it.

He takes two steps and Jack stands in his way. Bill raises an eyebrow.

JACK
Dad, there's no need for you to go.
I'll get it for you.

He dashes out and Bill nods his head at Jack's frivolity.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill sits at his desk and stares into oblivion. He springs to his feet and dashes out.

INT.BILL'S APARTMENT/JACK'S BEDROOM - SAME

Jack and Sara sit side by side in his bed. They both look jaunty and smile at each other.

JACK
That's why I connected with you on
your very first day here.

SARA
I see. So you think I have the same
eyes as the woman in your dreams?

JACK
Yeah, she's got pretty eyes like
yours.

Jack rises and grabs Sara's hands. He begins to jump up and down.

JACK
Let's celebrate your freedom! Start
jumping!

Sara starts to jump up and down.

SARA
Jack, I'm too old for this!

They both jump up and down for a moment and stop to catch their breath.

JACK
Sara, I like you very much and I'm
going to protect you.

BILL (O.S)
What an excellent way to protect a
fugitive.

Sara and Jack turn their heads to look at Bill who stands at the door with a gun in his hand. Bill strides toward them and they both stare at him in stupefaction.

He points a gun at Sara who looks hard-bitten.

BILL
What were you going to do with my
son?

JACK
Dad, put the gun down. She wasn't
going to hurt me.

BILL
(to Jack)
Don't get involved. I'm only trying
to protect you.

Jack steps forward and stands in between Sara and Bill. Bill is furious and glares at Jack.

BILL
Jack, step aside.

Jack ignores him and looks defiant.

JACK
She's not a criminal. Sara is
innocent!

BILL
Don't complicate things.

JACK
I'm sorry dad but I won't let you
take her to jail.

Jack points at his eyes in gesticulation.

JACK (CONT)
Don't be such a fiend dad. Open
your eyes. Can't you see it in her
eyes that she's innocent?

Bill steps forward. With a gun in his right hand, he uses his left hand to lift Jack up and shoves him aside. He strides closer to Sara and points a gun at her.

BILL
Stretch out you hands.

Sara remains calm and stretches out her hands. Bill unveils his handcuffs, places the gun in his holster and grabs both her hands.

He gazes deep into her eyes and their eyes lock for a moment. Suddenly, Bill flinches in pain and looks down only to see Jack at his feet.

BILL
What are you doing? What did you
use to pierce my legs?

Sara dashes toward the door in a jiffy. Hand on door, she attempts to open it.

BILL (O.S)
One more step and I won't hesitate
to shoot.

Sara raises both her hands and turns to face Bill. He strides toward Sara and points a gun at her. Jack dashes toward and stands in between them.

BILL
Jack, don't provoke me. Get out of
my way.

JACK
Dad, you always say to treat women
right. Now is the time for you to
put your money where your mouth is.

BILL
This is different. Sara is a
fugitive and should be treated like
one. Get out of my way now.

JACK
I'm not moving an inch dad.

BILL
I said get out of my way Jack.

JACK
And I said, I'm not moving an inch.

Bill steps forward and lifts Jack up with his right hand. He places him on the bed and turns to face Sara.

BILL
Your hands....

Bill is furious and slams his foot on the ground.

BILL
Damn, she got away!

Jack sits in his bed and smirks at Bill.

EXT. STREET - SAME

Sara looks jumpy as she scurries down the street.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Bill ambles up and down in agitation. Smith stands and stares at him.

SMITH
Chill out man. It wasn't your fault
Sara got away.

Bill strides toward Smith and glares at him.

BILL
Don't you see man. She was right
under my roof and I had no fucking
clue. I'm such a fool.

SMITH
But I don't understand how Jack
could have kept a shit like that
from you.

Bill ignores Smith and looks away from him.

EXT. CHILDREN PARK - SAME

The Park is a chock a block. Some adults and kids strut around while others sit. Jack sits and looks antsy, then he rises and sits down.

SARA (O.S)
Hey!

Jack stands and turns to face Sara. She flashes him a smile and they both hug each other.

JACK
I'm glad my dad didn't find you.
I'm so glad to see you.

SARA
Oh Jack! I'm glad to see you too.

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - SAME.

Bill and Michael stand Mano-a-Mano. Micheal glares at Bill who maintains a calm demeanor.

MICHAEL
I'm not glad to see you. Why are you here?

BILL
It's about Sara.

MICHAEL
What about her?

BILL
She was at my apartment.

Michael raises an eyebrow in stupefaction. He leads Bill to a seat and sits from across him.

MICHAEL
She was at your apartment? But what for?

BILL
I don't know.

MICHAEL
I received an email message from her the other day, but--

BILL
(surprised)
You received an email message from her.

MICHAEL
Yes. Why?

BILL
When?

Michael stares at Bill in silence.

INT. BILL'S APARTMENT/JACK'S BEDROOM - SAME

The door opens and Bill strides inside. His eyes roam around and catches Jack's laptop which lies in his bed. Bill stares at it.

EXT. CHILDREN PARK - SAME

Sara and Jack disentangle from their hug and gaze at each for a moment. They both sit down.

JACK

How are you doing? I was really worried about you. But I got so excited when I received your email asking me to meet you here.

SARA

I'm fine.

JACK

Are you sure?

SARA

yeah.

Sara rests her hand on Jack's shoulder and stifles a tear.

SARA

I was missing you and wanted to talk to you.

Jack smiles at her and looks around.

JACK

I miss you too! Very much. But it's not safe for you to be here and I think you should leave now.

Jack rises, dips his hand in his pocket and brings out some money. He hands it to Sara.

JACK

Here, take this. It's all my savings and I thought you're gonna need it. It's not much but it might come in handy.

Tears well up in Sara's eyes as she accepts Jack's gift.

SARA
Thank you dear! I'll never forget
this.

They both rise up, gaze at each other for a moment
and begin to sob. They hug and cling like their lives
depends on it.

Suddenly, Sara pulls away and turns her face away from Jack.

SARA
It's time to go.

Sara takes three steps forward.

JACK (O.S)
Hey!

Sara halts and turns her head to face Jack.

JACK
Hope to see you again!

Bill's car screech some yards away from them and BREAKS the
silence. Sara and Jack stand and stare at each other in
stupefaction.

SARA/JACK (P.O.V)

Bill steps down from the car and begins to amble toward
them.

BACK TO SCENE

Jack and Sara stand and stare at each other.

JACK
Brace yourself.

SARA
What?

Jack dashes toward and holds her. Sara appears kinda lost.

SARA
What am I supposed to do?

JACK
Strap me to your back and run. That
way my dad won't try to shoot you.

SARA
But I won't get far with you on my
back.

JACK
Just try.

She turns her back to Jack and stoops. Jack climbs on it.

BILL

Is furious and can't believe his eyes.

BACK TO SCENE

Jack is on Sara's back.

JACK
Just run. It's your only chance to
get away.

Sara looks jumpy and scurries away with Jack on her back.

BILL

Increases his pace and tries to catch up with them.
Suddenly, he bumps into a woman and loses sight of them. He
slams his foot and clenches his teeth in anger.

INT. BILL'S APARTMENT/JACK'S BEDROOM - NIGHT

Bill stands and is apoplectic. Jack sits in bed and looks
quiescent.

BILL
Do you realize the peril you got
yourself into earlier today? First
you meet up with a fugitive, then
you offer yourself as shield for
her to escape.

There is a pause.

BILL (CONT)
And on top of that you are not
penitential.

JACK
(looks at Bill)
Dad, don't be so melodramatic. Sara
is my friend and I had to help her
out. Besides she is innocent.

BILL

Oh yeah. And what do you know about her?

JACK

Enough to know that she didn't murder her daughter.

BILL

Since when did you become a connoisseur of characters?

JACK

Since the moment she walked through that door and I looked into her eyes.

Bill raises an eyebrow and glares at Jack.

BILL

And what about her eyes?

JACK

As far as I know dad, those eyes ain't that of a murderer.

Jack surges forward and rests his hand on Bill's.

JACK(CONT)

Dad, Sara needs help, and I suggest you help her out.

Bill ignores Jack and eyes him.

EXT/INT. PHONE BOOT - SAME

Sara stands and one can tell she is harassed. She rests a phone on her right ear and dials a number.

SARAH

Hello!

INT. SMITH'S APARTMENT/LIVING ROOM - SAME

Smith sits and rests a phone on his right ear.

SMITH

Where?

EXT. BEACH - DAY

The ocean looks calm. A woman like physique stands with her back to the camera.

SMITH

Strides toward the woman and halts a few inches away from her.

SMITH

I am here just as we agreed. What do you want?

Mysterious woman turns around and Smith gazes at her in stupefaction.

SMITH

You!

EXT. BEACH - SAME

The ocean looks calm. Sara stands and exudes ebullience as she faces someone who is off screen..

SARA

Yes, me.

Her companion's face is on screen and it's Bill who stands and faces her.

BILL

What do you want?

SARA

I called you here because I wanted to talk to you.

BILL

You want to talk to me, or you want to turn yourself in?

Sara strides toward Bill and stands few inches away from him. She puts Bill in the wrong foot as she strips to her underwear, unfastens her bra and leaves only her panties on.

Bill stares at her in stupefaction.

BILL

What are you doing?

SARA
Just making your job easier.

Sara takes a step toward him and stares at him. They hold each others gaze for a moment and Sara turns to look at the water.

SARA
You know, I never liked the waters.

BILL
What?

SARA
I almost drowned as a little kid.
And as an adult, I never learned
how to swim.

Bill is at a loss for words and stares at her.

SARA (CONT)
It's a shame detective. But I
rather drown than go back to jail.

Sara swivels and plunges into the ocean. Bill stands mesmerize for a moment as he stares at her in disbelief. Then Sara begins to drown.

Bill discards his shoes and plunges right into the ocean.

BEACH SAND - SAME

Sara lies face up and Bill administers CPR on her. Water spurts out of her mouth and nostrils and she begins to WHEEZE.

She opens her eyes and they gaze at each other. She tries to sit up, loses balance in the process and Bill catches her arm.

Inches apart and Bill's hands on her almost naked body, they gaze into each others eyes. Suddenly, Sara pulls away.

SARA
Move away from me.

BILL
What?

SARA
I said move away from me.

BILL
That is the thank you I get for
rescuing you.

Sara surges forward and Bill rises too. They hold each others gaze for a moment.

SARA
You should have just let me drown.

BILL
I will remember that next time.

Sara eyes him and Bill grins at her. Sara moves closer to him.

SARAH (CONT)
So what's your plan? You rescue me
by playing the hero. And then what?
You cuff me and take me to jail?

Bill ignores Sara and she eyes him.

INT. SMITH'S APARTMENT/BEDROOM - NIGHT

Smith stands and stares into oblivion. He looks pensive.

FEMALE'S VOICE (V.O)
Bill broke my heart years ago. Now
I'm back to make him pay for his
actions. Do me a favor Smith,
please don't let him know I'm back
in town.

Smith picks up his car key and dashes out.

INT. HOTEL/SARA'S ROOM - SAME

Sara ambles up and down. The door opens and Bill strides in. Sara charges at him.

SARA
Why did you bring me here?

Bill ignores her and she becomes furious.

SARA (CONT)
Detective Bill, I asked you a
question. Why are we here?

Bill ignores her and she moves closer to him till she is
inches away.

SARA (CONT)
I don't get it. You were hot on my
chase for days and now that you
have me standing in front of you,
you just stare at me?

Bill ignores her and she goes into a frenzy.

SARA (CONT)
You know what, since you won't say
a word, I'm getting out of here.

She begins to amble toward the door. Bill takes a step,
catches her hand and pulls her to his arms. He gazes deep
into her eyes and Sara holds his gaze.

They stand bedazzle for a moment, then Sara pulls back.

SARA
What's wrong with you? How dare you
touch me?

BILL
Are you always this waspish?

SARA
And are you always this guile. Or
you think I don't know what your
true intentions her.

BILL
I'm not being guile. I just wanna
talk.

SARA
What do you want to talk about?

BILL
You!

Sara looks beat and stares at him.

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - SAME.

Michael sits and rests a phone on his right ear. He clenches his teeth.

MICHAEL
(into phone)
I'm trying to get to the bottom of
my daughter's murder and then you
distract me by bombarding me with
unnecessary calls.

He rests the phone on his left ear.

MICHAEL (CONT)
Why then do I fucking pay you if
you can't handle little matters?

He tosses the phone on the table. His door bell RINGS and he strides toward the door. Hand on door, he opens it and Bill struts in.

MICHAEL
Now what do you want at this time
of night?

BILL
Pardon me for coming unannounced.
But I just wanted to talk to you.
It's about your wife.

Michael raises an eyebrow and stares at Bill.

INT. HOTEL ROOM - SAME

Sara appears restless and ambles up and down. She halts for a moment and begins to soliloquize.

SARA
That detective thinks I'm stupid. I
know any moment from now the whole
place would be swarming with cops.
I need to get out of here.

She dashes toward the door. Hand on door, she opens it and is stupefy to see Bill stand at the door. He ambles inside and stares at her.

BILL
Going somewhere?

Suddenly, Sara jumps on him and grabs his neck.

SARA

He sent you to kill me right? You
want to kill me like he murdered
Clara.

Bill struggles to free himself and subdues her. He lifts her
up and holds her down in bed.

BILL

It seems you're a lot calmer in the
nude.

Suddenly, he rips off Sara's blouse much to her chagrin. She
tries to fight him off.

SARA

Let me go.

Sara mellows and Bill pulls away from her. She springs to
her feet, grabs a pillow and begins to hit him.

SARA

Don't you ever touch me again.

Bill pulls her into his arms and moves his mouth closer to
hers.

BILL

But I can kiss you.

Sara eyes him and pulls away. He smirks at her.

SARA

You don't have to keep me here
against my will. It's either you
turn me in, or I walk.

BILL

Okay.

He brings out his phone, taps on it and rests it on his ear.

SARA

Who are you calling?

BILL

The authorities. I want to turn you
in.

SARA

You must be kidding right.

BILL
You gave me two options and I
decided to choose the former.

Sara moves closer and attempts to grab the phone from him. A struggle ensue and Sara backs down. Bill grins at her and she begins to fume.

BILL
It's a pity I'm gonna have to put
up with your cantankerous attitude.

SARA
You don't have to worry about that
because I'm out of here.

She dashes toward the door. Bill takes two steps forward and catches her arm. He lifts her up from the ground and she goes ballistic.

SARA
Put me down or I'm going to scream.

BILL
You're already screaming, so what
difference does it make?

SARA
(in a low tone)
Please, put me down.

BILL
That sounds more like it.

Bill places her on the floor with care. Sara eyes him and he grins at her.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill sits at his desk and Michael sits from across him. One can tell from the look on their faces that both are not comfortable in each others company.

MICHAEL
You are sure someone is trying to
set Sara up.

BILL
Positive!

MICHAEL
So what's the next plan?

BILL
We have to be certain Sara is okay.

MICHAEL
What do you mean by that?

Bill ignores him and Michael stares at him.

MICHAEL(CONT)
You sound like you almost know
where she is hiding.

Michael rises from his seat and charges at Bill.

MICHAEL(CONT)
Are you hiding anything from me?

Bill ignores him and stares at him.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Bill sits at his desk and flip through some documents. The door opens and Smith ambles in. Bill looks up.

SMITH
Why was Michael here?

Bill ignores him and stares at him.

SMITH (CONT)
You better be careful Bill. That
Michael guy appears dangerous to
me.

Bill moves his face closer to Smith and glares at him.

BILL
I love dangerous men!

INT. HOTEL ROOM - NIGHT

Sara stands beside the window. The door opens and Bill ambles inside. Sara ignores him for a moment and he sits down in a chair beside the bed.

She strides toward and stands in front of him.

SARA (CONT)
Do you expect me to believe
that you're suddenly convinced of
my innocence?

Bill ignores her, she moves closer to him and grabs his face
with her hands.

SARA (CONT)
Look at me when I'm talking to you.

Bill rises, pulls her to his arms and gazes deep into her
eyes. She quavers and maintains his gaze.

BILL
I want you to tell me every thing
you know about that man you think
is responsible for Clara's murder.

Sara is taken aback and stares at Bill.

INT. SMITH'S APARTMENT/BEDROOM - SAME

Smith stands and faces someone who is off screen.

LADY (O.S)
What do you want to know?

SMITH
Are you still in love with Bill?

LADY (O.S)
Of course not Smith. I already made
that clear that I'm no longer in
love with Bill.

SMITH
Are you sure?

INT. HOTEL/ SARA'S ROOM - SAME

Sara pulls away from Bill and gazes at him. He maintains her
gaze.

SARA
Of course I'm sure! I'm certain he
killed my mom and also murdered
Clara.

BILL

Did your mom ever talk to you about
the man?

Sara stares at Bill in silence.

INT. SMITH'S APARTMENT/BEDROOM - SAME

Smith gazes at the mystery woman. She strides closer to
Smith and rests her hand on his shoulder.

LADY(O.S)

Of course not!

SMITH

Are you sure That's all you want
Phoebe?

PHOEBE, a woman in her 30's moves closer to Smith and stares
at him. She turns her back to him and faces the camera.

PHOEBE

Do you want me to prove to you that
Bill is no longer a part of my
life?

She turns to face Smith, grabs him and kisses him with
intense passion. Smith responds with the same intensity.

INT. HOTEL ROOM/SARA'S ROOM - SAME

Sara sits in bed and Bill sits in a chair from across her.
Sara stifles a tear and Bill gazes at her.

SARA

All I want is to get justice for my
daughter.

BILL

We will find the man. I promise you
that.

Bill stands up.

BILL(CONT)

Excuse me! Let me use the bathroom.

Bill strides toward the bathroom door. There is a wallet on
the chair. Sara rises, grabs the wallet, ransacks it and
unveils a picture.

Bill's hand hovers over her and he retrieves the wallet and picture from her. They stare at each other for a moment.

BILL

It's bad manners to go through
things that ain't yours

SARA

And it's bad manners to retrieve
them without asking.

BILL

You sure have a response to every
accusation.

SARA

And you sure have an accusation for
every action.

She eyes Bill and he grins at her.

There is a pause.

JACK

What's on your mind

SARA

Pardon me for being nosy, but who
is the woman in the picture?

BILL

(quietly)

My late wife Penelope. Why?

SARA

It's just she looks so familiar. I
think I've seen her before.

INT. SMITH'S APARTMENT/BEDROOM - SAME

Smith and Phoebe lie side by side in bed. One can tell from their facial expression that Smith looks blithe while Phoebe appears poker faced.

PHOEBE

Bill choose Penelope over me years
ago and I'm over him now. I even
had to quit my job as a detective
because of that.

SMITH
You said you were going to make
Bill pay for breaking your heart?

PHOEBE
Yeah.

Smith sits up and gazes at her.

SMITH
Is this how you intend to get back
at Bill? Did you sleep with me just
to make Bill jealous?

Phoebe ignores Smith and stares at him.

INT. BILL'S APARTMENT/BEDROOM - SAME

Bill stands and gazes into oblivion.

SARA (V.O)
I saw her a few times at the
hospital where I was delivered. I
could almost swear she was stalking
me. I remember she once said she
never liked kids and never wanted
to have one.

Bill nods his head in disbelief.

BILL
That can't be true! Penelope adored
Jack.

EXT. CHILDREN PARK - SAME

Sara and Jack sit and both look gaily as they smile at
each other. They hug and chat for a moment but their voices
are not audible.

INT. HOTEL ROOM - NIGHT

Bill and Sara stand and face each other.

BILL
You know, my brother once said--

SARA
Brother?

She takes a step backward and Bill moves toward her.

BILL
What's wrong?

SARA
You just made me recall the promise
I once made when I was a kid. I
made a promise to myself that I was
going to find my brother.

BILL
You have a brother?

Sara nods her head.

INT. SMITH'S APARTMENT/BEDROOM - SAME.

Smith and Phoebe stand and face each other. Phoebe strikes
Smith across the face and he flinches.

SMITH
I'm sorry Phoebe. I didn't mean to
hurt you.

PHOEBE
But you did!

SMITH
It's just you won't stop talking
about Bill and that makes me
jealous.

Phoebe glares at him.

PHOEBE
If I were still in love with Bill,
I wouldn't be here with you. I
already told you, I'm over Bill.

Smith moves closer to Phoebe and gazes at her.

SMITH
And me?

PHOEBE
And you what?

SMITH

You know I've always loved you. Do
you love me in return?

Phoebe ignores Smith and looks away from him.

INT. HOTEL/SARA'S ROOM - SAME

Bill and Sara sit from across each other. Bill has an
intense look in his eyes while Sara looks kinda low.

BILL

Are you sure about what you've just
told me.

SARA

Yeah. My brother is that man's son
and we both share a mother.

Sara rises and stares at Bill.

SARA (CONT)

I never met my older brother
because his father took him away
from my mom when he was a kid. My
mother told me about him before she
was murdered.

Bill rises and edges closer to her.

BILL

And the man? Did you ever meet your
mom's ex lover?

Sara nods her head.

SARA

I only know he goes by the alias
Anonymous.

Bill widens his eyes in shock.

BILL

Anonymous?

Sara nods her head and raises an eyebrow.

BILL(CONT)

Sara, there is something you need
to do.

Silence looms as Bill and Sara gaze at each other.

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - DAY

Bill stands and Michael ambles inside. He grabs Bill by his collar.

MICHAEL
Why didn't you tell me you knew
where my wife was?

Bill shoves him away and maintains a calm demeanor.

BILL
I want you to calm down Michael. We
won't solve anything like this?

MICHAEL
How can I calm down when you decide
to lock up my wife in God knows
where.

BILL
Sara is in a safe place. It's
what's best.

Michael moves toward Bill and grabs him by his collar.

MICHAEL
Sara is my wife and only I
determine what's best for her.

Bill shoves him aside.

BILL
I'm not trying to compete with you.
I only came here to talk about
Sara's past.

MICHEAL
What about her past?

Smith takes a seat and motions Micheal to a seat.

BILL
Sara told me about her mom's ex
lover and a brother she never met.

Michael looks placid and glares at Bill.

MICHAEL
So? What has that got to do with
the death of my daughter?

BILL
Sara is certain the same man is
responsible for her mom's and
daughter's death.

Michael raises an eyebrow and begins to laugh in a hysteric manner.

MICHAEL
But that is ridiculous. Sara's
mother died two decades ago.

BILL
I know, but there is every
possibility Sara could be right.

Michael and Bill stare at each other.

BILL (CONT)
I am to meet up with an informant
tonight and he is willing to give
me more information on the so
called Anonymous guy.

MICHEAL
Anonymous?

BILL
Yeah, apparently, he is our main
man.

MICHEAL
So, what has that got to do with
me?

BILL
I need you to come with me.

Micheal stares at Bill in disbelief.

INT. MAN'S APARTMENT/LIVING ROOM - NIGHT

A MAN in his 20's ambles up and down in agitation. The door bell rings and he dashes toward the door. Hand on door he opens it to let Bill and Michael in.

Suddenly, The man gasps in shock and becomes jumpy. Then he begins to pant.

BILL
Are you okay?

Man begins to move backward and slumps. Bill dashes toward him, stoops and peruses him. He brings out his cell phone, taps on it and rests it on his ear.

BILL
This is an emergency.

Michael stands and looks indifferent.

INT. HOTEL/SARA'S ROOM - SAME

Sara and Bill stand and face each other. Sara is stupefy and gazes at Bill.

SARA
He escaped from the hospital?

BILL
Apparently, he got scared.

SARA
This nightmare isn't going to end.

She moves toward Bill and falls into his arms. Bill hugs her and strokes her hair with tenderness.

INT/EXT. BILL'S APARTMENT/JACK'S BEDROOM - DAY - TRACKING

Jack sits in bed and punches at his laptop. He rises and begins to jump up and down.

JACK
I won! I won!

There is a KNOCK on the door and Jack springs out to the entrance door. Hand on door, he opens it, but there is no one in sight.

Jack steps outside the door and stands for a moment. There is a note on the floor, he stoops, picks it up and opens it.

JACK
What the hell!

INT. HOTEL/SARA'S ROOM - NIGHT

Sara ambles up and down. A KNOCK on the door and she ambles toward the door. Hand on door, she opens it and Bill strides inside.

He looks gloomy and Sara stares at him.

SARA
You don't look good. What's wrong?

BILL
Jack received a threat note this
afternoon.

Sara gasps in shock.

SARA
Oh no! I'd die if anything happens
to Jack. He's such a lovely kid!

There is a pause and Sara rests her hand on his shoulder.

SARA (CONT)
What does the note say?

BILL
Something about his dad paying for
his mistakes.

Sara becomes nervous and starts to fidget. Bill looks at her.

BILL
Are you okay?

Sara wavers for a moment and looks away from Bill.

SARA
It's just, I didn't tell you
everything about the talk I had
with Michael.

She edges closer to Bill.

SARA(CONT)
Michael accused us of being lovers.

Bill raises an eyebrow.

SARA (CONT)
Look Bill, Michael is very
impulsive and once threatened the
(MORE)

SARA (CONT) CONT
gardener because he thought he was
flirting with me.

BILL
Okay.

SARA
It's possible he might have been
responsible for the threat note
because he's convinced we're
sleeping together.

Silence looms as they gaze at each other.

INT. SARA/MICHAEL'S APARTMENT/BEDROOM - SAME

Michael is in a frenzy of rage. He raises the table and hits it on the floor. He strikes the dressing mirror with his fist and it SHATTERS.

He glares at his blood stained hands.

MICHAEL
No one messes with me and go
unpunished. No one!

INT. HOTEL/SARA'S ROOM - SAME

The room looks daggy as items litters the floor. The door opens and Bill ambles inside. He pulls out his gun and strides toward the bathroom door.

Hand on door, he opens it and points his gun. He peeps inside and shuts the door. He strides toward the closet, opens it and gasps in shock.

BILL
Sara!

INT. WAREHOUSE - SAME

Sara sits bound and gagged. She muffles a sound and struggles with the rope as she attempts to unbound herself.

INT. BILL'S APARTMENT/JACK'S BEDROOM - SAME

DEBORAH a young LADY in her 20's sits in a chair. She is bound and gagged and muffles a sound. The door opens and Bill strides inside.

He stands mesmerize for a moment, springs toward her, stoops and unbound her.

BILL
Deborah, what happened?

LADY
Jack's been kidnapped.

Bill is stupefy and stares at her.

INT. SARA/MICHAEL'S APARTMENT/LIVING ROOM - SAME

Michael stands and stares into oblivion. His door bell RINGS and he strides toward the door. Hand on door, he opens it and Bill BULLDOZES inside.

He grabs Michael by the collar.

BILL
Where are they? Where are you holding them?

Michael shoves Bill aside. He charges at Michael, STRIKES him hard across the face and he flinches in pain. Then Bill grabs his neck and glares at him.

BILL
Where are you keeping them?

MICHAEL
Just what are you talking about?

BILL
About Sara and Jack's kidnap.

MICHAEL
(shocked)
Sara's been kidnapped? When?

Bill is taken aback and stares at him.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill ambles up and down in agitation. Smith sits and cast surreptitious glances at Bill.

SMITH
Calm down Bill. I know Jack and
Sara will be found.

Bill freezes for a moment and turns to face Smith.

BILL
How did you know Sara was
kidnapped?

Smith ignores Bill and he grabs him by the collar.

BILL
Tell me. What do you know about
that kidnap?

Smith pushes Bill away and glares at him.

SMITH
Don't you think I should be the
furious one here? You fucking hid
from me that you were in contact
with Sara.

Smith moves closer to Bill and glares at him.

SMITH (CONT)
How could you do something so
unprofessional. Covering up for a
fugitive is a grave crime Bill and
you could lose your badge for that.

BILL
(quietly)
But I ain't gonna lose it right,
because you're gonna keep your
mouth shut.

SMITH
I don't know. It's just--

BILL
That you're gonna shut the fuck up
and tell me how you got to know
about Sara.

Bill moves closer to Smith and glares at him.

BILL(CONT)
 Answer me Smith.

SMITH
 (in a cold tone)
 I really don't owe you
 any explanations.

There is a pause.

SMITH (CONT)
 So I guess now we are even.

Smith strides out and Bill nods his head.

INT. SMITH'S APARTMENT/BEDROOM - NIGHT

Smith stands and stares into oblivion.

PHOEBE(V.O)
 I'm going to make Bill pay for
 breaking my heart.

Smith sighs, picks up his car key and dashes out.

INT. HOTEL/ PHOEBE'S ROOM - SAME

Phoebe stands and stares into oblivion. A KNOCK on the door and she strides toward the door. Hand on door, she opens it and Smith ambles inside. He stares at her.

SMITH
 Was it you?

PHOEBE
 Me what?

SMITH
 Did you kidnap Bill's son?

Phoebe stares at him in stupefaction.

INT. WAREHOUSE - SAME

Sara and Jack, bound and gagged sit side by side.
 They muffle sounds and try to unbound themselves.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill ambles up and down. Then he sits down at his desk. Suddenly, his cell phone rings. He taps on it and rests it on his ear.

BILL

Hello!

He fiddles with a pen and paper on the table and scribbles on it.

BILL

What time?

INT. HOTEL/PHOEBE'S ROOM - SAME

Phoebe sits with a briefcase on her laps. She opens the briefcase and peers inside.

INSERT - TWO HANDGUNS INSIDE BRIEFCASE

BACK TO SCENE

Phoebe nods her head in satisfaction.

PHOEBE

Perfect!

She picks up her phone, dials a number and rests it on her ear.

PHOEBE

I got the package. Now there is something I need you to do for me.

INT. WAREHOUSE - NIGHT

Bill exudes confidence as he strides inside. He peers his face toward the staircase.

BILL

I'm here like you asked me. Show your face!

Suddenly, Bill hears a sound behind him and turns his head. Jim and another MAN in his 20's point a gun at him. Bill raises both his hands in surrender.

MAN holds a gun to Bill's head and Jim frisk Bill and retrieves his weapon.

JIM
Our boss would like to meet with
you.

A lady whose face is off screen struts toward Bill and stops inches away.

LADY (O.S)
Hello Bill! I'm so glad to see you.

Bill turns his head and stands face to face with the mysterious lady. Bill gazes at her in stupefaction.

BILL
This can't be!

INT. WAREHOUSE/INNER ROOM - SAME

Sara and Jack sit and struggle with the ropes. Jack tries and he unbound his hands. He rubs his hands and removes the gag from his mouth.

He stoops and unbound his legs. Then he dashes toward Sara and flashes her a smile.

JACK
Hey!

INT. WAREHOUSE - SAME

Bill is in shock and gazes at the mysterious lady.

BILL
Penelope! You're alive!

Penelope stands face to face with Bill.

PENELOPE
Bingo!

Bill is in disbelief and he goes into a frenzy. Jim and the man grab his hands.

BILL
No, this can't be. I buried you
Penelope. I mourned you!

Penelope shrugs and stares at Bill.

PENELOPE
You buried a woman, not me.

BILL
I don't understand! Just what are
you talking about!

Penelope moves closer to Bill and stares deep into his eyes.

PENELOPE
You won't understand because I've
always been smarter than you.

Bill gasps in shock.

BILL
It was you! You left that note for
me at the hotel!

Penelope ignores him and glares at him. Bill goes into a
frenzy of rage and charges at her. Jim and the Man hold him
down. Bill looks at her in a disdainful manner.

BILL
Did you kill Sara's daughter?

Penelope ignores him and Bill charges at her.

BILL (CONT)
Answer me Penelope, did you murder
Clara?

PENELOPE
I've always hated Sara!

Bill is stupefy and nods his head.

BILL
Penelope, you're lying right? Tell
me it's all a joke.

PENELOPE
No, it's not a joke. I loved him,
but he choose her.

Bill nods his head.

BILL
Loved who? Just what are you
talking about?

There is a pause.

BILL

I loved you Penelope and we have a son together.

Penelope moves closer to him and glares at him.

PENELOPE

But I hate you.

Bill nods his head in disbelief.

BILL

I don't believe you.

PENELOPE

who cares what you believe.

She edges closer to Bill and glares at him.

PENELOPE (CONT)

And as for the boy you love so much, I want you to know that he is going to die along with his mom.

Bill charges at her, but Jim and the Man hold him down.
Penelope takes a step backward.

BILL

What are you talking about? Jack is our son!

Penelope moves closer to Bill and glares at him.

PENELOPE

No, he isn't.

Bill nods his head in disbelief.

INT. SARA/MICHAEL'S APARTMENT - SAME

Michael stands and stares into oblivion. He picks up his phone, taps on it and rests it on his ear.

MICHAEL

Pick up please! Please, pick up!

He tosses the phone and slams his feet.

MICHAEL (CONT)

Damn!

INT. WAREHOUSE - SAME

Bill glares at Penelope.

BILL
I don't believe you!

PENELOPE
Okay, so there is only one way to
prove it to you.

She motions to Jim.

PENELOPE
Jim, go get the woman and the boy.

Jim turns to leave while the man holds a gun to Bill's head. BOOM! A gun sound REVERBERATES and Penelope dives to the floor. Bill disarms the man, shoots at him and he slumps.

Jim aims at Bill but misses as Bill dives to the floor. Bill fires at Jim and he slumps. Penelope pulls out her weapon and rises.

She and Bill face each other with a gun. Suddenly, a gun points to her head from behind.

PHOEBE
Drop your weapon!

Penelope turns to face Phoebe. Penelope drops her gun and raises her hands in an obvious tactical gambit. Phoebe grabs her gun.

Then in a flash Penelope pulls out another gun and shoots at Phoebe and she slumps.

Penelope turns and shoots at Bill but misses as he dives to the floor. Bill shoots at Penelope but misses as she fires several shots and makes her escape.

Silence looms for a moment and Bill crawls toward Phoebe. He peruses her bullet proof vest and assists her to sit up.

BILL
Are you okay?

PHOEBE
I'm fine!

Phoebe and Bill rise and gaze at each other for a moment.

BILL

Thank you!

Suddenly, Jack and Sara race toward them.

JACK

Daddy!

Bill runs up to Jack and hugs him. Sara stands beside them and flashes a smile. Phoebe smiles and strides out unnoticed.

Bill disentangles from Jack and edges closer to Sara. He smiles at her and she reciprocates. Then she looks up and spots Penelope as she stands few inches away and points a gun at Jack.

Sara in a bid to protect Jack dives toward and offers herself as a shield. Penelope shoots at Jack, but Sara receives the bullet and slumps.

Bill fires several shots at Penelope, but she shoots her way out and escapes. Jack is stupefied as he stands and stares at Sara's body drenched in blood.

Bill rushes toward Sara and stoops beside her. He wraps his arms around her body and comforts her.

BILL

Sara, stay with me. Just be strong
and stay with me. The ambulance is
on its way.

Jack rests his hand on Bill's shoulder.

JACK

Dad, she'll be alright. She saved
me, so God has to save her too.

Bill nods his head and smiles at Jack.

INT. HOSPITAL/WAITING ROOM - SAME

Bill ambles up and down and wears a look of consternation. Suddenly, a DOCTOR, a man in his 50's strides inside and Bill races up to him.

BILL

How is she?

DOCTOR
Out of harms way! You can go and
see her now.

Bill heaves a sigh of relieve and dashes out.

INT. HOSPITAL/SARA'S ROOM - SAME

Sara lies in bed with her eyes closed. The door opens and Bill strides inside. He moves closer to Sara's bedside and caresses her hands.

Sara opens her eyes and smiles at him. Bill stoops and kisses her on the forehead. Suddenly, Michael BULLDOZES inside and charges at Bill.

MICHAEL
Get away from her!

Bill retreats and Michael cast him a reproachful look. Michael moves closer to Sara and rests his hand on hers. He swivels to face Bill.

MICHAEL
Who did this to her?

Bill ignores Michael and stares at him.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill and Smith sit from across each other. From their facial expression, one can tell Bill is still in shock while Smith looks kinda inquisitive than surprised.

SMITH
Penelope is alive?

Bill nods his head.

Bill rises and clenches his teeth.

BILL (CONT)
I loved her! I was in love with
Penelope.

SMITH
I know.

BILL
I owe Phoebe one! She saved the day!

SMITH
Phoebe! What about her?

BILL
I was surprised when she called me and offered to help in Jack's rescue. I couldn't say no.

Smith's face drops and he stares at Bill.

SMITH
I see she's still in love with you.

Bill moves closer to Smith and rests his hand on his shoulder.

BILL
Are you okay? It seems your blood just drained out.

SMITH
I'm fine. Just a bit surprised about Penelope.

Smith appears jumpy and glances at Bill.

SMITH(CONT)
Tell me something Bill, what else did Penelope say?

Bill ignores him and stares at him.

INT. HOTEL/PHOEBE'S ROOM - NIGHT

Phoebe ambles toward the door. Hand on door, she opens it and Smith strides inside. He goes ballistic and grabs Phoebe's neck. He pushes her and she falls backward in bed.

SMITH
You told me you were over Bill.

Phoebe pushes Smith away and rises.

PHOEBE
What's wrong with you? What has come over you?

SMITH

What is wrong with me is that you
fuck me, and then you throw
yourself at Bill. That's what's
wrong.

Smith grabs her arms in a rough manner.

SMITH

Tell me, are you still in love with
Bill?

Phoebe glares at Smith.

PHOEBE

Yes, I'm still in love with Bill.

Smith's face drops and he nods his head.

SMITH

And to think I always loved you!

PHOEBE

I'm sorry if you feel betrayed. But
I never promised you anything.

There is a pause.

PHOEBE (CONT)

And besides, I didn't know you were
this violent.

SMITH

There are lot of things about me
you don't know. And this is one of
them.

He pulls out his weapon and fires at Phoebe. Phoebe gasps in
shock and slumps on the floor. Smith strides out.

INT. BILL'S APARTMENT/BEDROOM - SAME.

Bill stands and stares into oblivion.

BILL'S QUICK MEMORY FLASH

--WAREHOUSE--

PENELOPE

And as for the son you love so
much. I want you to know that he is
going to die along with his mom.

BILL
What are you talking about? Jack is
our son.

PENELOPE
NO, he isn't.

END OF MEMORY FLASH.

Bill nods his head.

BILL
What was Penelope talking about?
What did she mean when she said
Jack isn't our son?

INT. HOSPITAL/SARA'S ROOM - DAY

Sara sits in bed and Bill stands beside her bed with a look
of consternation.

SARA
Why did you get like that when I
mentioned Clara's birth date?

BILL
It's just, I was surprised to know
Clara shares the same birth date as
Jack. What a coincidence huh?

Bill moves closer to her and rests his hand on hers.

BILL
You once mentioned that you saw
Penelope on several occasions at
the hospital where you gave birth
to Clara.

Sara nods her head.

BILL(CONT)
Unfortunately I wasn't there when
she gave birth to our son.

SARA
I understand.

BILL
Tell me everything you know about
the hospital and the delivery
nurse.

Sara is taken aback and stares at Bill.

INT. WOMAN'S APARTMENT/LIVING ROOM - NIGHT

Stacy ambles toward the main entrance door. Hand on door, she opens it and looks indifferent as she stares at the visitor.

Bill forces his way inside and looks around him. Stacy stares at him for a moment.

STACY

Yes, what can I do for you?

BILL

I'm looking for a Ms Stacy
Crawford.

Stacy stares at him for a moment. Then she springs toward the phone, grabs it and attempts to dial a number.

BILL (O.S)

If I were you, I'd put that down.

Stacy swivels to face Bill.

STACY

What do you want?

Bill motions for her to sit and she obeys. He sits from across her.

BILL

Tell me everything about the two
births that took place at Rio's
hospital on the 8th of March 2007.

Stacy looks scared to death as she stares at Bill.

INT. BILL'S APARTMENT/JACK'S BEDROOM - SAME

Lights are off. Jack lies in bed with both eyes closed. The door opens and Bill strides inside. He turns on the light and gazes at Jack.

STACY (V.O)

I didn't want to do it but she
threatened me with my family.

Bill sits beside Jack and stifles a tear. He brings out a pair of scissors, moves his hands closer to Jack's hair and pulls it back.

He makes three more attempts and uses the scissors to cut a strand of hair from Jack's. He rises, puts off the light and strides out.

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill sits at his desk with his right hand on his chin. Suddenly, his cell phone rings. He picks it up, taps on it and rests it on his ear.

BILL
(into phone)

You have the DNA result! I'll be right there!

INT. BILL'S APARTMENT/BEDROOM - NIGHT

Bill sits in bed with a white envelope in his hands. Jack breezes inside and Bill hides the envelope under the pillow. Jack strides toward Bill and sits beside him.

JACK
Hey dad!

BILL
Hey, my champion!

JACK
How is Sara doing?

BILL
She is doing great.

JACK
Can we go and see her? I really
want to talk to her.

BILL
Not now. She is back at her house
and I don't think going there will
be a good idea.

Jack rises and gazes at Bill.

JACK
But why?

BILL
Because Sara is a married woman and
her husband won't like it that
much.

Jack shrugs and whispers to Bill.

JACK
She's very pretty. You must be
blind not to notice.

He springs toward the door.

JACK
Goodnight dad!

BILL
Goodnight Son!

Bill watches him leave. Then he removes the envelope,
brings out a white sheet of paper and opens it.

INSERT - DNA RESULT

"Negative"

Bill gasps in shock and nods his head. He brings out his
wallet, unveils a picture and gazes at it. Then he caresses
the picture with his right hand.

BILL
Oh Jack!

He breaks down and begins to sob. Then he wipes his tears.

LIVING ROOM - SAME

Bill strides inside and ambles toward the entrance door.
Hand on door, he opens it and gasps in shock.

SARA

Stands at the door.

BACK TO SCENE

Bill regains composure and ushers Sara in. He motions her to
a seat and sits from across her.

BILL
What a surprise to have you here.

Sara is silent.

BILL
Something to drink?

SARA
No, thanks.

One can tell there is palpable tension as they gaze at each other.

SARA
How's Jack? Can I see him?

BILL
He's already in bed. Maybe some other time.

Sara rises and Bill follows suit. They stand and gaze at each other.

BILL
I'm sorry about Penelope.

Sara nods her head.

SARA
I'm sorry, but I don't even know why I'm here.

She begins to amble toward the door and Bill takes a step and catches her hand. He pulls her to his arms and Sara quavers. They gaze into each others eyes.

BILL
(whispers)
Because we need each other tonight.

Bill's lips descend on hers and they taste each other with so much passion.

BILL'S BEDROOM - SAME

Bill and Sara are in the heat of passion as they kiss and disrobe each other in a leisure manner. Bill carries her to the bed and they make love.

INT. SARA/MICHAEL'S APARTMENT/BEDROOM - SAME

Michael strides inside with a briefcase in his hands. He stands and looks around him.

MICHAEL

Where could Sara have gone to?

INT. BILL'S APARTMENT/BEDROOM - DAY

Bill and Sara lies in bed with both eyes closed. The alarm CLOCK goes off and Sara springs out of bed. Bill opens his eyes and gazes at her.

He steps down from the bed, pulls her to his arms and kisses her. Sara pulls away.

SARA

Sorry Bill, but it's time to go.
You know...

BILL

I know.

Sara dresses up in a jiffy, kisses Bill and springs out. Bill stands with a smirk on his face. Suddenly, he dresses up, picks up his gun and dashes out.

INT. SARA/MICHAEL'S APARTMENT/BEDROOM - SAME

Michael stands and seem to have a cadenza. A phone rests on his ear.

MICHAEL

What! Are you sure about this?

He glares into oblivion.

EXT. BILL'S APARTMENT - SAME

Sara stands with a smirk on her face. Suddenly, a big car SCREECH in front of her in a commando like style.

A 'MAN' with a fez cap steps down from the driver's seat and grabs her. She resists, but the 'Man' smears a white handkerchief on her nose and she seem to pass out.

The 'Man' opens the back seat, drags her inside and hops into the driver's seat.

BILL

Races out and fires at the car but the car speeds off. Bill hops into his car and races after them.

EXT/INT. MAN'S CAR - SAME - TRAVELING

'Man' appears confident as he races the big car. Suddenly, Bill's car is side by side his car. The 'Man' uses his left hand to control the wheels.

He pulls out a gun with his right hand, fires at Bill's car and the side mirror shatters.

The 'Man' fires more shots at Bill's but misses as Bill maneuver's the car in a tactical way. Then the big car races ahead of Bill's, veers off the road and takes a narrow path.

Suddenly, a gun points to his head.

SARA

Stop the damn car, or say good-bye
to this world.

The 'Man' halts the car and raises both his hands.

EXT. NARROW PATH-SAME

Sara steps down from the car, opens the driver's seat and the 'Man' alights. Sara points a gun at him.

SARA

Who the hell are you?

The 'Man' ignores Sara and glares at her. Sara steps forward and STRIKES the 'Man' with the butt of the gun.

SARA (CONT)

Talk, or I'm going to kill you.

Sara wavers for a moment, then the 'Man' charges at her and knocks off the gun in her hands. He tries to grab the gun but Sara lurches forward, pushes him and he falls backward.

Sara climbs on him and STRIKES him multiple times. The 'Man' musters ample strength, hits Sara and she falls off him. He reaches for the gun and points at her.

Sara rises and begins to move backward. The 'Man' tries to shoot her but the gun CLICKS. Sara smirks at the 'Man', waves the bullet at him and flings it.

The 'Man' charges at Sara, hits her with the butt of the gun and she slumps. Suddenly, Bill's car SCREECH beside them. Bill steps down and points a gun at the 'Man'.

BILL

Drop your weapon!

The 'Man' PLOPS the gun on the floor and raises his hands in surrender. Bill moves closer, points a gun at him and growls.

BILL

Who the fuck are you?

The 'Man' unveils his disguise to reveal the face of Penelope. Bill stares at her in stupefaction.

PENELOPE

Are you really going to kill the mother of your son?

BILL

Of course not! And that's because you ain't Jack's mother.

Bill moves closer to her. Sara rises and staggers toward them. Suddenly, Penelope dashes toward Sara, grabs her and puts a knife to her neck.

BILL

Penelope, don't push me!

PENELOPE

Drop your weapon or I will slice her throat.

Bill fires at Penelope and she slumps. Sara dashes toward Bill and he holds her. They move closer to Penelope who lies on the floor and writhes in pain.

Bill stoops and stares at her.

BILL

Why?

Suddenly, her cell phone BEEPS, Bill ransacks her pocket, unveils the phone and taps on it.

BILL
Anonymous!

He looks up at Penelope.

BILL (CONT)
You work for Anonymous too? Who the hell is he?

Penelope stares at him, mumbles an incoherent word and closes her eyes in silent. Bill rises and falls into Sara's arms. They both stand and hug each other.

INT. WAREHOUSE - NIGHT

A blanket covers a HUMAN like physique who sits and rests it's body on the chair. A 'Man' whose face is off screen struts inside toward the physique.

Then Michael's face appears on screen and he glares at the physique.

MICHAEL
Sara, it's a pity you're about to go down like your mom.

There is a pause.

MICHAEL (CONT)
She choose another man over me and she paid with her life.

He pulls out his gun.

MICHAEL(CONT)
In my opinion, all traitors deserve to die and that includes you.

He steps forward, takes off the blankets in a violent way and the body of Penelope PLOPS on the floor. Michael stares at it in stupefaction.

MICHAEL
What the fuck!

His cell phone rings. He picks it up, taps on it and rests it on his ear.

MICHAEL
(into phone)
What do you mean the shipment was
intercepted? How could you let Bill
do that?

Michael is furious and HITS the phone on the floor. He
turns around and a gun points to his head.

BILL
Hello, Mr Anonymous! We finally
meet face to face.

Michael looks placid and begins to laugh in a haughty way.

BILL
Michael, I'm placing you under
arrest for weapons trafficking,
attempted kidnap and murder.

Bill unveils his handcuffs and jams it on his hands.

BILL
Now move!

Michael glares at Bill.

MICHAEL
You're playing with fire.

BILL
That's my specialty because I like
getting burnt.

They glare at each other like they want to reap their eyes
off.

INT. HOTEL/SARA'S ROOM - DAY

Sara ambles up and down in agitation. She picks up her
phone and attempts to dial Bill's number. She wavers and
tosses the phone.

INT. POLICE DEPARTMENT/BILL'S OFFICE - SAME

Michael sits in a chair and looks pretty banged up. Bill
stands in his front and glares at him.

BILL

Where you an accomplice in Clara's murder?

MICHAEL

Clara was my daughter!

BILL

Yeah, but she wasn't your biological daughter.

Michael stares at him in shock.

BILL (CONT)

Did you know that? Is that why you connived with Penelope to kill her because you think Sara cheated on you?

Michael moves his head closer to Bill and glares at him.

MICHAEL

I don't know where you got that from. The only true thing is that I fucked Penelope And then I sent her on a mission to be your fucking wife.

There is a pause.

MICHAEL

it's a pity you drove her to fake her death because you couldn't satisfy her in bed.

Bill clenches his teeth in anger.

BILL

I want to know who your informant at the force is.

MICHAEL

I have no idea what you're talking about.

BILL

Maybe this will help you remember.

Bill strikes Michael hard across the face and he flinches in pain.

Suddenly, Sara bulldozes inside and Smith tails behind her in an obvious bid to stop her. Bill looks stupefy and stares at Sara.

SMITH

I was going to stop her.

Bill signals at Smith and he strides out. Bill moves closer to Sara and grabs her hands.

BILL

Sara, this isn't a good idea.

Sara pushes Bill aside and moves closer to Michael. She glares at him in a disdainful manner.

SARA

Why?

Michael glares at her.

MICHAEL

Your mother was a whore and she got what she deserved. It's a shame you take after her.

Sara STRIKES him hard across the face and he flinches. She goes into a frenzy and begins to hit him. Bill grabs her and she struggles with him.

SARA

Let me go! I'm going to kill that bastard.

Bill subdues Sara and takes her out.

Michael's eyes blazes in anger and he mutters.

MICHEAL

Bitch!

INT. POLICE DEPARTMENT/BILL'S OFFICE - DAY

Bill and Smith stand and face each other. Bill grabs Smith by the collar and glares at him.

BILL

What do you mean by Michael is dead?

SMITH

Yes, Bill. I found him dead in his cell.

Bill stares at Smith in disbelief.

MICHAEL'S CELL - SAME

Bill and Smith stand beside each other. Bill is in stupefaction as he stares at Michael's lifeless body which lies face up in bed.

SMITH
I've arranged for the body to be
evacuated.

Bill ignores him and stares at the body in disbelief.

INT. HOTEL/SARA'S ROOM - SAME

Sara and Bill stand and face each other. Sara is stupefy and stares at Bill who also maintains her gaze.

SARA
Michael's dead?

BILL
Yeah, he was certified dead by Dr
Rock of...

SARA
Dr Rock?

BILL
Yeah, do you know him?

SARA
I want to see Micheal's body. Take
me there!

Bill stares at Sara and nods his head.

INT. HOSPITAL/MORGUE - SAME

Bill and Sara stand with a MORGUE ATTENDANT in his 20's. He leads them to a covered body with a tag "MICHAEL ROGERS" written on it.

He pulls off the cover. Sara and Bill gasp in shock.

SARA
This isn't Michael!

Sara goes into a frenzy and begins to peruse other bodies in an apparent bid to find Michael. Bill charges at the attendant, grabs his collar and pulls out a gun.

BILL
Where is he?

The attendant stares at Bill with fearful eyes.

EXT/INT. DR ROCK'S APARTMENT/LIVING ROOM - SAME - TRACKING

Bill has a handgun and BULLDOZES inside. Sara tails behind. The apartment looks empty. Bill looks frantic as he begins to ransack the apartment.

He disappears into the inner room. Sara stands and her phone beeps. She brings it out and taps on it.

INSERT - VIDEO

Clara lies in bed with her eyes closed. Michael stands beside and glares at her. Suddenly, he brings out a gun and points at her.

BACK TO SCENE

Sara is in shock and stares into oblivion. Bill races toward Sara and hands her a pack.

BILL
Sara, look what I found.
Apparently, Dr Rock has a box
filled with Amphetamine.

Bill stops and stares at Sara. She hands him the phone and he takes it. He glances at it and nods his head.

BILL
Sara, I--

SARA
It was Michael that pulled the
trigger not Penelope. Michael
killed his own daughter.

Sara goes into a frenzy. She grabs the flower vase, hits it on the floor and it SHATTERS. Bill tries to pacify her but she seems out of control.

Bill grabs her and pulls her into his arms. Sara calms down and begins to sob. Bill strokes her hair and gazes into her eyes.

BILL
Sara, I love you!

There is a pause.

BILL (CONT)
Sara, there's something I haven't
told you. But first, we need to get
out of here.

INT. HOTEL/SARA'S ROOM - SAME

Sara and Bill stand and face each other. Sara stares at Bill
in shock.

BILL
Yes Sara, you and Michael are
Jack's biological parents. I'm
sorry but Clara wasn't your
biological daughter.

Sara is in stupefaction and stares at Bill.

INT. HOTEL/MICHAEL'S ROOM - SAME

Michael stands and face someone who is off screen.

MICHAEL
I decided to deal with Sara after I
found out that Clara wasn't my
daughter. I choose her over
Penelope and she betrayed me.

INTER-CUT SCENE

BILL
Penelope was never pregnant. She
and Stacy connived to steal Jack
from you and passed off Clara as
yours.

MICHAEL
It was Penelope that told me she
was sure Sara cheated on me. That
bitch!

INT. HOTEL/SARA'S ROOM - SAME

Sara stands and gazes at Bill in stupefaction.

SARA'S QUICK MEMORY FLASHES

HOSPITAL

STACY

I'm sorry Sara, please forgive me.

BILL'S APARTMENT

JACK

Welcome roomie! You can stay for three days just as you requested.

JACK (CONT)

Sara, I like you very much and I'm going to protect you.

CHILDREN'S PARK

JACK

Here take. It's all my savings and I thought you're gonna need it. It's not much, but it might come in handy.

BILL'S APARTMENT

Sara and jack jump up and down in excitement.

END OF MEMORY FLASHES

Sara falls into Bill's arms and begins to sob. Bill holds and comforts her.

INT. HOTEL/MICHAEL'S ROOM - SAME

Michael stands and faces someone who is off screen.

MICHAEL

Yes son, and that is why I need you to do something for me.

Smith's face is on screen and he smiles at Michael.

SMITH

Tell me dad, who do I have to kill this time?

They stand and stare at each other in silence.

INT. BILL'S APARTMENT/JACK'S BEDROOM - NIGHT

Jack sits in bed and punches at his laptop. The door opens and Sara ambles inside. She stands and watches him for a moment with teary eyes.

SARA

Jack.

Jack looks up and flings the laptop. He jumps into Sara's arms and they cling onto each other. She begins to sob and Jack strokes her hair.

JACK

Don't cry mummy.

Sara pulls away and widens her eyes in shock.

SARA

Mummy?

JACK

I know everything.

Sara pulls him into her arms and holds him tight.

SARA

I love you Jack!

JACK

I love you too mummy!

They hold each other for a moment. Suddenly, a hand hits Sara with a stick and she slumps. Jack looks up at the attacker.

JACK

How dare you...

Jack gets hit across the face and he falls on the floor. Smith's face is on screen and he glares into oblivion.

EXT/INT. BILL'S APARTMENT - TRACKING - SAME

Bill pulls up in the driveway. He steps down from his car and ambles toward the door. The lifeless body of a uniform DETECTIVE lies face up on the floor.

Bill stoops and peruses the body. Then he pulls out his gun and BULLDOZES inside.

JACK'S BEDROOM - SAME

The door opens and Bill ambles inside. Jack is nowhere in sight. Bill stands transfixed for a moment. A necklace is on the floor. Bill stoops, picks it up and peruses it.

Suddenly, his cell phone rings. He picks it up, taps on it and rests it on his ear.

BILL
(into phone)
Phoebe!

INT. SMITH'S APARTMENT/BEDROOM - SAME

The lights are off. The door opens and Smith strides inside. He puts on the light. Bill stands and points a gun to his head.

BILL
Where are they?

Smith turns to face Bill.

SMITH
I don't know what you are talking
about?

Bill flashes a necklace in Smith's face, STRIKES him hard with the butt of the gun and he slumps. Bill climbs on him and begins to punch him on his face.

Bill unveils his handcuffs and attempts to cuff him. Suddenly, Smith regains his strength and STRIKES Bill hard across the face.

He pushes Bill off him and the handcuff PLOPS on the floor. Smith pulls out his gun but Bill lurches forward and hits it off his hand.

He grabs Smith's legs and he stumbles over him. Bill begins to HIT Smith and subdues him. Then he jams his hands in handcuffs, makes him sit in a chair and points a gun at him.

BILL
Start talking!

Bill's cell phone rings. He picks it up, taps on it and rests it on his ear.

SARA (V.O)
(over phone filtered)
Michael has Jack and I.

The line goes dead and Smith smirks at Bill.

SMITH
You know, a lion doesn't wait for
the hunter to attack first.

Bill glares at Smith in a disdainful way and he crosses his legs in a haughty way.

SMITH (CONT)
Just as you would do anything for
your son, so would my father. So
let's start the negotiations before
my dad loses his temper and shoots
them both down.

Bill glares at him like he wants to kill him.

EXT. PORT - SAME

The arena looks placid. A yacht is stationed on water. Bill and Smith stand on the terrace. Smith is in handcuffs and Bill has a gun to his head.

Suddenly, Michael strides toward them in company of Sara and Jack. They all climb the terrace and stop inches away. Sara stands on Michael's left and Jack to his right.

He positions them two inches away from him and points a gun at them.

BILL
Let them go!

MICHAEL
You first.

Bill goes into a frenzy of rage.

BILL

I got you what you wanted. Now let them go.

MICHAEL

As a matter of fact, we ought to have a fair negotiation.

BILL

What do you mean?

He uses his left hand and pushes Sara into the water. Bill and Jack gasp in shock.

BILL

No

JACK

She can't swim!

Bill takes a step and Michael glares at him. He points a gun at Jack.

MICHAEL

One step to save her and your son dies.

There is a pause.

MICHAEL (CONT)

Now let's negotiate with just the boy.

One can tell from Bill's facial expression that he is at a loss on what to do as Sara struggles to stay afloat. Then she begins to drown.

Suddenly, Jack turns his head to look at her. Michael is taken unawares as Jack hits him and plunges right inside the ocean.

Bill fires at Micheal and he slumps on the terrace. Then he pushes Smith to the floor and dives inside the ocean. He grabs Sara and swims to the shore together with Jack.

Bill and Jack resuscitate her and they all cling together. Smith races toward Michael and stoops beside him. Michael appears woozy and fights to stay alive.

He has a gun in his right hand.

SMITH
Dad, you will be okay.

There is a pause.

SMITH (CONT)
Dad, tell me Bill lied. Tell me
Sara isn't my sister.

Michael stares at Smith.

MICHAEL
It's the truth.

Smith glares at Micheal.

SMITH
How could you dad? How could you do
something like that?

BOOM! a gun shot goes off and Smith gasps in shock as he slumps. Micheal stares at him in satisfaction and smiles.

MICHAEL
If I can't have her, neither will
you.

He gasps for his last breath and closes his eyes.

EXT. CEMETERY - DAY

There are several tomb stones. Sara stands with a bunch of flowers. She stoops and places them on a tomb stone.

INSERT- TOMB STONE INSCRIPTION

"Clara Michael", (2007-2015)

SARA
Sweetheart, you once asked me
whether I was happy. I want to tell
you that I am now, because they
make me.

She turns to look at Bill and Jack who stand few inches away. Sara flashes them a smile.

SARA (CONT)
Clara dear, God took you away and
gave me a son, but I want you to
know that I will always love you
(MORE)

SARA (CONT) CONT
because you will forever remain my
princess.

She stifles a tear and moves toward Bill and Jack. They both smile at her and they all begin to walk away. There is a SOUND like when a door closes.

Sara halts and turns, then she smiles and continues to walk.

FADE OUT

THE END.