

# Malicious Intent

by

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FADE IN:

EXT. BROOKLYN STREET - MORNING

Three black vans shoot to the curb. Stark silence. BAAAAM! The side doors burst open. A heavily-armed DEA SWAT TEAM in full-commando gear leaps out.

Also present is New York Deputy Parole Officer ERIN GREEN (32). Attractive, intense, armed with a 9mm. She wears dark sunglasses and a black windbreaker with DEPUTY PAROLE OFFICER printed on the back.

Erin leads the squad as they approach a nearby house. They split up into three teams. Two teams disappear down either side of the house.

Erin and five agents approach the front door. Battering ram bashes the door open. BOOM! BOOM! White smoke fills the air. Erin and the agents rush inside.

OFFICERS (O.S.)  
(yelling)  
Police! We have a search warrant! We have  
a search warrant!

INT. HOUSE/LIVING ROOM - DAY

Ten suspects are handcuffed and sitting on the floor. Erin and two agents closely watch them. Agents carry out bags of narcotics and drug paraphernalia.

An agent approaches Erin. He is CHRIS HAYWORTH (30). Athletic build. He shakes his head.

ERIN  
You guys said he was here.

CHRIS  
He was dropped off by one of our  
informants. No one saw him leave.

ERIN  
Well he didn't put on a Goddamned  
invisible cloak and walk out of here.

Erin stares at VANESSA CASTRO (23). Beautiful, petite, tired looking. She avoids eye contact.

ERIN (CONT'D)  
That woman is Vanessa Castro. She's  
Johnnie's girlfriend. I need her to talk.

INT. MAIN PAROLE OFFICE - DAY

The office is filled with numerous desks. Each desk is separated by a portable three-walled partition. Several parolees meet with their parole officers.

ERIN'S OFFICE

Erin's windowed office is adjacent to the main office. A female detective looks on as Erin questions Vanessa.

VANESSA

I didn't do anything.

ERIN

I'm more concerned about the whereabouts of Johnnie.

VANESSA

Talking about Johnnie can result in some very unpleasant situations.

ERIN

You're already in an unpleasant situation.

VANESSA

You don't have anything on me.

ERIN

From what we found at that house, I'd say we've got plenty.

VANESSA

I'm no druggie. I just crash there sometimes.

ERIN

That's been your issue. Wrong place wrong time. With the narcotics at the house, you could get violated.

Vanessa's frustration shows.

ERIN (CONT'D)

You help me, and I'll help you.

VANESSA

(shakes head)

It isn't worth the risk. I don't want to end up on Johnnie's bad side.

ERIN

The only side Johnnie has is a bad one.

VANESSA

Do you know what Johnnie is capable of?  
Do you? He's a fuckin' lunatic.

ERIN

Then why are you with him?

VANESSA

I met him at The Spider Web. I didn't  
know who he was. Johnnie isn't someone  
you can just walk away from if he doesn't  
want you to.

ERIN

I'm giving you that chance right now.

VANESSA

Sorry, too many things could go wrong.

ERIN

Your probation could be revoked.  
(stern)  
I want Johnnie... you understand?

Erin looks hard at Vanessa. Silence. Erin nods to the  
detective. She escorts Vanessa from the office.

INT. MANHATTAN UPSCALE BISTRO - NIGHT

The bistro is packed. Sitting at the far end of the bar is  
JOHNNIE CARRILLO (28). Armani exterior with the personality  
of an automatic shotgun.

A group of men sit in a booth. One gets up and downs his  
beer. He's BENNY RAINES (30). Screams wannabe yuppie. He  
throws a fifty onto the table and heads out the door.

INT. BMW - NIGHT

Benny gets in. Johnnie jumps in the passenger seat.

BENNY

(startled)  
Johnnie!

JOHNNIE

I like fall. When the weather starts to  
turn. The air is crisp. You?

BENNY  
 (extremely nervous)  
 Ye... Ye... Yeah.

JOHNNIE  
 How's the wife?

BENNY  
 Sarah's fine.

JOHNNIE  
 I bet she's a really fine piece of ass.

Johnnie puts on his gloves - a move not missed by Benny.

JOHNNIE (CONT'D)  
 A man misses appointments, makes me think  
 I'm being disrespected.

BENNY  
 It... it's not like that, Johnnie.

JOHNNIE  
 No? Then what's it like?

BENNY  
 My wife.

JOHNNIE  
 (chuckles)  
 The ball and chain. I never understood  
 why people get married.  
 (beat)  
 Well, we need to take a ride. I got  
 somethin' I want to show you.

BENNY  
 Look, Johnnie, I'd love to, but I gotta  
 get home. Sarah's on my ass.

Johnnie grabs the nape of Benny's neck. Squeezes.

JOHNNIE  
 What? You that worried about the wifey?

Johnnie reaches into Benny's coat pockets. Pulls out his  
 cellphone. He cracks off the back. Pulls out the SIM card.  
 Johnnie cracks the window. Tosses the phone out into the  
 street. He grabs Benny under the chin. Shakes his head.

JOHNNIE (CONT'D)  
 She asks, you lost your phone.

Benny nervously shakes his head.

JOHNNIE (CONT'D)  
We gotta get over to Queens.

BENNY  
Johnnie...

Johnnie gives him a gentle, but firm, slap.

JOHNNIE  
You're gonna like it.

Benny looks nervous. He starts the engine. Johnnie motions out the windshield for him to go. Benny accelerates.

INT. CAR - NIGHT

An AGENT sits in the car. His attention is on his cellphone. He briefly glances up, then returns his attention back to his cellphone. He suddenly reacts, looking up again to see Benny's BMW disappear around the corner.

AGENT  
Shit!

He tosses his cellphone to the passenger seat. He starts the engine and starts to pull out. He's startled by car horns and slams on his brakes. He is blocked in by traffic.

AGENT (CONT'D)  
Goddamn't!

EXT. MEAT PACKING PLANT - NIGHT

Benny's car pulls around back of the old dimly-lit building on an industrial street. Benny and Johnnie exit the car.

JOHNNIE  
You hungry?

BENNY  
Isn't that what restaurants are for?

Johnnie laughs as he grabs the nape of Benny's neck.

INT. MEAT PACKING PLANT - NIGHT

Johnnie leads a hesitant Benny into the massive meat packing plant.

INT. MEAT PACKING PLANT/PROCESSING ROOM - NIGHT

Benny hits the floor. His face battered and bloody. He's brutally yanked to his feet and shoved into a chair by TITO RAMIREZ (26). Muscular. Tough-looking. Johnnie steps up.

JOHNNIE

Benny, Benny, Benny... What's wrong  
buddy?

Benny mumbles unintelligibly.

JOHNNIE (CONT'D)

(sings)  
Yesterday, all my troubles seemed so far  
away, now it looks as though they're here  
to stay...

Johnnie paces around the chair. Gently slaps Benny.

JOHNNIE (CONT'D)

I need you to pay attention. I have a big  
mystery on my hands. The pad in Brooklyn  
where you dropped me off at was raided a  
few hours later.

(beat)

Only I didn't stick around.

(beat)

Then you miss our appointment. Maybe you  
thought I wouldn't be there?

(leans in)

How did they know I'd be in Brooklyn?

BENNY

I... I... I don't know.

TITO

Hey... He don't know.

Johnnie nods to Tito. He turns on the industrial sausage grinder.

JOHNNIE

Let's see if we can improve his memory.

Johnnie and Tito yank Benny to his feet. They pull him over to the sausage grinder. Benny struggles. Johnnie holds him as Tito feeds his right-arm into the grinder feeding tube.

The sound of Benny's grinding arm resonates throughout the room. Benny's screams are horrific. Half his arm is gone. Benny collapses to his knees. He's about to pass out. Johnnie holds him up by his hair. Leans in close.

JOHNNIE (CONT'D)  
That was just to get your attention.

Johnny nods to Tito. He turns on the industrial meat grinder.

JOHNNIE (CONT'D)  
Now that I have it... Who did you rat me  
out to?

INT. ERIN'S HOUSE - NIGHT

Erin enters. She puts her purse away and secures her gun. On the wall is a framed picture of an officer in uniform - and a framed plaque with his badge and gun.

Her mother CLARA (56) comes in from the kitchen.

ERIN  
What did you and Rene do today?

CLARA  
Her class went to the Bronx Zoo. After  
dinner we watched The Discovery Channel.  
She turned in about an hour ago.

Erin walks down the hallway. A bedroom door is slightly ajar. Erin opens it wider. Looks inside a bedroom.

BEDROOM

Erin's daughter, RENE (8) clutches a teddy bear as she sleeps soundly.

LIVING ROOM

Erin comes back into the living room.

CLARA (CONT'D)  
I'm making us some green tea.

Clara starts towards the kitchen.

CLARA (CONT'D)  
By the way, you got mail.

Erin walks over and sits at her computer.

CLARA (CONT'D)  
No dear, I mean... you got mail.

Clara points to mail sitting on an end stand. Erin gets up. She grabs the stack and sits back down. Skims through it.



INT. THE SPIDER WEB - NIGHT

Johnnie enters the rear door of the Bronx nightclub. Loud music rips through the air. He goes into a private office.

OFFICE

Johnnie enters. Waiting for him is SPIDER HANS (43). Very large and intimidating black man. Body of a pro wrestler.

With Spider are his two massive bodyguards - DON and HAROLD (20s). They eye Johnnie with complete distain.

Johnnie pulls out several envelopes. Tosses them onto Spider's desk. Spider starts opening them. Pulls money from each one.

SPIDER

I hear you had a confrontation with Benny?

JOHNNIE

I had to squash him.

SPIDER

(chuckles)  
You squashed him?

JOHNNIE

No choice. He just couldn't take the grind.

SPIDER

(yelling)  
I make those decisions, NOT you!

JOHNNIE

He almost got me pinched in Brooklyn.

SPIDER

You're playing a bad hand, Johnnie. One day you'll fold, and when you do, it's going to end very badly for you.

Spider angrily tosses Johnnie his percentage.

SPIDER (CONT'D)

And Johnnie... I don't need to remind you, no mistakes tomorrow.

JOHNNIE

(grins)  
I never make mistakes.

INT. HOTEL ROOM - DAY

ROBERT MONTERO (34). Ruggedly handsome. Fit. Dressed down in a cap, jeans, and sweatshirt is alone in the hotel room. Knock at door. He cautiously opens the door to see -

PEDRO CRUZ (27). Puerto Rican. Dark sunglasses, long Navy coat, jittery, and very paranoid. He quickly enters. He darts around the room at a hyper pace. He checks everything.

PEDRO  
How you know Freddie?

ROBERT  
Cab ride. Just here for the Cowboys  
Giants game.

Pedro eyes the clouds outside the window.

PEDRO  
Lift your shirt.

ROBERT  
What?

Pedro slaps the TV remote off the dresser.

PEDRO  
Lift your shirt, mother fucker!

Robert pulls his sweatshirt up. He turns in a full circle. Pedro makes the money gesture. Robert pulls a wad of money out of his back pocket. Flashes it to Pedro.

ROBERT  
You got the heroin?

Pedro pulls out a plastic bag. It's filled with packets of heroin. He tosses it short to him. Robert bends down to pick it up. Pedro pulls a shotgun from under his coat.

PEDRO  
Leave it.

Robert looks up, reacts, and shoots back up. Pedro picks up the plastic bag and slips it into his pocket.

PEDRO (CONT'D)  
I'm taking the money.

ROBERT  
Hey man, it's cool. Take it. It's all  
yours.

Robert sets the money on the dresser. A knock at the door. Pedro quickly spins and fires. Blows a large hole near the top of the door.

Robert tackles him. They struggle for control of the shotgun. A shot rings out, blasting a mirror and wall. They slam around the room. Another shot takes out the AC and window.

The door is kicked in. DEA AGENTS rush in. They are led by Agent DAVID THIELE (27). Boyishly handsome. Unassuming. They swarm Pedro. Slam him to the floor.

ROBERT (CONT'D)

What the hell took you so long?

David points to the blasted door.

DAVID

I almost lost my head.

INT. JAIL INTERROGATION ROOM - DAY

Vanessa sits at the table. Dressed in a jail jumpsuit. Her hair hangs around her face. Erin sits opposite her. Long awkward silence.

VANESSA

I don't like doing this, I really don't.

ERIN

I want you to know that it should have never come to this. The DEA dropped the ball. They said Johnnie was still at the house.

VANESSA

(fidgets)

I don't care who dropped the ball. I'm tired of my life. I want a better one for myself.

(nervous beat)

You have to promise me that Johnnie never finds out that it was me who talked.

ERIN

You have my guarantee.

VANESSA

There's a major deal going down tonight. Johnnie is going to be there as a courier for a Bronx club owner, Spider Hans.

ERIN

Where?

VANESSA

A railroad boxcar yard.

ERIN

You sure about this?

VANESSA

Positive. I'm going to be with Johnnie.

ERIN

Absolutely not.

VANESSA

I have to be there. If everything doesn't go exactly as planned, deal's off, and this is supposed to be some huge deal.

ERIN

I have to make some calls. But I don't like this. It puts you at too much risk.

VANESSA

I'm involved with Johnnie. My daily life is a risk.

INT. MANHATTAN DEA OFFICE - DAY

Agent Chris Hayworth is on the phone. He acknowledges David and Robert as they enter and sit at their desks. Chris hangs up the phone.

CHRIS

Benny's missing.

ROBERT

Wasn't Dennis on surveillance?

CHRIS

He says he lost him in midtown traffic.

David and Robert shoot each other a look. DEA Senior Sergeant KENNETH MITCHELL (43) enters.

KENNETH

Gentlemen.

(to David and Robert)

Seven thousand dollars worth of damage to that hotel room.

ROBERT  
He didn't want to play nice.

KENNETH  
You two ain't done.

He hands David a slip of paper.

KENNETH (CONT'D)  
We need you over at NYPD Headquarters at  
four. We have solid Intel on Johnnie  
Carrillo. You two are on the task force.

INT. BRONX APARTMENT - DAY

Johnnie has a large assortment of handguns laid out on his kitchen table. He holds one, grips it, admires it. A knock at his door. He quickly moves over to it, gun ready.

VANESSA (O.S.)  
Johnnie, it's Vanessa.

Johnnie lets Vanessa in. He locks the door behind her.

JOHNNIE  
When did you get out?

VANESSA  
Couple hours ago.

Johnnie gently strokes her hair. He pulls it very hard.

JOHNNIE  
What did you tell them?

Vanessa winces. She reaches back to loosen Johnnie's grip.

VANESSA  
Stop babe, you're hurting me.

Johnnie pulls her hair harder.

VANESSA (CONT'D)  
I didn't tell them a damn thing. They  
couldn't hold me any longer.

Johnnie lets go of her hair. Pulls her in tight. They kiss.

INT. POLICE HEADQUARTERS/CONFERENCE ROOM - DAY

Kenneth addresses the multi-agency task force: ATF - DEA - NYPD - Parole. On a blackboard is a very detailed map of a boxcar storage yard. There is also a photo of Johnnie.

Erin catches Robert staring at her. They both turn their attention back to Kenneth.

KENNETH

This is a new drug that originated in Somalia, but was further refined in Chechnya and Russia. Twenty times more powerful than Oxycodone, fifty times more euphoric than heroin, and eighty times more psychotic than Flakka. Even worse, it's in a clear gel form. Takes just a tiny one hit dose, which can be dissolved in an alcoholic beverage, coffee, or soda. Exceptionally addictive, and very expensive. Clearly we cannot allow this drug to infiltrate the US. The results would be catastrophic. For now it is labelled E23 by the DEA, but goes by the names of "bounce" - "chaos" - "dribble" or "ricochet". Those terms describe the complete delirium, chaos, and violent psychosis it throws the body and mind into. There is a shipment coming in tonight, and we are tasked with intercepting the deal and apprehending those involved. I'll now turn it over to Captain Dickerson.

NYPD Captain GIL DICKERSON (55) addresses the room.

CAPTAIN

I need to remind you that this is a fenced-in area, and a maze of steel. I don't want anyone getting over anxious. We can't afford any mistakes. We can prevent some serious drugs from hitting the streets and nab us some very nasty individuals in the process. Be back here at six, and we'll be at the hot spot by eight.

HALLWAY

Robert talks with others. Erin walks by. He glances at her.

DETECTIVE

Don't bother. She's got a kid. And her husband was a cop who was gunned down a some years ago. She should hang a "No Trespassing" sign on her ass.

EXT. RAILROAD BOXCAR STORAGE YARD - NIGHT

The storage yard is dark, clustered, and fenced-in. A railroad graveyard where old, rusting, graffiti marked boxcars sit... and cast a very eerie presence.

Robert and David peer out the open door of a boxcar.

Erin is positioned behind an old storage shed with ATF Agents.

Other members of the task force are spread throughout the yard.

A Dodge Charger comes to a stop in the middle of the yard. Engine silenced. Johnnie steps out, stands, a gun gripped firmly in his hand. Vanessa sits in the passenger seat. She starts to get out. Johnnie seems uneasy. He motions to her.

JOHNNIE

Keep your ass planted.

Johnnie walks around the immediate area slow and extra cautious. He stops, slowly scans the yard, listens intently for several moments. He returns to the car. Vanessa gets out and joins him.

VANESSA

Don't worry, babe, there's too much at stake for any fuck ups.

A Lexus pulls up. Two very well-dressed Italian men get out. The driver remains inside. The men are ALFONSO MARTELLI (26) and OSCAR DEMARCO (24). Johnnie pulls out an envelope.

JOHNNIE

I don't have time to fuck around.

Alfonso sets the small gym bag on the hood of Johnnie's car. He unzips it. Johnnie looks inside - eyes a very large bag of E23. It is already divided into hundreds of small single hit bags.

Johnnie hands the envelope to Alfonso - who carefully counts the cash inside.

JOHNNIE (CONT'D)

(impatient)

We're good or what?

ALFONSO

We're good.

ANGLE

An agent climbing down a boxcar ladder accidentally drops his gun. It bangs and clanks as it hits the metal ladder.

BACK TO SCENE

Johnnie immediately shoots Alfonso. He spins around and shoots Oscar. The driver accelerates as Johnnie fires. The shot shatters the driver's side window. Vanessa tries to flee. Johnnie violently grabs a hold of her.

JOHNNIE

You set me up!

EXT. RAILROAD BOXCAR STORAGE YARD/MAIN GATE - NIGHT

The fleeing car reaches the gate. It is blocked by a detective unit. Detectives aim their guns at the car.

DETECTIVE

Hands!

EXT. RAILROAD BOXCAR STORAGE YARD - NIGHT

Johnnie is in a harrowing gun battle with the police. Vanessa crouches down, covers her head, and shakes with fear as bullets strike close to her. Johnnie fires wildly as his Charger is being riddled with bullets - which ping and ricochet off the boxcar behind him.

Johnnie slips the small gym bag over his shoulder. He forces Vanessa to escape under two boxcars with him. Erin is frantic. She points.

ERIN

They went under!

David spots Johnnie and Vanessa running towards the fence.

DAVID

I got 'em! They're going for the fence!

ANGLE

Johnnie violently shoves Vanessa into the side of a boxcar. She collides hard with it. Collapses. She's in obvious pain. He aims his gun at her.

JOHNNIE

You're dead, bitch!



A bullet ricochets off the boxcar near his head. He jolts, and flees over the fence without breaking his stride. He runs across a massive dark field toward a very busy railroad yard.

Erin stops to assist Vanessa. Agents reach the fence. Johnnie has disappeared across the massive dark field. Robert's frustration shows.

INT. JAIL INTERROGATION ROOM - NIGHT

An extremely upset Vanessa sits in a chair. The side of her face is bruised. She has a black-eye. Erin is present with David and Robert.

VANESSA

I told you already, we fucked sometimes, but it isn't like we're dating or anything. Johnnie is well known, he could be hiding in a hundred different places.

Robert rubs his eyes. David gets up and paces the room.

DAVID

Looks like Johnnie holds all the cards now.

Vanessa explodes with anger. Leaps to her feet. Startles everyone.

VANESSA

(screaming)

Hey, assholes! What about me?! Huh?! I risked my life to help you people, and you let Johnnie get away!

Vanessa throws her chair at David and Robert. She abruptly grabs Erin. She pulls the startled Erin in close. Gets right in her face.

VANESSA (CONT'D)

(screaming)

You promised me nothing would go wrong! Well that didn't happen! As soon as Johnnie finds me, I'm dead! Do you get that?! I'M DEAD!

Robert struggles to pull Vanessa away from Erin. She punches him hard enough to stagger him. David pulls out handcuffs. It takes both their combined strengths to handcuff her.

ROBERT

Calm down.

Vanessa kicks him hard.

VANESSA  
Fuck you! You calm down!

Robert reels badly from the kick. David pulls her away.

DAVID  
We'll find Johnnie.

VANESSA  
(chuckles)  
Really? Somehow I don't think you could  
find your own dick.

Two female guards enter. They struggle with the combative Vanessa. She kicks a chair hard into David. She shoots Erin a look of intense anger as she's pulled out of the room.

VANESSA (CONT'D)  
Fuck you!

Robert limps around the room in an attempt to ease the intense pain.

ROBERT  
(wincing)  
Jesus Christ.

ERIN  
She has every right to be upset. Had your department been on the ball, Johnnie would have been apprehended at the Brooklyn location. Now her life is in danger, and I'm going to have to keep her in protective custody.

David and Robert glance at each other.

DAVID  
What's her story?

ERIN  
Got mixed up with a few bad people, mainly Johnnie. She's been arrested two times for misdemeanors. Being in the wrong place at the wrong time, guilt by association. Nothing serious or alarming.

ROBERT  
We have a bigger problem. The men Johnnie murdered are Mario Rizzo's nephews.

David shoots him a concerned look.

DAVID  
That certainly ups the shit factor.

INT. THE SPIDER WEB - NIGHT

Johnnie makes his way through a sea of incredibly sexy women. Loud music rocks the joint. A hot waitress hands him a beer and rubs his crotch.

WAITRESS  
I get off in an hour.

JOHNNIE  
I'll lick you later, babe.

OFFICE

Johnnie comes in with attitude. Spider is waiting. With him are his two Johnnie hating bodyguards Don and Harold.

SPIDER  
What the fuck happened out there?

JOHNNIE  
You tell me. The place was a cop convention.  
(emphasizing)  
They were tipped off.

SPIDER  
Bullshit.  
(leans forward)  
Where's the stuff?

JOHNNIE  
What stuff?  
(beat)  
I don't have any stuff.

Johnnie moves over to the desk, leans in close to Spider, and stares hard. Spider stares back.

JOHNNIE (CONT'D)  
I almost got my ass wasted!

Spider explodes with anger. He wipes off his desk with one violent sweep of his arm.

SPIDER  
You need to learn respect.

Johnnie grabs his own crotch.

JOHNNIE

Respect this, mother fucker. I don't have anything, and I don't have respect for a dipshit like you who can't even put a simple deal together.

Spider motions to Don and Harold. They quickly grab a hold of Johnnie. Don pulls Johnnie's gun from his waistband and sets it on Spider's desk.

SPIDER

To show you that I am a fair man, I will give you until tomorrow morning to turn everything over to me.

(stern)

And Johnnie, if I don't have it by then, the beating you are about to experience from Don and Harold here will pale in comparison to what I will do to you.

As Johnnie is dragged out back his eyes lock hard on Spider. He shoots Spider a bone-chilling stare.

EXT. THE SPIDER WEB - CONTINUOUS

Johnnie is forced out back by Don and Harold. He is viciously shoved against the wall. Johnnie takes a defensive stand.

JOHNNIE

Bring it on, bitches.

Harold hits Johnnie with a bone-crushing punch to the face. He hits the wall hard, staggers, and starts to fall. Don hits him in the stomach so hard it sounds like a tire popping.

Johnnie is disoriented, staggers, collapses to the ground. Don and Harold pummel him.

INT. DEA OFFICE - NIGHT

David and Robert enter. They find Chris sitting at his desk. He looks scared and shocked. On a side cabinet is a large plastic container.

DAVID

Hey, Chris, you okay?

Chris just stares at the window in front of his desk. He runs his fingers along the edge of his desk. Taps fingers on the desk. He clears his throat.

CHRIS

I... ah... I located Benny.

David and Robert glance at each other. They then turn their attention to Chris.

DAVID

Okay... ummm, where is he?

Chris stares straight ahead. He takes his left-arm and points to a container. David looks at Robert.

David approaches the container. He opens the lid, looks in, pulls out what appears to be a package of ground beef... only it's not ground beef. He pulls out a second package.

INSERT - DAVID'S POV

Package of ground meat. A Post-It note on the package reads: Have you seen Benny lately? David removes the Post-It note. Underneath is a 3 pound package of ground meat - and two human eyes staring at him. The label reads: Ground Benny.

BACK TO SCENE

David is startled. He drops the package. He accidentally knocks over the large plastic container as he stumbles back. Ten additional packages tumble out. He grabs onto a desk to regain his composure.

DAVID (CONT'D)

Jesus Christ!

CHRIS

Benny tipped Stevens off that Johnnie Carrillo would be at the Brooklyn location, but Johnnie split, though surveillance claims they did not see anyone leave the location. Then Benny fucked up. He blew off a scheduled meeting with Johnnie.

ROBERT

If Johnnie put two and two together and realized Benny ratted him out, then...

DAVID

I've seen some twisted shit before, but what kind of sick fuck does this?

Chris looks at both of them.

CHRIS

What the hell am I supposed to tell his wife?

(beat)

How am I going to tell her what happened to Benny?

INT. MOTEL ROOM - NIGHT

Johnnie stumbles into the room beat, bruised, and bloodied. He heads for the bathroom and gingerly takes off his shirt.

BATHROOM

Johnnie turns on the shower and steps in still partially clothed. The draining water turns dark red as the blood is washed off his body. There is cold dead look in his eyes.

INT. DEA UNIT - DAY

David drives. Robert is in the passenger seat.

DAVID

Hey.

Robert looks up. David points out the windshield.

DAVID (CONT'D)

There's Tony.

EXT. BROOKLYN STREET CORNER - DAY

TONY SORRATO (22) is in the middle of a heroin deal. He spots the unit pulling to the curb.

TONY

(to buyer)

Store's closed. Take a hike.

Tony hurriedly walks down the street.

INT. DEA UNIT - DAY

David accelerates and pulls to the curb ahead of Tony - who takes off running. David speeds up to keep pace with him.

ROBERT

Why do they always run?

David accelerates ahead of Tony and pulls to the curb. Robert jumps out and gives foot pursuit. David accelerates ahead of the foot pursuit.

EXT. BROOKLYN STREET - DAY

Tony runs hard, looks behind him to see Robert gaining.

TONY

Oh sheeet!

Tony turns back forward, slams into the DEA unit, and violently bounces off it. He hits the ground hard. His bags of heroin tumble out of a pocket.

David comes around the car and pulls Tony to his feet. Robert catches up. He picks up the bags of heroin and puts them on the hood of the unit.

DAVID

What the hell you runnin' for?

TONY

I gots new shoes. They'ze supposed to make me run faster.

ROBERT

Get a refund.

DAVID

I see prison did you good.

TONY

I gots to make a living.

Robert pulls out a hundred dollar bill.

ROBERT

We need some information.

Tony eyes the bill like an addict in a crack house. He looks around. Slightly leans in closer.

TONY

Angel Hernandez robbed the Liquor Mart on Saturday. Gato Ramirez shot that cabbie over near Prospect. And my mother, MY MOTHER, is claiming me and my dead cousin Jose as dependents so she can collect more welfare. And she doesn't even report the four-fifty she clears every week cleaning apartments and motel rooms.

David and Robert just look at Tony.

DAVID

We're just looking for somebody.

TONY  
 Sheeet, man. Fuck him. Whoever he is,  
 he's yours.

DAVID  
 Johnnie Carrillo.

Tony's expression and tone instantly change.

TONY  
 Six words... No. No. No. Can't help ya.

David pulls out a ten. Tony waves it off as well.

TONY (CONT'D)  
 I don't associate with Johnnie. That guy  
 is Looney Toons fuckin' crazeee.

David shoves both bills into Tony's pocket.

DAVID  
 Just keep your ears open.

ROBERT  
 You still with Angela?

TONY  
 Like glue.

ROBERT  
 Go home.

Tony quickly walks away. Robert turns to David.

ROBERT (CONT'D)  
 (shakes head)  
 A ten? Really?

EXT. CARRILLO HOUSE - DAY

Erin approaches the front door of a modest Bronx house. She  
 knocks. The door opens. A crass woman opens the screen door.  
 She is - GUADALUPE CARRILLO (57).

GUADALUPE  
 What do you want?

Erin shows her badge.

ERIN  
 Ma'am, I'm Erin Green from the Department  
 of Parole.



GUADALUPE

The DEA has already been here. I'm  
telling you the same thing I told them...  
I haven't seen Johnnie.

ERIN

Do you mind if I come in, ma'am?

Guadalupe glares at Erin with a look of frustration and  
hatred. She steps to the side. Erin enters the house.

INT. CARRILLO HOUSE - CONTINUOUS

Erin enters the living room. Briefly looks around.

GUADALUPE

What are you bothering me for? I already  
told you he's not here. They searched the  
house earlier today. People coming in  
here tearin' my house apart.

ERIN

Johnnie violated the terms of his parole.  
Has warrant for his arrest. The sooner he  
is in custody, the better for him.

GUADALUPE

You people need to leave him alone.

ERIN

I'm afraid we can't do that. The warrant  
isn't going away.

GUADALUPE

Johnnie's a good boy.

ERIN

Ma'am, the sooner he's in custody the  
sooner this will be over. I am hoping to  
appeal to you as a mother.

UNGER (O.S.)

Who's this?

Erin and Guadalupe turn to see UNGER CARRILLO (25). Very  
large, slightly unkept, overweight. He holds a beer.  
Guadalupe suddenly gets dramatic.

GUADALUPE

She's after your brother. She wants to  
put him back in prison, and she wants me  
to help her.

Unger downs the beer, crushes the can, tosses it to the floor. He approaches Erin with menacing force. Erin casually removes something from a pouch on her right waistband.

GUADALUPE (CONT'D)

Get her, son!

Unger moves in very close to Erin. She backs up. She is crowded against the wall.

UNGER

You come in our house. You upset my mother. You want to put Johnnie back in prison. I don't like you.

Unger shoves Erin back against the wall. Erin attempts to get past him. He grabs her by the throat with his right-hand, shoves her back against the wall, and starts choking her.

Unger suddenly screams out in intense agony, shakes badly, and stumbles back. Erin has a stun gun pressed against his crotch. She jolts his junk full power again.

Unger cries out, sweats profusely, badly pisses his pants. He falls to his knees, rolls onto his side, and badly trembles.

GUADALUPE (O.S.)

Leave my son alone!

Erin looks over. Guadalupe comes at her with a cast iron skillet. She swings it at Erin's head. Erin ducks, and punches Guadalupe in the face. The solid punch sends Guadalupe crashing to the floor.

Erin rubs her throat. She slides the cast iron skillet out of reach with her foot. She leans down close to the dazed Guadalupe.

ERIN

Johnnie's going to prison.

Erin leaves the house.

INT. MIKHAILOVA DRY CLEANERS - DAY

Don and Harold enter. Don carries collection envelopes like Johnnie had. A young woman works behind the counter.

HAROLD

Where's your pops?

WOMAN

Office.

Don and Harold disappear into the back of the shop. The woman's father comes out of hiding. They make a quick exit.

OFFICE

Don and Harold come to the office. It's empty. They turn around to find Johnnie aiming a gun at them.

JOHNNIE  
Drop 'em, now.

Both men pull their guns and drop them to the floor.

DON  
Take it easy, Johnnie.

HAROLD  
It wasn't personal.

JOHNNIE  
(motions)  
Against the wall.

Don and Harold glance nervously at each other. They reluctantly step back against the wall.

JOHNNIE (CONT'D)  
Listen very carefully. I have a very important message for Spider, and I want to be very clear.

Johnnie starts shooting until he empties his entire clip. The scene is gruesome. He calmly walks away.

INT. DEA OFFICE - DAY

Robert and David sit at their desks. They read files and look at photographs.

Erin enters. Robert and David stand up. Erin shakes their hands.

ERIN  
What you got?

David moves a chair over for her. They sit.

ROBERT  
Yesterday someone wasted Spider Hans' muscle.

He hands Erin five photographs. They are the graphic aftermath of Don and Harold's demise.

ERIN

This was certainly a statement killing.

DAVID

And here's who made that statement.

ANGLE

David hands Erin three photographs. The first photograph shows Johnnie entering the dry cleaners. The second photograph shows Don and Harold approaching the door of the dry cleaners. The third photograph shows Johnnie going out the front door. He is tucking a gun in his waistband.

BACK TO SCENE

ERIN

By the looks of things, I'd say Johnnie and Spider have had a bit of a tiff.

DAVID

I'll see if I can get a beat on Spider.

David walks away. Robert turns to Erin.

ROBERT

Coffee?

ERIN

(nods)

Thanks. One cream. No sugar.

Robert gets up and goes to the coffee machine. He pours two cups. Erin glances around the room. Robert hands her a cup of coffee and sits back down. Erin seems lost for a moment.

ROBERT

What is it?

Erin gestures with her finger.

ERIN

Nothing. Old haunts.

ROBERT

That's right. I hear you used to be on the force. Your husband was a cop as well?

Erin's expression slightly changes.

ERIN

No, it's okay. We met at the academy. After graduation he was assigned to Queens, and me Brooklyn. We got married, and I gave birth to my daughter Rene. Six years ago he was called to a domestic. The officers on scene had separated the couple. They talked to the wife in the living room while the husband stayed in the bedroom. Danny and his partner went to question the husband. When they turned their backs the wife pulled a gun and started shooting. Danny didn't make it.

ROBERT

Sorry. I can't imagine what you went through.

ERIN

It was very tough the first few years. Still is, but over time you cope a little better.

ROBERT

Is that how you ended up in parole?

Erin nods and sips her coffee.

ERIN

I just couldn't handle being on the force anymore. Captain Dickerson is the one who helped me with my transition into the parole department.

ROBERT

You seem to handle yourself well. From what everyone says you're good at your job and a great mother.

There is a tinge of tear in Erin's eyes. She takes a sip of her coffee.

ERIN

We all do the best we can.

David returns.

DAVID

Looks like Spider is at his club.

ROBERT

Time to pay him a little visit.

Erin sets her coffee mug down. She stands up.

ERIN

Keep me informed on the follow-up. I have a possible lead. A Julio Gonzalez. He's a parolee and known associate of Johnnie's. There's a recent Facebook post with him and Johnnie. One of my officers is bringing him in. We'll see if he can squeeze anything out of him.

Erin leaves. Robert turns and watches her.

INT. THE SPIDER WEB - DAY

David, Robert, and a handful of officers detain Spider. Tensions are high. Robert has Spider by the balls - literally and figuratively. Spider is sweating buckets.

SPIDER

This is harassment!

ROBERT

Call a cop.

Robert ups the pressure. Spider grits his teeth. Tears up.

DAVID

We know all about your failed deal.

SPIDER

Man... You've been smokin' the pipe.

DAVID

You're getting careless Spider. You let Johnnie get away with the package.

SPIDER

Johnnie who? Never heard of him.

ROBERT

I don't give a shit who fucked who.

(stern)

Johnnie is ours. You got that?

Spider doesn't answer. Robert applies severe pressure. Spider desperately attempts to control his anguish.

SPIDER

Ye... Ye... Yeah. I got it! I got it!

Robert releases Spider. He instantly bowls over and gasps repeatedly. His gasps are mixed with painful moans.

INT. PENN STATION - NIGHT

Johnnie sits alone. The small gym bag on the seat next to him. Tito Ramirez approaches. He sits in the seat on the other side of the gym bag.

TITO

Spider and Rizzo have their guerrillas out looking for you around the clock. The cops want you even worse.

JOHNNIE

What about Vanessa?

TITO

Still locked up.

JOHNNIE

I gotta be somewhere. We go ahead as planned.

Tito gets up and grabs the gym bag. He walks away. Johnnie walks away in the opposite direction.

INT. SUBWAY PLATFORM - DAY

A man and a pregnant woman stand at the far end of the platform. The man reacts.

MAN

Oh shit!

WOMAN

What's wrong?

Johnnie enters the platform and spots him. He instantly reacts, pulls his gun, and approaches fast.

MAN

Johnnie, it's cool, man.

Johnnie grabs him by the shirt and shoves him against the wall. Puts his gun against his chest.

JOHNNIE

You owe me fifteen grand, mother fucker.

MAN

I know, I know. You'll get it, Johnnie.

JOHNNIE

You've been avoiding me for three months.

MAN  
I got problems.

Johnnie shoves the gun under his chin.

JOHNNIE  
Like now?

MAN  
My girl's pregnant.

The woman comes over. She aggressively pulls the man over to her.

WOMAN  
Get your hands off of him.

Johnnie looks at the man. He looks at the woman. He laughs.

JOHNNIE  
Damn girl, you got some balls.  
(to man)  
She's a real piece of work. Maybe she  
should do all your negotiations? I bet  
she performs well with that mouth.

WOMAN  
Fuck you, you piece of shit.

Johnnie points the gun directly at her face. The man starts to leap at Johnnie. He quickly points the gun at him. He stops.

JOHNNIE  
Your bitch needs to be put in her place.

The woman slaps Johnnie.

WOMAN  
Fuck you!

JOHNNIE  
(chuckles)  
Fuck me?  
(ice cold)  
Fuck you.

Johnnie grabs her by the throat with his left-hand while he continues to aim his gun at the man.

Johnnie starts forcing the woman towards the edge of the platform. The sound of an approaching subway train can be heard.



MAN  
(frantic)  
Johnnie, no!  
(begging)  
Please, man. Don't do it. She's pregnant.

The thundering sound of the subway train echoes loudly. Johnnie keeps his eyes and gun on the man. He shoves the woman onto the tracks.

ANGLE

The woman is flung onto the tracks just ahead of the subway train. She disappears underneath it as it speeds into the station.

BACK TO SCENE

The man has a look of utter devastation. Johnnie shoots him in the shoulder. The man collapses to the floor.

JOHNNIE  
I'll get you later.

Johnnie calmly walks away.

INT. PAROLE OFFICE - DAY

Erin intently watches the interrogation room through one-way glass.

INT. PAROLE OFFICE/INTERROGATION ROOM - DAY

Parole Officer TERENCE MACKEE (42) has an angry parolee - JULIO GONZALEZ (24) in handcuffs.

JULIO  
I don't have to put up with this shit!

He starts to get up. Terence points to him.

TERENCE  
Keep your ass planted.

JULIO  
I did my time.

TERENCE  
If you cooperate, you'll be cut loose.

Terence stares hard at Julio. He's nervous. Looks away.

JULIO  
Are you going to ask me a question or  
what?

TERENCE  
Where's Johnnie?

Julio leaps to his feet.

JULIO  
(yells)  
This is bullshit!

Terence grabs a hold of him. Shoves him back into his chair.

TERENCE  
Don't test me, Julio!

JULIO  
I don't know where Johnnie is. I don't  
hang with him.

TERENCE  
When did you see him last?

JULIO  
Before I went to the joint.

TERENCE  
When?

JULIO  
Be... fore... I... went... to... the...  
joint.

TERENCE  
You sure?

JULIO  
Yeah, bitch... I'm sure. As a condition  
of my parole, I am not allowed to  
associate with felons, and I haven't. So  
listen to this...

Julio sucks in air, holds it, stops talking. Terence stares  
long and hard at him. Julio avoids eye contact. He struggles  
to hold his breath much longer. Finally exhales.

TERENCE  
I don't believe you.

JULIO

You can believe what you want. You don't have shit on me.

TERENCE

Only this.

Terence swings his computer screen around. On the screen is a Facebook post. It shows Julio with Johnnie and five others. The picture appears to have been recently taken in a club.

Julio reacts, nervously shifts in his chair, fidgets. He constantly glances away.

JULIO

I can't help it if he shows up in a public place.

TERENCE

I can revoke your parole and put you back in for three years.

JULIO

I can't control public.

TERENCE

My patience with you is very thin.

Terence gestures. Julio stands up. Terence motions at the wall. Julio moves over to it and faces it. Terence moves behind him. He leans into his ear as he uncuffs him.

TERENCE (CONT'D)

You better start making smart choices, or I'll put you back in, and it won't be a short stay.

Terence removes the cuffs. Julio turns around. He rubs his wrists. Terence gestures toward the door. Julio makes a quick exit. Terence looks at the glass.

EXT. PAROLE BUILDING - DAY

Julio exits the building. He walks briskly down the block. Erin appears. She wears a beanie and a jacket. She starts following Julio at a safe distance.

INT. DEA OFFICE - DAY

David and Robert meet with Kenneth and Chris. On a large wall board are photographs of Johnnie, Bennie, Spider Hans, Mario Rizzo's nephews, Tito, and others. Lines and notations connect the dots... and they all lead to Johnnie as top dog.

CHRIS

We questioned Benny's widow. She informed us of two, sometimes three, men who would come to her house every Friday to meet with Benny. She pegged Spider's two bodyguards and Johnnie. She is terrified of Johnnie.

ROBERT

We're going to have to pay Rizzo a visit.

KENNETH

Be careful. I don't want to fish you two out of the river.

CHRIS

Who is this Rizzo guy?

ROBERT

He's been the head of his organization for fifty years, and the justice department has never been able to get a single thing on him. Not one. Never even been in court. He's the real Teflon Don.

KENNETH

And if you piss him off all DEA stands for is Dead and Ended Agent.

EXT. PELHAM PARKWAY SUBWAY STATION - DAY

Julio walks out of the subway station with other riders. Erin tails him from a safe distance.

EXT. BRONX STREETS - DAY

Julio briskly walks a few blocks, crosses a few streets, then walks down another block. He turns a corner, and comes to an old rundown graffiti-marked apartment building.

Two men appear from the walk down stairs on the side. One of them is Johnnie. The other is LORENZO BRACAMONTE (26). The men greet each other. They enter the building.

Erin hesitates. She crosses the street and cautiously enters the building.

INT. RUNDOWN APARTMENT BUILDING - CONTINUOUS

Erin enters the dark musty lobby. She covers her nose. She hears Johnnie talking as the men walk up the stairwell. She gets to the foot of the stairs, hesitates, then slowly starts walking up the stairs.

## STAIRWELL

Erin cautiously walks up the stairs. Johnnie and the men turn into the fifth floor hallway. Erin stops just short.

## INSERT - ERIN'S POV

As she leans forward and looks into the hallway. Johnnie and the men are at an apartment door. Erin moves slightly. The floor creaks. Then men look over. Erin ducks back into the stairwell.

## BACK TO SCENE

Johnnie comes to the stairs. His gun is gripped in his hand. He looks down the stairwell. It's empty. Johnnie starts down the stairs. He stops, hesitates, looks around, then turns and goes back into the hallway.

A moment later - Erin darts out of the fourth floor hallway and heads down the stairs.

## EXT. MARIO RIZZO ESTATE - DAY

David and Robert meet with MARIO RIZZO (74) out in his lavish garden. He's impeccably dressed. Distinguished. Charming.

## MARIO

Johnnie has made some very serious errors in judgement. Something he excels at. He's a radical, always acting before thinking. He prides himself with wallowing in irresponsibility. All of this can prove to be a great burden to all those who must deal with him.

Robert glances at David.

## ROBERT

We know he gunned down your nephews.

## MARIO

Johnnie broke a very strict and sacred rule when he took the lives of my family. This cannot go unpunished. Respect is most important. One who violates it can expect serious reprisals.

## ROBERT

What's his next move?

MARIO

Johnnie won't run. He has balls of steel. He wants to be bigger than Gotti. He's a problem that won't easily be eliminated. However, his own recklessness may prove to be his downfall.

(sighs)

Johnnie has already crossed over the line, and he can't afford to make another mistake. He's very confident and egotistical... perhaps overly confident and egotistical... and that may prove to be his great weakness.

Robert's cellphone rings.

ROBERT

Excuse me.

(into phone)

Yeah.

(beat)

Where?

(beat)

Okay. Got it.

Robert hangs up and turns to David and Mario.

ROBERT (CONT'D)

We gotta go.

(to Mario)

Thank you for your time.

David and Robert quickly walk away.

ROBERT (CONT'D)

That was Erin. She has a location on Johnnie.

DAVID

Where?

ROBERT

An apartment in the Bronx.

EXT. BRONX STREET - NIGHT

Chris, David, Erin, Robert, and numerous heavily-armed officers meet near the old rundown apartment building.

INT. RUNDOWN APARTMENT - NIGHT

Johnnie and Julio drink beer at the kitchen table with Tito.

Also present are Lorenzo and two other men. CARLOS (23) and RICKY (29). All are streetwise tattooed gangster types.

Ricky sits in an old recliner. He is clearly loaded out of his mind. An empty E23 single packet sits on the chair armrest. A beer bottle at his feet. He just stares at the turned off television. He wildly reacts to a blank screen.

Several weapons are strewn amongst the beer bottles, cigarette packs, and pizza boxes which clutter the apartment.

JOHNNIE

Once I get this sold I'll be long gone.  
That parole officer bitch and the DEA  
will just be going in circles.

CARLOS

If this stuff is so hot, where in the  
hell are we supposed to sell it?

JOHNNIE

I'm working on a deal with Cambinos.

Carlos shoots Johnnie a surprised look. Lorenzo stops drinking mid-gulp. He looks at Johnnie.

LORENZO

Whoa... You never said anything about  
having to deal with Cambinos.

Johnnie gets up and pulls out his cellphone. Carlos and Lorenzo glance at each other, terrified.

JOHNNIE

I need to get the hell out of New York,  
far away, and Cambinos is the quickest  
bet for a fast deal.

JULIO

Yeah, I know, but...

JOHNNIE

But nothing. You just do what you're  
supposed to. I'll deal with Cambinos.

EXT. ALLEY - NIGHT

Three police cars pull into the alley behind the apartment building with their lights off.

EXT. APARTMENT BUILDING - NIGHT

Officers are now getting into position.

INT. RUNDOWN APARTMENT BUILDING - NIGHT

Chris, David, Erin, Robert, and eight DEA SWAT OFFICERS make their way up the dimly lit stairs.

DAVID

What the hell is that smell?

Everyone covers their noses. They reach the third floor. A large rat waddles across the mildew infested hallway with a dead cat clenched in its mouth.

Everyone looks at each other. The lead officer moves to the rear of the group as they continue up to the fifth floor. They stop at the edge of the hallway. Robert looks at his watch.

ROBERT

(sotto; into radio)

We go in one minute.

He flashes one finger to the others.

INT. RUNDOWN APARTMENT - NIGHT

Julio grabs a jacket.

JULIO

I'm going to get some beer.

EXT. APARTMENT BUILDING - NIGHT

Officers cautiously make their way up the fire escape...

Officers make their way up the rear stairwell...

Officer station themselves around the perimeter...

Officers secure the front entrance.

INT. RUNDOWN APARTMENT - NIGHT

Julio opens the door - startled by the approaching agents.

JULIO

Cops!

Julio slams the door shut, quickly bolts it, and grabs a shotgun as total chaos erupts. Carlos and Lorenzo grab weapons. Johnnie grabs two large handfuls of E23 packets. He shoves them into a fast food bag.



Both Johnnie and Tito flee into the bedroom. Ricky just sits in the recliner like a dead animal - oblivious to everything as the front door is abruptly kicked in.

OFFICER

Police! We have a search warrant!

Officers burst into the apartment. Julio fires. The officers unleash a hail of gunfire. Julio goes down in an instant.

BEDROOM

Tito secures the two deadbolts on the bedroom door. He and Johnnie move over to the bedroom window. They open it. The adjacent apartment's fire escape is five feet to their right.

EXT. FIRE ESCAPE - CONTINUOUS

Johnnie and Tito climb out the bedroom window then leap over to the adjacent apartment's fire escape.

INT. RUNDOWN APARTMENT - NIGHT

Ricky is completely unscathed. He uses the remote control to turn up the volume on the turned off television. Carlos is wounded. He charges officers as he fires repeatedly. An unrelenting hail of gunfire cuts him down.

Lorenzo fires repeatedly as he runs for the fire escape. He bolts past Ricky. Officers return fire. Bullets blast all around Ricky. All miss him - leaving him unscathed.

EXT. FIRE ESCAPE - CONTINUOUS

Lorenzo reaches the fire escape. He has been critically wounded. He stumbles around the fire escape then falls to the alley five stories below.

INT. RUNDOWN APARTMENT - NIGHT

Officers train their weapons on Ricky. They bark orders at him. He's totally oblivious to what is going on.

BEDROOM

The bedroom door is kicked in. David, Robert and two officers enter. Robert looks out the window.

ROBERT

Jesus Christ! He's going to walk out of here. Come on!

EXT. APARTMENT BUILDING ROOF - NIGHT

Johnnie and Tito hide in-between very old air conditioning units. Johnnie quickly stuffs the lunch bag up under one of the air conditioning units.

TITO

They're gonna nail us up here.

JOHNNIE

We have to find a way off this roof.

They split up. A lone officer gets the drop on Tito.

OFFICER

Police! Let me see your hands!

Tito spins around with gun in hand. The officer shoots him dead. Johnnie appears behind the officer. Aims his gun. The officer spins around. Johnnie fires.

Johnnie bolts across the roof. Like the rat he is - scurries over five large pipes onto the adjacent roof. He darts across that roof.

EXT. ALLEY - NIGHT

Johnnie quickly slides down an old drainage pipe into a dark, cluttered, claustrophobic alley. He lands on a pile of trash.

EXT. BRONX STREET - NIGHT

Johnnie bolts out of the alley - and right into the path of a police car. The officer slams on his brakes. He only lives long enough to see Johnnie fire.

Johnnie pulls the dead officer from the car. Numerous police cars speed toward him. He jumps behind the wheel.

Robert leaps out of the DEA unit and reaches into the police car. He grabs a hold of the steering wheel.

Johnnie accelerates. Robert's legs try to keep up. He loses his grip on the steering wheel. He grabs a hold of the door frame and flings himself onto the hood of the car.

EXT. STOLEN POLICE CAR - NIGHT

Johnnie drives with reckless abandon. Robert is sprawled on the hood and holding on for dear life. Johnnie swerves wildly in an attempt to knock him off.

Robert attempts to reach inside the driver's side window. Johnnie continuously swerves. Robert is forced to grab onto the hood with both hands.

Robert holds onto the hood with his left-hand. Clumsily attempts to pull his gun with his right.

ROBERT  
Stop the car!

Johnnie gestures like he can't hear him.

JOHNNIE  
What?

Robert is finally able to pull his gun. He holds on for dear life with one hand as he aims his gun at Johnnie.

ROBERT  
Stop the car now!

JOHNNIE  
(gestures)  
Now?

Johnnie slams on the brakes. Robert flies off the hood, violently slams hard into a parked car, and lands hard at the curb. His gun slides into the street.

Johnnie skids out of control before crashing into a parked truck. Johnnie leaps from the car, fires at Robert, then disappears into the housing projects.

Robert slowly gets to his feet. He regains his composure and limps badly as he pursues Johnnie.

INT. DEA UNIT - NIGHT

David stops where Robert's gun lays. Erin opens her door and grabs the gun. David then accelerates.

EXT. BRONX HOUSING PROJECTS - NIGHT

Numerous police cars patrol the streets. Flashing emergency lights and side-mounted spotlights illuminating the projects with a wild array of colors.

Johnnie crouches down behind a parked car, firmly gripping his gun. He spots Robert coming down one end of the street. A police car comes down the other end.

MAN (O.S.)  
Hey!

Johnnie looks behind him. He sees an irate man standing in his front doorway.

MAN (CONT'D)

Get your punk ass outta here!

Johnnie fires at the man - who lets out a startled scream and runs back inside his apartment.

Johnnie quickly turns and fires on the police car. Officers quickly exit their unit and take cover behind their doors.

Johnnie runs through the projects with Robert and officers in foot pursuit. He hits a dead end. He spins around. Robert comes at him fast and hard.

Johnnie fires. Robert ducks and body slams him. Police cars screech to a stop. David, Erin, and Chris arrive. Robert is on the ground fighting with a crazed and relentless Johnnie.

Johnnie rolls and reaches out for his gun. Erin steps hard on his outstretched arm. Aims her gun at his bloodied face.

ERIN

Hello, Johnnie.

Officers quickly pull Johnnie to his feet and thoroughly frisk him. Erin handcuffs him. She escorts him over to the DEA unit. David follows.

ERIN (CONT'D)

I hope you enjoyed your last stint of freedom.

Erin opens the rear passenger door of the detective unit.

JOHNNIE

You're going to learn the true meaning of pain.

She slams Johnnie's head into the door frame with bone crunching force. Johnnie slumps unconscious into the seat.

ERIN

Watch your head.

Erin slams the door shut.

INT. ROBERT'S APARTMENT - NIGHT

Robert and Erin enter the darkened apartment. The lights of nearby Manhattan twinkle through a few windows. The mounting sexual tension between the two is very obvious.

ROBERT

Would you like something to drink?

ERIN

No, I'm fine.

Robert disappears into the small kitchen. Erin takes off her Deputy Parole Officer windbreaker. She fluffs her hair with one shake of her head. She looks incredibly sexy.

ROBERT (O.S.)

What's going to happen with Vanessa?

ERIN

She's going to stay with me while the department makes arrangements to move her out of New York.

Robert returns from the kitchen with a beer in hand.

ROBERT

Are you sure that's a good idea?

ERIN

I owe her this. Her drug tests came back negative, and she put her ass, her life, on the line to help us nail Johnnie. She didn't have to do that. If she's locked up he'll get to her. If she's on the street he'll get to her. No one would ever expect her staying with me.

They look at each other. Neither one looks away.

ERIN (CONT'D)

Besides, someone has to show her trust and respect, or she's never going to trust anyone or respect herself.

Robert takes a drink from his beer.

ROBERT

Maybe good will come out of all this.

Erin takes his beer. Her eyes stay transfixed on his. She takes a long drink. She seductively wets her lips with her tongue. They look at each other with intensity.

Erin leans in and kisses him. Robert is reluctant. He half heartedly puts his hands on her hips. Erin takes another drink of beer then, with her eyes locked on his, drops the bottle to the floor. She gently rubs his crotch.

ERIN  
So, what's up?

She leans in and kisses him again. He slightly pulls away.

ROBERT  
Look, Erin, I don't want to ruin what you  
had with your husband...

Erin gently places two fingers against his lips.

ERIN  
No memories tonight.

Robert gently moves the hair away from her face. He kisses her. They pull away. They look at each other for several intense moments, then go for it.

INT. JAIL CELL - NIGHT

Johnnie sits on a bunk in the crowded holding cell. The intense evil and incredible hate are unmistakably etched on his battered face.

INT. ROBERT'S APARTMENT/BEDROOM - NIGHT

Robert and Erin unleash all of their pent up tensions and desire as they make passionate love.

INT. JAIL CELL - DAY

A jail guard comes to the cell door.

GUARD  
Danny Cossavella, your bail's been  
posted. Let's go.

Johnnie approaches the cell door. He shows the guard his wrist identification tag. The guard opens the door. Johnnie steps out.

ANGLE

The real Danny lays unconscious in a bunk. He's been badly beaten. He has a close enough physical description to Johnnie that he could be briefly mistaken for Johnnie.

INT. ERIN'S HOUSE - DAY

Erin and Vanessa sit at the dining room table. Vanessa appears much more rested. Her beauty is much more evident.

ERIN

It's going to take about five days to get everything processed. In the meantime, no one can know you're out of jail.

VANESSA

I don't have a cellphone or anyone to call, and I don't plan on leaving the neighborhood, so you won't have to worry about that.

The front door opens. Clara enters with Rene.

RENE

Mommy!

Rene runs over to Erin and gives her a kiss and a hug.

ERIN

This is Vanessa. She's going to be staying with us for a few days.

CLARA

Hello, dear.

Rene waves playfully to Vanessa. She smiles and waves back.

ERIN

Is my little buttercup hungry?

RENE

(nods)  
Yeah!

ERIN

Get your coat, and let's go eat.

Rene disappears into her bedroom. She returns a moment later with her coat. She smiles and grabs Vanessa's hand.

RENE

You come too.

INT. CHEAP MOTEL - DAY

Johnnie walks up the exterior stairwell to the second floor. He's carrying the fast food bag he hid under the air conditioning unit.

He stops at the first door nearest the stairwell. He looks around, unlocks the door, then disappears inside.

INT. AMERICAN TRASH BAR - NIGHT

The uptown Manhattan bar is crowded with patrons. Monday Night Football is playing on a big screen television. David enters. Grabs a vacant seat at the bar.

DAVID  
(to bartender)  
Frank.

FRANK  
Hey, David.

Frank sets a beer in front of him. David watches the game.

LORI PALACIO (22) enters the bar. She's insanely sexy brunette. Gorgeous. She wears a very tight and short dress.

Lori sits at a table with two other gorgeous women. She smiles at David, then turns her attention to her friends.

DAVID  
(to Frank)  
I see your clientele is improving.

EXT. QUEENS NEWSSTAND - NIGHT

Johnnie looks around as he approaches the newsstand owner - HECTOR PEREZ (44). They shake hands.

HECTOR  
JC... What's the word?

JOHNNIE  
I need to find out an address. She's a deputy parole officer.

Hector appears nervous. Shakes his head.

HECTOR  
What do you want to mess with that shit for? It's nothing but trouble. Crispy risky.

JOHNNIE  
It's something personal I need to take care of before I split.

HECTOR  
Just split and leave personal behind.

JOHNNIE  
Not this time.



INT. AMERICAN TRASH BAR - NIGHT

The game is late into the fourth quarter. David has put more than a few beers away. Frank opens another one and sets it in front of him. He points to Lori.

FRANK

You have an admirer.

David glances over. Lori shoots him a smile. David tips his beer to her in a gesture of thanks. Lori gets up with her drink in hand and sits next to him.

LORI

Good game.

David's eyes travel up and down Lori's incredible body.

DAVID

Not bad at all.

LORI

I don't usually buy guys drinks. But I know you.

DAVID

I don't think so.

LORI

You're a cop. DEA.

DAVID

That I am.

LORI

Katie Miller. I work over at the Criminal Courts Building.

DAVID

(shakes head)  
Sorry, shooting blanks here.

Lori leans in close. She runs her tongue from David's ear to his mouth. She lays a kiss on him.

LORI

Hopefully that won't happen all night.

FRANK

(mouths to David)  
You lucky bastard.

INT. LORI'S APARTMENT - NIGHT

David and Lori are locked in a deep passionate kiss as they make it inside Lori's darkened apartment. Lori rips open his shirt as he runs his hand up inside her tight dress.

Lori moans wildly and breaths hard. She loses control as David uses his other hand to unzip and pull down her dress. David kisses her breasts. Slowly works his way up to her neck. Lori grabs him hard.

They passionately kiss once again. Lori braces herself against the wall and wraps her legs around David. They make passionate love until both are exhausted.

LORI  
I'm going to freshen up.  
(kisses him)  
Make me a drink.

Lori disappears down her hall. David surveys her bar. He grabs two glasses and a bottle of Scotch.

Johnnie suddenly appears behind him. With Johnnie are three tough-looking henchmen armed with clubs and pipes.

DAVID  
(unaware)  
I hope you like...

He turns around to see Johnnie and the men. He takes a quick step back. All of the color drains from his face.

JOHNNIE  
I think one would describe this as a  
"This is going to end very badly for you"  
moment.

Johnnie steps forward holding a baseball bat.

JOHNNIE (CONT'D)  
This is what happens when you think with  
the wrong head.

DAVID  
(extremely surprised)  
How did...

JOHNNIE  
(chuckles)  
You really didn't think it was going to  
be that easy did you?

DAVID

I wouldn't do anything stupid, Johnnie.  
You're already in enough shit as it is.

JOHNNIE

I think you're the one in shit. And by  
the time we're done with you, that's  
about all you'll ever be able to do.

(raises voice)

Get out here.

Lori and the other two women who were with her at the bar  
come out from the hallway. They appear very nervous.

DAVID

(to Lori)

I take it your name isn't Katie? And I'm  
willing to bet you don't even know where  
the Criminal Courts Building is?

Johnnie laughs. He then gestures to the girls. They quickly  
disappear back up the hallway.

JOHNNIE

You, your over-enthusiastic partner, and  
that parole officer bitch have made my  
life a living hell.

Johnnie slowly twirls the bat.

JOHNNIE (CONT'D)

(chilling)

Now... It's payback time.

David slowly reaches for his gun. It isn't in his shoulder  
holster. Johnnie pulls it out from his back pocket.

JOHNNIE (CONT'D)

Looking for this?

David abruptly bolts for the door. His path is blocked at the  
last second. Everyone stands frozen. Intense stares. The four  
men suddenly attack him like a pack of wild animals.

David fights back with everything he's got. He out-maneuvers  
a pipe coming at him and punches the man in the throat. This  
sends the man gagging to the floor.

Another man swings his pipe at him. David ducks and kicks him  
in the face. This sends him crashing over an end table.

David is bashed in the head with a club. He falls hard to the  
floor seriously wounded and unable to defend himself.

Johnnie reaches down and yanks him up. Shoves him into a chair. Pulls off his shoes. David's eyes are dazed and glazed.

JOHNNIE (CONT'D)

Don't you pass out on me.

Johnnie looks over at one of his men. The man takes a single dose packet of E23. He cuts it open. Squeezes it into one of the glasses David was using. Finishes mixing the drink. Hands it to Johnnie.

JOHNNIE (CONT'D)

Looks like you can use a drink Agent Thiele.

David is barely coherent. He shakes his head.

DAVID

N... N... O.

One of the men bashes David's left-foot toes with a heavy metal pipe. Cruuunch! David screams out in agony. Johnnie grabs him by the hair to keep him upright.

JOHNNIE

How about now.

Johnnie forces the drink down David's throat.

JOHNNIE (CONT'D)

Don't worry, Agent Thiele. I'm not going to kill you, I'm just going to make you wish you were dead.

David takes a swing at Johnnie. He badly misses, falls to the floor, and struggles. Johnnie and his men encircle him. He swings the bat down at David. BLACK.

INT. HOSPITAL TRAUMA WARD/WAITING ROOM - NIGHT

Erin rushes into the Trauma Ward. The clock on the wall reads 3:08. The waiting room is filled with DEA Agents.

Erin spots Robert sitting in a chair off in a corner. He's slumped forward with his head down. She sits next to him. Gently rubs his shoulders and neck.

ERIN

You okay?

Robert looks at Erin. He's clearly traumatized. He doesn't immediately respond.

ROBERT  
He's in surgery.  
(long beat)  
It's real bad.  
(struggles)  
They don't know if he's going to make it.

ERIN  
He'll make it.

ROBERT  
They found him in Queens. He was drugged,  
beat within an inch of his life, and  
dumped in the middle of the street.

INT. OPERATING ROOM - NIGHT

Two surgeons and a team of nurses work on David.

INT. HOSPITAL TRAUMA WARD/WAITING ROOM - DAY

The clock now reads 7:45. Erin sleeps against Robert's  
shoulder. She wakes up.

ERIN  
Any word?

ROBERT  
Nothing yet.

ERIN  
You want some more coffee?

ROBERT  
(shakes head)  
You should go. David is going to be in  
surgery for a while longer, and you have  
Johnnie's arraignment.

ERIN  
I can stay a while longer.

ROBERT  
You need to be at Johnnie's arraignment.  
I will call you later.

ERIN  
You sure?

ROBERT  
Yeah. You've worked too hard for this.

Erin kisses Robert and hugs him tight.

ERIN  
Keep me updated.

Erin gets up and reluctantly leaves.

INT. COURTHOUSE - DAY

Erin storms out of the courtroom. A flustered District Attorney PAUL SCHULER (48) follows her. Erin turns on him.

ERIN  
(yelling)  
How in the hell can Johnnie just walk out  
of lock up?! HOW?!

Paul is flustered by Erin's intense anger.

PAUL  
We're investigating that right now.

ERIN  
What time yesterfuckingday was he  
released?

PAUL  
Seven-thirty.

Erin stands close. She looks like she's going to claw Paul's face off. He takes a big step back. She sticks her finger right in his face and curses loudly as she storms off. Paul is clearly unnerved.

INT. HOSPITAL TRAUMA WARD/WAITING ROOM - DAY

An exhausted looking surgeon enters the waiting room. He addresses everyone.

SURGEON  
Mr. Thiele is out of surgery. He's still  
in critical condition, and will be  
sedated for the next seventy-two hours. I  
realize that most of you have been here  
since late last night, but the best thing  
you can do is go home or to work. We will  
keep you informed of Mr. Thiele's  
progress, and let you know when he can  
start receiving visitors.

Kenneth's cellphone rings. He answers it. A few moments later he becomes extremely agitated. He hangs up his cellphone and struggles to maintain his composure. Motions to Robert. He walks Robert down the hallway.

KENNETH

Johnnie escaped from lock up yesterday.  
It's a good bet he's responsible.

Robert clenches his fists and curses under his breath.

KENNETH (CONT'D)

Look, I need you to keep it together.

INT. ERIN'S HOUSE - DAY

Erin and Vanessa sit at the dining room table. They watch Rene as she plays out in the yard with neighborhood children.

ERIN

As far as everyone knows, you're still in jail. Johnnie's not going to find out otherwise.

VANESSA

He's not going to stop.

ERIN

We have every available officer and marshal looking for him.

VANESSA

You don't understand.  
(emphasizing)  
He'll come after everybody.

ERIN

We got him once, and we'll get him again. He'll stumble, and we'll be there to arrest him and put him away for good.

VANESSA

(shakes head)  
Johnnie plays his game very good. He rarely stumbles... and he never loses.

ERIN

There's a first time for everything.

INT. MUSTANG - NIGHT

Johnnie cruises the Manhattan streets near several hotels and restaurants. He spots two gorgeous escorts just inside a hotel lobby. He pulls over and parks.

He watches as the two escorts walk away from the hotel. He pulls up to them at an alley and honks. They approach.

TAWNY

We heard you were in jail.

JOHNNIE

You were misinformed.

ALICIA

Spider won't be very happy to hear that.

JOHNNIE

Have either one of you seen Vanessa?

TAWNY

I haven't seen her in weeks.

ALICIA

Last I heard, she was busted.

Johnnie flashes a wad of money.

JOHNNIE

How 'bout a three way?

ALICIA

Tempting, but I don't think that'd be too cool. Spider wouldn't like that.

JOHNNIE

Spider doesn't have to know.

TAWNY

Sorry, Johnnie. If Spider found out...

Johnnie grabs a hold of Tawny's hair. He pulls her head inside the car window. He aims the gun at Alicia.

JOHNNIE

I'm not asking.

TAWNY

Take it easy, Johnnie.

JOHNNIE

I am taking it easy. Now both of you get in the fucking car.

ALICIA

I'm not getting into the car with you.

Alicia quickly walks away. Johnnie shoves Tawny's head back out the window. Her head slams hard into the door frame. She falls to the ground. Johnnie gets out of the car.



EXT. MUSTANG - CONTINUOUS

Johnnie stands at the car door. He coldly aims his gun at Alicia and fires. Alicia collapses to the ground. Johnnie turns his gun on the terrified Tawny.

JOHNNIE

In the car, now!

Tawny is paralyzed with fear. Johnnie keeps the gun aimed at her as he pulls her by the hair to the passenger side. He forces her into the car. He punches her hard in the face. He gets back in and accelerates away from the scene.

INT. CHEAP MOTEL ROOM - NIGHT

Tawny huddles naked under the sheets trembling with fear. Johnnie sits on the edge of the bed. He wears only a towel around his waist. He pulls a cellphone from Tawny's purse.

INT. THE SPIDER WEB/OFFICE - NIGHT

The phone rings. Spider answers it.

SPIDER

(into phone)

Yeah...

INT. CHEAP MOTEL ROOM - NIGHT

JOHNNIE

(into phone)

Right now I'm having a private little party with Tawny.

He glances back at the terrified Tawny.

JOHNNIE (CONT'D)

(into phone)

But I don't think she's enjoying it as much as I am.

Johnnie pulls out a single-edged razor blade. He evilly stares at it. He holds the phone away from his ear. Spider can be heard screaming.

JOHNNIE (CONT'D)

(into phone)

Tell me... Have you seen Alicia lately?

Johnnie hangs up. He looks at the razor blade in his hand. Turns his attention to Tawny. He grabs Tawny by the hair and pulls her close to him.

INT. THE SPIDER WEB/OFFICE - NIGHT

SPIDER  
 (into phone)  
 Johnnie! Johnnie!  
 (screams)  
 Johnnie!!

He repeatedly slams the phone down. Paces furiously. He's in a full blown rage.

SPIDER (CONT'D)  
 (screaming)  
 I want Johnnie dead!  
 (louder)  
 I mean it! I want him dead!!  
 (even louder)  
 DEAD! DEAD! ONE HUNDRED PERCENT MOTHER  
 FUCKING DEAD!!!

He picks up his phone and throws it against the wall. His men scatter in every direction.

SPIDER (CONT'D)  
 DEAD!!!

INT. CHEAP MOTEL ROOM - NIGHT

Johnnie has showered and gets dressed. Tawny lays bound and suffering. The left-side of her face has been deeply cut from the edge of her eye to the side of her lips. There is a blood stained razor blade on the stand next to the bed.

JOHNNIE  
 Look at it this way... your days as a  
 whore are over. Nobody wants damaged  
 goods.

Johnnie chuckles, puts on his jacket, and leaves.

EXT. THE 8 BALL - NIGHT

Johnnie waits out back of the pool hall. MICKEY MILANO (22) cautiously comes out back to meet him.

MICKEY  
 You better watch yourself. There's a lot  
 of people looking for you, and I don't  
 mean just the cops.

Johnnie pulls out several doses of E23 from the fast food bag. He hands them to Mickey.

JOHNNIE

I need you to sell it. C note per pop.  
I'll cut you in for five percent. I'll  
also throw in a whore. She's damaged, but  
she fucks like a bucking Bronco.

MICKEY

I could sell the stuff if you float a  
high or two my way.

Johnnie rolls his eyes. He hands Mickey two more doses.

JOHNNIE

Be careful with that. One dose only. It's  
the real shit. It will fuck you up like  
nothing before.

Johnnie suddenly grabs Mickey by the throat, startling  
Mickey. He gives him a death stare.

JOHNNIE (CONT'D)

And Mick... Don't make me come looking  
for you.

MICKEY

(choking)  
It's cool, man. I got you covered.

Johnnie lets him go and walks away. Mickey coughs, catches  
his breath, and rubs his throat.

MICKEY (CONT'D)

Fuck, man.

INT. APARTMENT BUILDING - DAY

Johnnie walks up the deteriorating and graffiti-marked  
stairwell. He stops at a door on the second floor and knocks.

A Puerto Rican woman answers the door. RITA RODRIQUEZ (28).  
Sexy. She turns stone cold at the sight of Johnnie.

RITA

Hector's at the newsstand.

She starts to close the door. Johnnie forces his way in.

INT. HECTOR'S APARTMENT - CONTINUOUS

Rita shoots Johnnie a livid expression. She stands firm.

RITA

What the hell do you think you're doing?

JOHNNIE

Hector said I could crash here for a few days.

RITA

(shakes head)

You're not staying here.

JOHNNIE

I'm not?

RITA

No!

JOHNNIE

(gestures)

I'm just sayin'... The man gave me permission.

RITA

(agitated)

I don't care what Hector said. You're NOT staying here.

JOHNNIE

(chuckles)

I don't think he's asking for your approval.

RITA

He finally has his own business, and I'm not going to let you fuck that up.

JOHNNIE

He's a big boy.

RITA

The police have already been here twice searching the place and asking questions. I don't need this, and Hector doesn't need it. So you have to go.

Rita points toward the front door. Johnnie crowds her against the wall. He presses his body tight against her. Grinds his body against hers. She attempts to push him away. She's no match.

JOHNNIE

Don't start any shit.

RITA

Get out. I don't want you here.

JOHNNIE

I know what you really want.

Johnnie forcibly kisses her. She slaps him hard. Points her finger right in his face.

RITA

Don't touch me.

Johnnie slams her back against the wall. She's badly stunned.

JOHNNIE

I do whatever the fuck I want.

He force kisses her once again. He picks her up by the ass and carries her into the bedroom. She kicks and hits him.

JOHNNIE (CONT'D)

I like when they fight.

INT. CHEAP MOTEL ROOM - DAY

A desperate and suffering Tawny works the ropes until they loosen enough for her to reach the phone. She picks up the receiver and dials. Blood drips down her cut wrists.

INT. UNMARKED DETECTIVE UNIT - DAY

NYPD Detectives RON SANCHEZ (33) and DERRICK WILLIAMS (38) are on patrol. A photo of Johnnie is clipped on their dash. As they pass Hector's newsstand they see Johnnie approach the stand.

WILLIAMS

Get a load of this.

Detective Sanchez quickly drives around the block.

WILLIAMS (CONT'D)

(anxious)

Step on it... We can't lose him.

EXT. NEWSSTAND - DAY

HECTOR

Any problems?

JOHNNIE

Rita isn't too thrilled about me staying there. But I think I made my point.

HECTOR

Don't worry about it. I pay the rent.

JOHNNIE  
You get the information?

Hector hands Johnnie a magazine. Johnnie opens it up to page ten. Erin's address is written on the page.

HECTOR  
You want to know the best part?  
Vanessa is staying with her.

JOHNNIE  
Vanessa's in jail.

HECTOR  
(shakes head)  
No my friend, she's staying with the  
parole officer.

JOHNNIE  
You sure?

HECTOR  
Positive.

JOHNNIE  
I'll see you later. I have to go take  
care of a few things.

Johnnie walks away.

INT. UNMARKED DETECTIVE UNIT - DAY

Sanchez and Williams watch Johnnie turn a corner.

WILLIAMS  
Don't lose him.

SANCHEZ  
I'm on him.

Detective Sanchez accelerates down the block. As they turn the corner they spot Johnnie pulling away in the Mustang.

INT. MUSTANG - DAY

Johnnie glances into his rearview mirror. He makes the unmarked detective unit.

EXT. CHEAP MOTEL - DAY

Johnnie pulls into the parking lot of the motel. He exits the Mustang and heads for the exterior stairway just as Detective Sanchez pulls into the parking lot. Sanchez and Williams exit their vehicle and follow Johnnie.

Johnnie starts up the stairs to the second floor. Sanchez and Williams see Johnnie stop at his room - but they lose visual contact with him when they disappear underneath the second floor walkway to the base of the stairs.

EXT. CHEAP MOTEL/SECOND FLOOR - DAY

Johnnie hesitates at his motel room door. He grabs the knob, and it turns slightly. It's clearly unlocked. He quickly walks away. He disappears around the far corner of the second floor.

Detectives Sanchez and Williams reach the second floor, their weapons drawn. They approach the room with extreme caution. Detective Williams gently jiggles the door knob. He nods.

Sanchez holds up three fingers and silently counts down from three, lowering each finger as he does so. The two detectives then burst into the room - aiming their weapons.

INT. CHEAP MOTEL ROOM - CONTINUOUS

Sanchez and Williams burst in loud and strong.

SANCHEZ

Police!

WILLIAMS

Show your hands, mother fucker!

Sanchez and Williams encounter Spider Hans and three of his henchmen. Spider and his men, expecting Johnnie, immediately open fire on the two startled detectives. Sanchez and Williams return fire.

The fierce gun battle is over in a few intense seconds. The bodies of Spider and two of his men are sprawled across the room. The fourth man is critically wounded.

Detective Williams slumps against the wall. He slides to the floor, feels inside his jacket, and pulls his hand back out. It's covered with blood.

EXT. CHEAP MOTEL ROOM - CONTINUOUS

Detective Sanchez stumbles out onto the second floor walkway and collapses against the railing. His shirt soaked in blood.

Johnnie walks up to Detective Sanchez. Aims his gun at him. Sanchez attempts to cover his face. Johnnie pulls the trigger. The chamber is empty.

JOHNNIE

Boom!

Johnnie laughs and walks away.

EXT. CHEAP MOTEL - NIGHT

The motel is roped off and swarming with police officers, Corner personnel, and news reporters. Robert, Chris, and Erin walk down the stairs with another detective.

DETECTIVE

The surviving suspect stated that Johnnie Carrillo was holding one of Spider's prostitutes hostage.

ROBERT

Why didn't they call for back up?

DETECTIVE

I don't know. From what they said, they spotted Johnnie and tailed him here... and all hell broke loose.

INT. MUSTANG - NIGHT

Johnnie pulls up to two men hanging out on a corner. They immediately approach the car.

MAN #1

Hey, Johnnie C.

JOHNNIE

You guys see Leroy around?

MAN #2

I saw him playing pool over at The Eight Ball a couple hours ago.

JOHNNIE

Thanks.



INT. THE 8 BALL - NIGHT

Johnnie enters the rough pool hall. He receives stares and a lot of attention. Too much attention. He approaches a black man playing pool at a rear table. He's LEROY DUPREE (53).

LEROY

You know Johnnie, some criminals are smarter than others.

JOHNNIE

I need some of your handy work done.

LEROY

Don't be comin' into my hood and talkin' that shit. There's a lot of ears payin' attention. You want somethin' you come to my office. Now get the fuck outta here and let me finish my game.

Johnnie slides a picture of himself to Leroy, who slides it into his pocket. He gives Johnnie a direct look and gestures.

JOHNNIE

I'll be droppin' by.

Johnnie walks away. Leroy watches him.

LEROY

Next time make an appointment mother fucker.

(shakes head)

That's one crazy cracker.

EXT. THE 8 BALL - NIGHT

A car pulls to the curb with two very well dressed Italian men inside. A nervous man approaches the car.

NERVOUS MAN

He's inside.

The man quickly disappears around a corner.

INT. CAR - NIGHT

The two men pull out their guns.

EXT. THE 8 BALL - NIGHT

Johnnie exits the pool hall... and bullets strike all around him. He pulls his gun and returns fire, but unexpectedly runs out of bullets. He flees around the corner.

EXT. BROOKLYN STREETS - NIGHT

Johnnie darts through traffic as he pops a fresh clip into his gun. He veers onto a crowded sidewalk, recklessly shoving people out of the way. He is unable to shake his pursuers.

Johnnie stops, turns, and fires. People dive and scatter in every direction. Johnnie flees into a market.

INT. MARKET - CONTINUOUS

As Johnnie runs through the market. His pursuers rush in and split up. One of them stays right on Johnnie's tail. As they run down a long aisle the man shoots at Johnnie. Bullets hit soda bottles and cans. Massive soda explosion.

Johnnie darts across the back of the market. The other man parallels him across the front. He repeatedly shoots at Johnnie. Bullets shatter a long row of glass freezer doors.

EXT. BROOKLYN ALLEY - CONTINUOUS

Johnnie runs out of the market and flees down a long alley. His pursuers not far behind. He darts onto a busy street.

EXT. BROOKLYN STREET - NIGHT

The two henchmen run out of the alley. They quickly look around. Johnnie is long gone.

INT. HECTOR'S APARTMENT - NIGHT

Johnnie and Hector kick it on the sofa. Both drinking beers and eating pizza. Rita is livid. She paces the apartment.

HECTOR

So, when's it going down?

JOHNNIE

Tomorrow.

HECTOR

I'm in.

They fist pump.

RITA

(to Hector)

What the hell are you doing?! Huh? You're going to let him drag you down too?

Johnnie and Hector start laughing.

RITA (CONT'D)

You're going to throw it all away so this asshole can get you both thrown back into the joint?! Please, Hector, your life is so good now.

She kneels down in front of Hector. Leans close.

RITA (CONT'D)

Is that what you want? You want to go back to a life in prison?

HECTOR

Jesus Christ, stop being so Goddamned dramatic.

RITA

You've worked so hard to stay clean. Don't throw it all away for this asshole.

HECTOR

Jesus Christ... If I want any shit out of you I'll squeeze your head.

Rita shoots up. A look of intense anger on her face.

RITA

Fuck you!

Hector leaps to his feet. He slaps Rita. She screams as she unleashes flurry of slaps to his face and chest. Hector slugs her. She collapses to the floor seriously dazed. The room falls deathly quiet.

A dazed Rita attempts to get back on her feet. Hector reaches down and puts his hand on her forehead. He shoves her back to the floor. Johnnie laughs and claps.

HECTOR

I'm my own man, bitch.

Rita manages to get back on her feet. Blood trickling from her mouth. She grabs her purse, glares hard at Hector, and leaves the apartment.

JOHNNIE

(chuckles)

Bye.

INT. MUSTANG - DAY

Johnnie waits patiently. He wears a baseball cap. His gun on his lap. He stretches and rubs his eyes. He spots Clara and Vanessa coming around the corner. Rene is with them.

He looks across the street. There are four men talking next to a truck. Two women sitting on a front porch. A couple walking down the block.

Johnnie pulls his cap low over his brow. Grabs his gun. Gets out of the car.

EXT. SIDEWALK - CONTINUOUS

Johnnie walks with his head down. Both hands in his coat pockets. Just as he's about to pass them he punches Clara in the face. Clara collapses to the sidewalk unconscious.

Rene screams loudly. Vanessa pulls her close. Rene's hysterical screams draw the attention of the neighbors. Some start to approach.

Only when Johnnie pulls his gun and looks up does Vanessa realize who he is. Her body shudders with intense fear.

VANESSA

Oh my God.

Vanessa grabs Rene and moves her behind her. Johnnie aims his gun at Vanessa's face.

JOHNNIE

You set me up.

The onlookers get closer. Johnnie shoots out the windows of the truck. Everyone scatters. Johnnie then trains his gun back on Vanessa. She holds Rene tight.

JOHNNIE (CONT'D)

In the car, now!

VANESSA

Please Johnnie, let her go. I'll go with you.

Johnnie aims the gun at Rene's head.

JOHNNIE

Do it, now.

Johnnie fires at onlookers once again.

JOHNNIE (CONT'D)  
(emphasizing)  
Now! Or people start dying.

He forces Vanessa and terrified Rene to get into the car. He speeds away.

INT. HOSPITAL ROOM - DAY

Robert and Erin visit David. He's barely conscious. Heavily sedated. He talks very groggy.

ROBERT  
Hey partner. Looks like you had great sex.

DAVID  
I just wish I could remember it.

ERIN  
You're going to be okay.

DAVID  
I feel like shit.

Robert's cellphone rings. He steps out into the hallway.

ERIN  
You'll be out of here in no time.

DAVID  
I let my guard down on this one.

Robert returns to the room. He's flushed. He has a very worrisome expression on his face.

ERIN  
You okay?

ROBERT  
We have to go.

ERIN  
What's wrong?

ROBERT  
Now.  
(to David)  
We'll be back, partner.

INT. HECTOR'S APARTMENT - NIGHT

Johnnie forces Vanessa and Rene into the apartment. Hector is waiting for them.

HECTOR  
It's about time.

JOHNNIE  
You sure this place is safe?

HECTOR  
Solid. Rita split for good.

JOHNNIE  
She gonna talk?

HECTOR  
(shakes head)  
No way. She's too scared.

JOHNNIE  
I'm not convinced.  
(to Vanessa)  
Sit your asses down.

Vanessa takes Rene over to the sofa. She comforts her.

JOHNNIE (CONT'D)  
I'm gonna make the call. Waste them both  
if Vanessa tries anything.

Johnnie leaves the apartment. Hector looks hard at Vanessa.

HECTOR  
Hey hot and spicy. Maybe we hook up  
later?

VANESSA  
Keep dreaming, asshole.

INT. ERIN'S HOUSE/LIVING ROOM - NIGHT

Erin lays on the sofa with a blanket over her. Her cheeks puffed, her eyes red and swollen. She fights to stay awake. Clara sits next to her. Her jaw is bruised and swollen.

FBI Agents sit at the dining room table with NYPD Detectives. They have set up phone monitoring and tracing equipment.

Robert paces around the room. Chris enters. He looks at Erin. Motions to Robert.

KITCHEN

CHRIS  
How's Erin holding up?

ROBERT  
A mess. We had to heavily sedate her.

CHRIS  
We've issued an Amber Alert and we've  
flooded the media.

ROBERT  
If we don't find them they're dead.

The phone rings. Everyone instantly reacts. A heavily sedated Erin stumbles off the sofa.

DINING ROOM

Erin rushes to the phone. She answers it.

ERIN  
(into phone)  
Hello!

EXT. BRONX STREET - NIGHT

Johnnie is on a cellphone across from a small diner. He watches Rita work.

JOHNNIE  
(into phone)  
If you want them back alive, then you pay  
me two hundred grand. You only get one  
chance, so don't get heroic. No funny  
stuff, no set-ups. I will call you again  
in the morning with the location.

INT. ERIN'S HOUSE/DINING ROOM - NIGHT

Erin clutches the receiver. A dial tone can be heard. She shakes uncontrollably. Tears streaming down her face.

Robert takes a hold of the phone receiver. He forces it from Erin's tight grasp. He hangs it up. She falls into his arms and cries inconsolably.

EXT. STREET - HOURS LATER

Rita comes out of the diner. She walks down the street. She spots Johnnie walking toward her. She stops, turns, goes the opposite way. She ducks into an alley, picking up her pace.

EXT. ALLEY - NIGHT

Johnnie turns into the alley and pauses. Rita walks faster. She looks back. She sees Johnnie as he starts to enter the alley. She starts to panic, picking up her pace to a jog.

JOHNNIE  
(singing)  
Nowhere to run...  
(faux guitar)  
Nowhere to hide.

Johnnie walks with intimidation. Rita runs right into a dead end. She's trapped, turns around, sees Johnnie coming fast.

RITA  
You stay the fuck away from me!

Johnnie pulls his gun. Rita quickly cowers next to a trash dumpster.

RITA (CONT'D)  
No! Please don't, Johnnie! I'm not going  
back to Hector. You won't see me again!

JOHNNIE  
Beg.

Rita is on her knees. She cries and clasps her hands.

RITA  
Please, Johnnie, please. I don't deserve  
to die.

JOHNNIE  
(taunting)  
Come on. Convince me. Make me believe it.

RITA  
Please don't! Please! I'll keep my mouth  
shut. I won't say anything! You won't  
ever see me again!

Johnnie reaches down and gently strokes her hair.

JOHNNIE  
I know.

He violently pulls her head forward into his crotch and fires twice. He lets go of her hair. Her body slumps to the ground.

JOHNNIE (CONT'D)  
Never beg.



INT. HECTOR'S APARTMENT - NIGHT

Hector cooks his dinner in the kitchen. His attention averted from Vanessa and a sleeping Rene. Vanessa glances at the phone within her reach.

Vanessa carefully reaches over and picks up the phone receiver. Hector turns. She quickly hangs up the phone. Hector briefly glances at her.

Vanessa picks up the phone once more. She dials 911. She hears a busy signal. The front door opens. She quickly hangs up the phone just as Johnnie walks in.

Johnnie checks out Vanessa and the sleeping Rene. He notices the phone. He gives her an untrusting glance. He rips the phone cord out of the wall.

JOHNNIE

Don't get any ideas.

Hector comes out of the kitchen. Johnnie shoves his gun barrel hard into his face. Draws blood.

JOHNNIE (CONT'D)

You better watch them a lot closer.

HECTOR

I got it handled.

INT. ERIN'S HOUSE - NIGHT

Erin has succumbed to the powerful medication. Clara still at her side. The mood amongst the others is very solemn.

INT. HECTOR'S APARTMENT - DAY

Hector keeps close watch on Vanessa and Rene. Vanessa sits with Rene as she eats cereal and watches cartoons. Johnnie enters. He drags in a sturdy sea trunk. Vanessa eyes the trunk. She then glares at Hector and Johnnie.

VANESSA

What the hell is that for?

HECTOR

Don't worry about it.

VANESSA

(realizing)

You're going to kill her?

HECTOR

You just watch her, and don't worry about the rest.

Vanessa quickly picks Rene up. She holds her tight.

VANESSA

You bastards leave her alone.

HECTOR

Give her to me.

Vanessa turns Rene out of Hector's reach.

VANESSA

Go to hell!

Hector attempts to pull Rene out of Vanessa's arms. Vanessa clutches her tight. Rene starts to cry loudly.

JOHNNIE

(frustrated)

Now with the crying.

HECTOR

Give her to me, bitch.

Vanessa spits on him.

VANESSA

Fuck you!

Johnnie pulls his gun and aims it inches away from Vanessa's face. Vanessa instantly stops struggling.

JOHNNIE

Put her down.

VANESSA

Johnnie, please.

JOHNNIE

Put her the fuck down.

Vanessa's eyes lock on the gun. She sets the crying Rene down. Johnnie pulls Rene over to him. He places the gun barrel against the top of her head.

VANESSA

(pleading)

Please Johnnie, she's only a child.

JOHNNIE

(hatred)

She's that bitch parole officer's kid.

Johnnie aims his gun at Vanessa. He cuts through her with a bone-chilling stare.

JOHNNIE (CONT'D)

If I were you, I would be much more worried about what I am going to do to you.

(stern)

Take her to the bedroom.

Vanessa nervously takes the terrified Rene into the bedroom. Hector shuts and locks the door.

Hector

Hey Johnnie, why you doin' this?  
The cops will be waiting in force.

JOHNNIE

I know. I want them there.

HECTOR

Say what?

JOHNNIE

You remember Anthony Edwards or Jesse Chavez?

HECTOR

(shakes head)

No.

JOHNNIE

Exactly. But you remember Capone, Dillinger, and Gotti. I can split but what's the point if people say "Johnnie Carrillo who? Never heard of him". I'm just playing the game, and when I split, everyone will remember my name and fear it. See, I have the most valuable asset of all, that bitches daughter. While they're focused on Vanessa picking up the drop, we slip away clean.

HECTOR

What do we do with the kid?

JOHNNIE

We bury the kid upstate, and that bitch spends the rest of her life inconsolable, suffering the mental torture of never knowing what happened to her daughter.

HECTOR

Wow... That's really fucked up, man. Like off the scale twisted.

JOHNNIE

I'm gonna go make the call.  
(stern)  
Don't let them out of that room.

INT. HECTOR'S BEDROOM - DAY

Vanessa turns on a small bedroom television. She turns the channel to cartoons. She then looks out at the fire escape. She attempts to open the window. It's sealed shut.

EXT. BODEGA - DAY

Johnnie stands outside a bodega. Looks around. He pulls out a burner phone.

INT. ERIN'S HOUSE - DAY

Everyone is exhausted. Chris makes a fresh pot of coffee. Erin is groggy. She cuddles next to Robert. Her eyes are extremely swollen and red. Clara rests in a recliner.

The phone rings. Everyone reacts. Erin moves over to the phone. She's given a signal. She answers the phone.

ERIN

(into phone)  
Where?

EXT. BODEGA - DAY

JOHNNIE

(into phone)  
Prospect Park in Brooklyn. The Ravine. There is a tree with red graffiti at the bottom. Wrap it in a grocery bag, and hide it in-between the tree and shrubs. If I see any suits, radios, or anyone who even resembles a cop, you'll never find their bodies. You have two hours.

INT. ERIN'S HOUSE - DAY

An FBI Agent gets on the phone. Robert talks with another agent while Erin prepares to go. He then notices Erin checking her weapon.

ROBERT  
Look, I know you...

ERIN  
I'm going.

ROBERT  
Your emotions are in overdrive.

ERIN  
No one is keeping me away.

ROBERT  
No one is trying to keep you away. This could be a ploy of Johnnie's to get you out in the open.

ERIN  
We're talking about my daughter's life.

ROBERT  
We want them back too, but you have to trust me.

ERIN  
You're asking a helluva lot of trust.

ROBERT  
Okay, but you're on the backup team.

EXT. HECTOR'S BEDROOM - DAY

Vanessa grabs the pillows and blanket from the bed. She wraps the pillows in the blanket. She moves over to the window and places the wrapped pillow against the glass.

She leans against the wrapped pillow. The window cracks. She leans harder. The window breaks. The sound muffled by the blanket. She catches most of the glass on the blanket and sets it on the floor. She motions to Rene. She comes over.

VANESSA  
Come on, honey.

Vanessa picks her up. Moves to the window. She holds tightly onto Rene as she climbs out the window onto the fire escape.

EXT. ALLEY - CONTINUOUS

Vanessa maneuvers down the fire escape.

VANESSA

Hold on.

Vanessa drops onto the hood of an abandoned car - then to the pavement. She rushes down the alley with Rene in her arms.

EXT. STREET - DAY

Vanessa comes out of the alley carrying Rene. She turns the corner, and bumps right into Johnnie. He violently grabs her by the hair. Forces them back into the alley.

JOHNNIE

I should just shoot you right now.

Hector comes running up. Johnnie immediately smacks him across the face with his gun.

JOHNNIE (CONT'D)

You better get your shit together real quick, because we're out of time.

INT. NYPD HEADQUARTERS/CAPTAIN'S OFFICE - DAY

As Captain Dickerson, Robert, Erin, Chris, and FBI Agents look on, a grocery bag is filled with counterfeit bills.

FBI AGENT #1

After he makes the pick up, we'll let him get a few yards away. By the time he realizes our presence, it'll be too late.

An FBI Agent enters. She's JENA DADSMAN (28). She looks strikingly similar to Erin.

FBI AGENT #2

This is Special Agent Jena Dadsman. She's agreed to make the drop.

EXT. PROSPECT PARK - DAY

Undercover officers and FBI agents saturate the crowded park. Several elementary school classes are enjoying field trips.

Agent Dadsman strolls through the park. She carries the grocery bag. She comes to the drop off spot, places the bag as per Johnnie's phone instructions, then walks away.

INT. CON EDISON TRUCK - DAY

Erin, Robert, and Chris watch the drop off from Flatbush Ave.

CHRIS  
(into radio)  
The drop's been made.

INT. VAN - DAY

Hector is behind the wheel. He closely watches the nearby park via binoculars. Johnnie is in back with Vanessa and Rene. The trunk is also in the back.

JOHNNIE  
How does it look?

HECTOR  
Real crowded.

JOHNNIE  
Good.

Johnnie pulls Rene over to him.

JOHNNIE (CONT'D)  
(to Vanessa)  
You make the pick up. Do exactly what I told you to do, and go where I told you to go. If you do as instructed... and aren't followed by police, I'll leave a map where the girl can be found.

Vanessa looks at the terrified Rene. Looks back at Johnnie.

VANESSA  
I have no control over the police.

JOHNNIE  
Then you better hope you pull it off. Now get your ass in gear.

Vanessa starts to get out of the van. Rene cries. Vanessa brutally kicks Johnnie in the face. He's critically dazed, and drops his gun as blood streams from his mouth and nose.

Before Hector even realizes what is going on - Vanessa grabs Rene and flees from the van.

EXT. PROSPECT PARK - CONTINUOUS

Vanessa runs away from the van with Rene in her arms. She screams hysterically. People in the park start looking.

INT. CON EDISON TRUCK - DAY

Chris - Erin - and Robert watch the park closely. Erin suddenly spots Vanessa running with Rene in her arms.

ERIN  
(reacts)  
That's Rene and Vanessa!

Erin bolts from the truck. Robert is right behind her.

CHRIS  
(into radio)  
They're in the park! Move in!

Chris leaps from the truck.

EXT. PROSPECT PARK - DAY

Johnnie stumbles out of the van. Blood runs down onto his jacket. He takes off after Vanessa and Rene. He appears to be struggling. Hector follows.

Detectives and FBI Agents close in. Johnnie takes aim at the fleeing Vanessa and Rene.

ANGLE

Vanessa looks behind her. She keeps Rene in front of her... and out of harms way.

VANESSA  
No matter what happens honey, stay strong.

BACK TO SCENE

Johnnie fires numerous shots. People in the park panic, scream, and scatter in every direction. It's madness.

Vanessa lets out a loud moan. She tumbles to ground. The back of her blouse is soaked in blood. She holds Rene tight and keeps her in front of her.

Detectives reach Vanessa and Rene. FBI Agents fire at Johnnie. They miss Johnnie, but cut down Hector instead.

Johnnie runs into the middle of the panicked crowd as they flee the park. Robert maneuvers through the panicked crowd.

Erin and Chris reach Vanessa and Rene. Detectives tend to Vanessa. Erin embraces Rene. Hugs her tight. Tears flow.



RENE

Mommy!

ERIN

I'm here, baby. You're safe now.

CHRIS

(into radio)

We need Paramedics here now!

Erin turns Rene so she can't see the wounded Vanessa.

ERIN

Vanessa's going to be fine.

ANGLE

Johnnie runs deeper into the crowded park. Closer to the school children. Robert gets the drop on him.

ROBERT

It's over, Johnnie!

Johnnie stops, turns, and fires several shots into the air. There is instant chaos and panic. Johnnie runs out of the park. Robert is on his tail.

EXT. BROOKLYN STREETS - DAY

Robert pursues Johnnie through the streets. Johnnie is frenzied. He violently shoves people out of the way.

A flustered Johnnie is unable to shake a relentless Robert. He disappears down into the subway.

INT. SUBWAY PLATFORM - DAY

Robert leaps over the token gate. The platform is crowded with commuters. Dozens are boarding a train.

Robert frantically searches the platform for Johnnie. Sees no sign of him. He boards the train at the last second.

INT. SUBWAY TRAIN - DAY

The train starts to move. Robert moves to the next car forward. He slides the access door open and enters the next car. He scans the car as he moves to the next one forward.

Robert starts to enter the next car forward. There is a sudden shot. A bullet strikes the door frame near his head. Robert crouches down. Commuters scream and duck. Some try to flee the car. Many are trampled in the ensuing panic.

Johnnie violently grabs a young woman. She fights back, but is no match for him. He quickly backs her into the next car forward. Robert cautiously follows.

Robert cautiously enters the next car forward. Johnnie struggles with his hostage. Other commuters cower out of the way. Johnnie uses his hostage as a shield.

JOHNNIE

Back the fuck off, or I'll splatter her brains all over this car.

Johnnie presses the barrel of his gun hard against the traumatized woman's head. His eyes void of emotion.

JOHNNIE (CONT'D)

I mean it, man... She's dead.

ROBERT

You shoot her, I kill you.

Johnnie shoots Robert in the left-arm. Commuters scream. Robert keeps his gun aimed at Johnnie, who laughs uneasily and appears flustered.

JOHNNIE

You're not that good of a shot.

Robert fires just as the train comes to a quick stop. His shot strikes the roof of the car. Commuters flee. Johnnie quickly drags his hostage off the train. Robert follows Johnnie off the train.

INT. SUBWAY PLATFORM - CONTINUOUS

It's chaos as Johnnie drags his hostage through the platform. He aims his gun at anyone who attempts to intervene. Robert comes off the train, aiming his gun hard at Johnnie.

ROBERT

Give it up, Johnnie!

Johnnie spins and fires several rounds - wounding numerous commuters. Trapped commuters duck for cover and lay flat as Robert ducks behind a pillar.

Another subway train pulls into the station. The platform is swamped with commuters exiting from that train. Those who were stuck on the platform immediately head for the exits.

Johnnie blends in without his hostage. Robert loses Johnnie in the melee. He frantically searches for Johnnie, but it's useless.

EXT. STREET - DAY

Robert runs up from the subway. Johnnie is long gone.

INT. HOSPITAL/TREATMENT ROOM - DAY

Robert's arm is being wrapped by a doctor. Chris enters.  
Looks at Robert's arm.

ROBERT

What's the word on Vanessa and Rene?

CHRIS

Vanessa's in surgery. Tough go, but it looks like she's going to make it. Rene is shook up, but isn't hurt. Erin has been with her since the park.

ROBERT

That was too close. We can't let Johnnie have that chance again.

The doctor finishes wrapping Robert's arm. He writes him out a prescription and hands it to him.

DOCTOR

Take four of these a day. I'll see you back here in seven days.

WAITING ROOM

Robert and Chris wait quietly. Erin enters. Her eyes are red and swollen from all her crying. She immediately hugs Robert. His eyes almost bug out of his head from the intense pain Erin is putting on his wound.

ERIN

(crying)

The doctors want to keep her overnight, but I told them I want her home with me.

(beat)

Vanessa risked her life for my baby. If it wasn't for her, Johnnie would have buried her.

ROBERT

Shhh... Vanessa is going to make it.

ERIN

They've been through so much trauma.

Robert hands her his apartment key.

ROBERT

I don't want you going home. You, Clara,  
and Rene go back to my place.

Erin nods. She wipes tears from her eyes.

ERIN

Not until Vanessa is out of surgery.

EXT. QUEENS BAR - NIGHT

Robert waits impatiently near a bar. A young man comes out.  
He's WILLIE STEVENS (23).

WILLIE

Hey, man.

ROBERT

What's the word?

WILLIE

I have court next week.

ROBERT

What did you get busted for this time?

WILLIE

Possession. But I wasn't using.

ROBERT

You still going to rehab?

WILLIE

(nods)

Four times a week. Man, that place is a  
bitch.

ROBERT

Any idea where Johnnie might be?

WILLIE

Who? Johnnie C?

ROBERT

(nods)

The one and only.

WILLIE

(shakes head)

Not at all. He vanished like a fucking  
ghost. Good thing, that guy scares the  
shit out of me.

ROBERT  
Find out what you can.

WILLIE  
It's gonna be hard to locate him if he doesn't want to be found. That guy is a shadow.

ROBERT  
I'm sure you'll make an extra effort.

WILLIE  
I'll do my best.

ROBERT  
You know how to reach me.

WILLIE  
Will you square it with the judge? He might cut me some slack.

ROBERT  
I'll see what I can do.

Robert and Willie part ways.

INT. WAREHOUSE - NIGHT

Leroy Dupree works on fake IDs. There is a loud knock on the warehouse door. He grabs his gun, listens, approaches it with extreme caution.

LEROY  
(threatening)  
Keep walkin' mother fucker.

JOHNNIE (O.S.)  
It's Johnnie. Open the fuckin' door.

Leroy opens the door. Johnnie quickly walks inside. Leroy locks the door behind him.

LEROY  
Man, I can't tell if you are crazy or fucking retarded. They've been flashin' your ugly mug all over the news.

JOHNNIE  
That's why I'm here. I need my ID.

LEROY  
You better plant your ass here and cool your heels, because they're not ready.

JOHNNIE

What the hell is taking so long?

LEROY

Look, you want them done right?

(stress point)

You're a very wanted man, so these have to fool even the most experienced cop.

JOHNNIE

Just don't make it a lifelong project.

INT. HOSPITAL/ROOM - NIGHT

Robert visits with David. He's still heavily sedated.

DAVID

Can't you guys can't do anything right without me?

ROBERT

Hey, at least I didn't get my ass mugged while fucking.

DAVID

Look, I would never tell you to break the rules, but fuck the rules on this one. You need to take Johnnie down.

ROBERT

Yeah, well... We need to find him first. That guy has nine lives.

INT. ROBERT'S APARTMENT - NIGHT

Robert enters. Erin is asleep on the sofa. Robert sits next to her. She slowly wakes up and rests her head in his lap.

ROBERT

How you doing?

ERIN

I'm sending Rene and my mom to my sister's house in Virginia until this is all over.

ROBERT

How are they holding up?

ERIN

I had to lay with Rene until she fell asleep. My mom's sleeping with her. I almost lost her.

ROBERT

I checked on Vanessa on my way home. She'll be moved into a room tomorrow. As a precaution an officer will be posted outside her room at all times. She's lucky. Another inch to the left and she'd be paralyzed or worse.

ERIN

She's tough.

ROBERT

I know someone else who is tough.

Robert kisses her on the cheek. Gently massages her.

INT. JFK INTERNATIONAL AIRPORT - DAY

Erin hugs Clara, then leans down and gives Rene a hug and kiss.

ERIN

You be good at your Aunt Betty's. I'll call you every single day.

RENE

Okay, mommy.

ERIN

And I'll see you in a couple weeks.

Erin tears up.

CLARA

She'll be fine. Seeing Betty will be good for her. She'll love the cows, horses, and dogs. And she'll have all that open space to run in.

ERIN

I know, I know... But it's hard.

Erin gives Rene another hug and kiss.

ERIN (CONT'D)

Be good. Mommy loves you.

RENE

I love you too, mommy.

Clara takes Rene by the hand. They walk through the boarding gate. Erin wipes away tears as she quickly walks away.

INT. WAREHOUSE - DAY

Johnnie cleans his gun as he watches the afternoon newscast.

INSERT - TELEVISION SCREEN

Johnnie's picture and name appear next to the newscaster - along with a \$50,000.00 Reward.

NEWSCASTER

Murder and kidnap suspect Johnnie Carrillo remains at large this hour, three days after narrowly escaping from an intense police pursuit. Additional FBI Agents and detectives have been added to the task force full-time. As we reported last night, there is also a fifty thousand dollar reward for information leading to the whereabouts and apprehension of Johnnie Carrillo. If you have any information, you are urged to call the tip line at 212-555-3497.

BACK TO SCENE

Johnnie smiles proudly. He points his unloaded gun at the television and pulls the trigger.

JOHNNIE

Number one with a bullet.

He chuckles evilly. Sets his gun back on the table. A phone number scribbled on a receipt catches his eye. It's the same phone number that just appeared on the television screen. He picks it up and slides it into his shirt pocket. His expression instantly changes.

INT. PRECINCT/SQUAD ROOM - DAY

Robert and Chris pour over reports and leads. Robert's phone rings. He rubs his eyes and answers it.

ROBERT

(into phone)

Agent Montero.

(beat)

We're on our way.

He hangs up the phone and turns to Chris.

ROBERT (CONT'D)

That was my CI, let's go.



INT. HOSPITAL/VANESSA'S ROOM - DAY

Erin enters Vanessa's flower adorned room. She carries a dozen roses and a card. Vanessa is sedated but alert. She has several fluid and medication bags hooked up to her arms.

Erin sits on the edge of her bed. She gives Vanessa a kiss on the cheek. Sets the roses on the bed stand.

ERIN  
How are you doing?

VANESSA  
Sore.

ERIN  
Bullets tend to do that.

Erin hands her the card.

ERIN (CONT'D)  
This is from Rene.

Vanessa opens the card. It's a homemade get well card from Rene. Vanessa reads it and smiles.

VANESSA  
Is she okay?

ERIN  
She's doing well. I sent her and my mom away until this thing is resolved.

Erin fights back tears.

ERIN (CONT'D)  
I want to thank you for saving my daughter's life. You did a very brave and unselfish thing.  
(cries)  
You risked your life to protect her. I don't know what I would have done if Johnnie had harmed her.

VANESSA  
You don't have to thank me. You're the only person who has ever been there for me and has tried to help me.

INT. UNMARKED DETECTIVE UNIT - DAY

Chris and Robert pull up to the Westside YMCA. Willie approaches the passenger window.

ROBERT  
What you got?

Willie jumps into the backseat.

WILLIE  
There's a guy named Mickey Milano who is selling some new drug. Top quality. The rumor is, he's working for Johnnie.

ROBERT  
I know who he is.

WILLIE  
He's been doing his business outside The Eight Ball.

ROBERT  
I think you've done good, Willie.

WILLIE  
Will you square it with the judge?

ROBERT  
Done. Call me Monday.

Willie gets out of the car and quickly walks away.

INT. WAREHOUSE - DAY

Leroy shows Johnnie his handy work. The fake license and passport are flawless. He also gives him a social security card. The name on all three is Ricardo Alvarez.

LEROY  
You are now officially Ricardo Alvarez. Those will fool anybody, and I mean anybody.

JOHNNIE  
I only care about the cops.

LEROY  
Sooner you split, the less you got to worry about the cops.

JOHNNIE  
Yeah, but I can't leave any loose ends.

Johnnie shoots Leroy. He stumbles against the wall, eyes wide open, gasping for air. He slides to the floor. Johnnie calmly walks up and stands over him. He aims his gun at Leroy again. He flashes the phone number in his face.

JOHNNIE (CONT'D)  
 Planning on collecting the reward?

Leroy attempts to talk, but can't. He's completely drenched with sweat. His shirt soaked with blood... a lot of blood. His body trembles. Johnnie starts unmercifully taunting him.

JOHNNIE (CONT'D)  
 Speak up, Leroy... can't hear yah.  
 (cold stare)  
 Come on, man... You talk like you got a  
 bullet in your neck.

Johnnie shoots Leroy in the neck. Blood splatters everywhere.

JOHNNIE (CONT'D)  
 (chuckles)  
 Shit, man... You do!

Leroy strains hard to breathe.

JOHNNIE (CONT'D)  
 I gotta tell ya' Leroy... That's not a  
 good look for you.

Leroy looks at Johnnie. Desperate and wide-eyed. He dies. Johnnie grabs keys from the table and leaves.

INT. DEA UNIT - DAY

Chris and Robert cruise up to The 8 Ball. Several people loiter outside near an alley. A man has his shirt off and seems to be acting crazy. He is Mickey Milano.

ROBERT  
 (points)  
 There's Mickey.

CHRIS  
 What the hell is he doing?

EXT. THE 8 BALL - CONTINUOUS

Chris pulls to the curb. Robert gets out of the car. Mickey is sweating profusely, flipping out, screaming incoherently at a beetle scurrying along the sidewalk. Robert approaches a security guard. Flashes his badge.

SECURITY GUARD  
 This fool been acting crazy for the last  
 hour. He was inside screaming at a glass  
 of ice.

Robert carefully moves closer to Mickey.

ROBERT

Mickey.

Mickey looks at Robert. He becomes agitated. His eyes widen. He vigorously shakes his head and wags his finger.

MICKEY

No, no, no.

He starts rapidly pacing in a circle. He suddenly bolts. Robert pursues him as Chris accelerates around the corner.

ROBERT

If you make me chase you, I'm gonna kick your ass!

Robert pursues Mickey into an alley.

EXT. ALLEY - DAY

Mickey runs hard. He stops when Chris pulls the into the other end of the alley. He looks behind him. Robert is walking towards him with great authority. Mickey is trapped. He paces like a caged animal. He finally flings his arms.

MICKEY

You got me G-man, manny man.

Robert grabs him. He shoves him hard against the wall.

MICKEY (CONT'D)

What the fuck, man. You don't need to be the man, man.

ROBERT

You and I are going to have a conversation.

MICKEY

You want to talk, say it with your eyes.

CHRIS

Jesus Christ, what the hell are you on?

MICKEY

On? I'm just on, man.

He starts vigorously rubbing his arms.

MICKEY (CONT'D)

My blood is boiling.

ROBERT

I'm going to ask you a question, and you're going to give me the answer.

MICKEY

I want to talk to my protector. The one who holds my soul.

ROBERT

You talk to me. I want to know where Johnnie Carrillo is?

MICKEY

Johnnie is sitting on his perch overlooking his flock.

Robert pulls his gun and shoves it under Mickey's chin.

ROBERT

You better start using your IQ to your advantage.

MICKEY

My force field is up.

ROBERT

I don't have patience to fuck around.

MICKEY

I'm bored with this scene. I'll fly away.

CHRIS

The way I see it you have a knife.

MICKEY

I just got me. In me, out me... me.

Chris tosses an open pocket knife at Mickey's feet.

ROBERT

I want to know where Johnnie is NOW.

Mickey looks into Robert's intense eyes. He suddenly jumps back, cowers, and appears terrified.

MICKEY

You have a man living in your eyes.

CHRIS

And he's going to take your soul unless you tell us where Johnnie is?

Chris looks at Robert and shrugs. Mickey let's out a whimper.

EXT. BROOKLYN STREET - DAY

Johnnie is on his burner phone.

INT. ERIN'S HOUSE - DAY

Erin has grabbed some clothes and toiletries. She goes out the door. Her phone rings.

EXT. BROOKLYN STREET - DAY

Johnnie hangs up. He dials a second number on the piece of paper.

INT. MAIN PAROLE OFFICE - DAY

The main office phone rings. The receptionist answers it.

RECEPTIONIST  
(into phone)  
Parole.

EXT. BROOKLYN STREET - DAY

JOHNNIE  
(into phone)  
Erin Green, please.

INT. PAROLE OFFICE - DAY

RECEPTIONIST  
(into phone)  
We expect her in within the next few  
hours. Would you like to leave a message?

EXT. BROOKLYN STREET - DAY

JOHNNIE  
(into phone)  
No, I'll leave one later.

Johnnie ends the call.

INT. WAREHOUSE - NIGHT

Robert, Chris, and a squad of detectives burst open the warehouse door. They rush in and yelling commands.

DETECTIVE  
Police! We have a search warrant!

They quickly spread out. They find Leroy.

CHRIS

No Johnnie... but we got a ripe one.

Robert comes over. He looks at Leroy's bullet-riddled body. He starts to show his frustration.

EXT. PAROLE OFFICE BUILDING - NIGHT

Erin pulls into the parking garage of the building.

INT. ERIN'S OFFICE - NIGHT

Erin enters her office. The main parole office is already ninety percent empty. A few officers give her hugs. A large stack of reports and files are piled up on Erin's desk.

INT. WAREHOUSE - NIGHT

Robert - Chris - and several detectives sift through everything. Homicide Detectives gather evidence.

Robert and Chris sift through Leroy's photo equipment. Blank driver's licenses, social security cards, passports. They also find several unused photos of Johnnie.

CHRIS

He's runnin'.

INT. ERIN'S OFFICE - NIGHT

The parole office is empty. Erin is alone. Her phone rings.

ERIN

(into phone)

Deputy Parole.

(beat)

Tell me you have some good news?

INT. WAREHOUSE - NIGHT

ROBERT

(into phone)

We missed him, but not by much. I thought I'd head over now.

He looks at Chris.

CHRIS

I got it covered.

ROBERT

(beat)

Okay, see you in a few.

INT. ERIN'S OFFICE - NIGHT

Erin pours herself a cup of coffee. She then sits back down at her desk and resumes working.

INT. UNMARKED DETECTIVE UNIT - NIGHT

Robert drives into Manhattan.

INT. ERIN'S OFFICE - NIGHT

It's so quiet in the office that Erin's pen makes a distinctive noise as she writes.

EXT. PAROLE OFFICE BUILDING - NIGHT

Robert pulls to the curb in front of the parole office building. He heads for the main door.

EXT. BUILDING/LOBBY - CONTINUOUS

Robert looks through the glass doors. There is no security guard at the security desk. He taps on the glass several times, seeing no one. He then jiggles the door. It's unlocked. He pulls the door open.

ROBERT

Hello?

INT. BUILDING/LOBBY - CONTINUOUS

Robert slowly approaches the security desk. He looks around the lobby. No one there. He heads for the elevators. He hears a noise coming from the restroom.

RESTROOM

Robert enters the restroom. Stumbles upon the security guard sprawled on the floor. He slides his gun back into his shoulder holster and gives immediate aide.

ROBERT

Hey buddy, you okay?

He rolls the guard over. He is unconscious and bleeding from his head.

Robert is ambushed from behind. Taken by total surprise. Robert fights with his attacker. He turns to see Johnnie. The two men wrestle violently.



Johnnie slams Robert's head against a sink. Robert hits the floor semi-conscious, bleeding from his forehead. Johnnie calmly leaves the restroom.

Robert struggles to his feet. Feels the his head. He pulls his hand away to see blood. He stumbles out of the restroom.

LOBBY

Robert comes out of the restroom just as Johnnie enters an elevator. Robert rushes towards the elevator. Johnnie pulls his gun and fires, but misses him. Robert's momentum carries him into the elevator.

ELEVATOR

Robert collides hard with Johnnie just as the elevator door shuts. The elevator starts to ascend. Robert grabs Johnnie.

Johnnie attempts to shoot Robert again. Robert grabs his arm. Forces it upwards. Johnnie punches Robert in his wounded arm numerous times. Robert almost passes out from the intense pain. Johnnie presses a button.

The elevator stops. The door slides open. Johnnie slams Robert's head against the wall. He kicks him out of the elevator. Robert struggles badly. Johnnie looks at him with a chilling smirk on his heartless face.

JOHNNIE

You're right detective. It's over.

(taunting)

I'm going to kill her... I'm going to kill her.

Johnnie presses another button.

JOHNNIE (CONT'D)

(evil chuckle)

You'll never make it in time.

Johnnie laughs a psychotic laugh as the elevator door closes.

INT. HALLWAY - NIGHT

Robert slowly sits up. His wounded arm bleeds profusely. He slowly struggles to his feet. Almost falls over. He leans against the wall for support. He's hurting badly. He pulls out his cellphone. His arm trembling. He hits a button.

ROBERT  
(into phone)  
Chris... Johnnie's at the parole office.  
Get everybody here, now... Now!

He drops his cellphone.

INT. ERIN'S OFFICE - NIGHT

Erin hears the ding of the elevator. She looks up.

ERIN  
Thank God.

She looks towards the elevator with a slight smile. Johnnie emerges from the elevator - gun in hand. He grandly gestures.

JOHNNIE  
Expecting someone else?

ERIN  
Oh no!

Johnnie shuts off the main parole office lights. The entire office is plunged into darkness. Johnnie sprays bullets everywhere. Blasting anything and everything.

Erin immediately ducks. Window glass shatters everywhere. Erin reaches up and grabs her desk phone. She dials 911 and leaves the phone off the hook.

She grabs her gun from her purse. Quickly crawls out into the main parole office.

MAIN PAROLE OFFICE

Johnnie is on the hunt. He moves deeper into the office.

JOHNNIE  
I just wasted the detective.

He stops and listens for any movement.

JOHNNIE (CONT'D)  
You wanna play hide and seek? That's cool, because you leave in a body bag.

Johnnie slowly moves around the room. Erin moves quickly as Johnnie meticulously stalks her.

He gets too close. She moves fast, bumping into a chair. Johnnie quickly turns and fires. Erin barely escapes being shot. She scurries off into the shadows.

JOHNNIE (CONT'D)

(taunting)

You don't have to worry about what will happen to your daughter, because once I am through with you, I'm gonna find your kid and sell her to the Middle East.

Erin slowly crawls on the floor, barely avoiding Johnnie. But Johnnie turns unexpectedly. She finds herself trapped against a desk and partition.

Johnnie gets near her. Erin suddenly pops up and fires. Her shot just misses Johnnie, who returns fire. Erin has vanished into the shadows.

The wild expression on Johnnie's face reflects that of a man lost in the deep recesses of lunacy.

JOHNNIE (CONT'D)

Oh... you bitch.

(scans room)

That one's gonna cost you. You're going to regret that miss.

Erin makes a dash for the elevator. Johnnie sees her. Opens fire. Erin knocks over a partition as she hits the floor.

Erin quickly slides past several desks and crouches near a filing cabinet. She reaches up and grabs a pencil holder. She throws it across the office.

Johnnie quickly spins and shoots at the noise. Erin pops up behind him and fires again. The bullet strikes Johnnie in the right-shoulder. Johnnie's face twists in pain.

JOHNNIE (CONT'D)

Oh, bitch... you're gonna pay for that one!

Johnnie is psychotic. He violently shoves anything in his path out of the way.

JOHNNIE (CONT'D)

You don't really think you can hide from me?!

In a crazed frenzy he starts shooting up the office. Bullets strike all around Erin. She runs for the elevator. Johnnie leaps in front of her. She suddenly finds herself staring down the barrel of his gun. She stops cold.

JOHNNIE (CONT'D)

What is it you said? My last stint of  
freedom?

(smirks)

I'm just starting my freedom.

(cold)

Drop it.

Erin shows no fear. She looks Johnnie directly in the eyes.  
She remains defiant.

ERIN

Fuck you.

Johnnie looks her up and down.

JOHNNIE

Oh baby, if I had the time.

He shoves his gun in her face.

JOHNNIE (CONT'D)

I said drop it.

Erin reluctantly drops her gun. A demented expression engulfs  
Johnnie.

The elevator dings. Johnnie glances back at the elevator just  
as the wounded Robert steps out. Robert immediately fires,  
but misses. A startled Johnnie stumbles back.

Robert fires again. This shot hits Johnnie in the leg.  
Johnnie returns fire, but misses. He fires a second time, but  
Robert has ducked out of his line of fire.

Erin dives to the floor and grabs her gun. Johnnie spins back  
toward her with his gun aimed.

Erin beats Johnnie to the trigger. She comes up firing. She  
shoots Johnnie five times in rapid succession. The bullets  
rip into his chest and stomach.

Johnnie is blasted back to the floor. His chest is covered in  
blood. Wide-eyed and stunned he moans and mumbles  
incoherently while writhing on the floor.

Erin lowers her gun, takes a few deep breaths, then quickly  
raises her gun again. She shoots Johnnie three more times.  
Johnnie gasps loudly.

ERIN

You have the right to remain silent.

Johnnie gasps his final breaths. His eyes fixated directly on Erin in a death stare as his life ends.

A bloodied and battered Robert limps over to Erin. Sees Johnnie's body. He lowers his gun.

He gently takes Erin's arm. Takes her gun from her tight grip. Erin's in shock. Rapid breathing. Wide-eyed. She looks at Robert.

ERIN (CONT'D)  
(relieved)  
He's dead.  
(deep sigh)  
He's dead.

Robert looks at Johnnie's lifeless body. Erin both laughs and cries at the same time. Badly shaking. Robert holds her tight. Approaching sirens can be heard in the background.

FADE OUT.

ROLL CREDITS.

THE END