

EXT. UPSCALE APARTMENT COMPLEX - DAY

SUNBATHERS (white women 30-45) gawk as an African-American mother, KARMEN STARR (30s) and her daughter OLIVIA STARR (12) tussle along the edge of a large pool.

SUPER: Dallas, TX

Karmen tugs Olivia's braids and spins her into an upright submission hold. Olivia grabs at Karmen's bikini.

KARMEN

Cadet Olivia Starr, do you tap?

OLIVIA

Can we just swim for once?

Olivia slips the hold. Karmen re-grips, kisses Olivia's cheek, and takes them both into the pool.

They come up laughing.

An IRRITATED RESIDENT directs a GIRTHY SECURITY GUARD toward the interlopers.

KARMEN

Let's bounce, Liv.

Karmen and Olivia hop out and grab their bags. Olivia snatches two brownies from a picnic spread as they run through the exit.

EXT. REAR OF APARTMENT COMPLEX - CONTINUOUS

Karmen and Olivia climb into a burgundy Jeep Cherokee.

INT. KARMEN'S JEEP - CONTINUOUS

Olivia sets the brownies on the arm rest next to a 9mm. Karmen starts the engine and adjusts the rearview mirror.

KARMEN

Aww, you brought treats?

Olivia places a pinch of brownie into Karmen's mouth. The Security Guard stumbles into the frame of the rearview. Olivia slides the Glock under the seat.

KARMEN (CONT'D)

Gotta run by the gym.

Karmen zips off. Olivia leans her head against the window.

INT. STRIP MALL DOJO - DAY

STUDENTS train on a padded floor. Olivia, barefoot and in shorts and a tee, drudges through moves vs a weighted dummy.

KARMEN (O.C.)
Don't half-ass it, Liv.

OLIVIA
Yes, mam.

Karmen and the OWNER (50s) black male, sit in the viewing area. They exchange backpacks.

OWNER
She can beat most of my boys. Let her compete.

KARMEN
Not yet. I'll drop this off with Jay tonight.

Karmen walks onto the floor and locks-in with Olivia. Karmen tests her but she allows Olivia to execute her moves.

EXT. RESIDENTIAL ALLEY - NIGHT

A white PIT BULL paces behind a chain link fence.

The dog GROWLS as a young girl in a dark hoodie, Olivia, hides a scooter next to a row of garbage cans.

A porch light comes on. She ducks. The dog goes apeshit and Olivia sprints to the burgundy Jeep Cherokee at the corner.

EXT. GRIMY NEIGHBORHOOD - NIGHT

Abandoned homes and DRIFTERS pepper a dead-end street. A PREGNANT WOMAN (20s), white and frail, approaches the same Jeep Cherokee from the alley as it idles near a TRAP HOUSE.

INT. JEEP CHEROKEE - NIGHT

Karmen re-checks the clip on her gray 9mm.

KARMEN
You're my eyes and ears, Livvy.
What do you do if you spot something unusual?

OLIVIA (O.C.)
Three honks and go. I won't forget.

KARMEN
I know I put a lot on you--

Tap! Tap! Tap! Fidgety Pregnant Woman at Karmen's window.

PREGNANT WOMAN
I need an 8-ball, Karmen.

KARMEN
Lexi, go home.

LEXI bangs the door and jerks the handle.

LEXI
I'm calling child services on you!

Karmen lowers her window, snatches Lexi by the hair, and presses the Nine against her forehead.

KARMEN
How bout this? It's quicker. Now get the fuck outta here, Lexi.

Karmen releases her and raises the window.

Lexi scampers away. Karmen turns to Olivia, her mirror image down to the braids and cocoa-brown skin.

OLIVIA
Why do you do this, Mama?

KARMEN
It's what I'm good at, Liv.

Karmen slides a pepper spray keychain onto Olivia's finger.

KARMEN (CONT'D)
After this run we can start over.
Anywhere you want. I promise.
Fifteen minutes. If I'm not back,
you know what to do. No hesitation.

OLIVIA
Yes, mam.

They sync watches: "8:42 pm". Karmen kisses Olivia's cheek.

KARMEN
Lock up and stay alert.

Karmen chambers a round, grabs the backpack, and exits.

EXT./INT. TRAP HOUSE - NIGHT

Karmen shoots "the finger" at the overhead camera. BUZZ. She enters and bolts the door. Loud WHIR of computer fans.

Two STONERS (20s), male, sleep on an old couch. A cloudy bong, loose weed, and empty food containers cover the table.

This Trap looks more like a Data Hub than a dope spot. Behind two partitions stands a large rack loaded with HUMMING graphics cards. A tiny window unit cools the area.

Karmen kicks the couch. Stoners awaken.

KARMEN

We pay you to watch the miners.

She moves down the hallway.

KARMEN (CONT'D)

Jay, where you at?

She checks the first bedroom.

EXT. GRIMY NEIGHBORHOOD - NIGHT

A black SUV rolls through the rugged South Dallas streets. The downtown skyline pops with electric greens and blues.

INT. SUV - NIGHT

Four MERCENARIES are locked and loaded like a SEAL team. Black masks conceal their faces. A sturdy-built white dude, PETERS (30s), has the wheel.

PETERS

You sure about this, White?

WHITE

Fuckin' right. Vic's new stash house. Easy work.

WHITE (20s), a hot-head, rocks in the passenger seat and grips a small DOOR RAM between his legs.

JACKSON (early 30s), the only brotha, seated behind Peters, nudges the man to his right, NGUYEN (20s), scared eyes.

JACKSON

Nguyen, you good, my dude?

Nguyen nods several times. Jackson looks at a small pic of his WIFE & DAUGHTER and tucks it in his vest.

JACKSON (CONT'D)
I'm tired of splitting shit five ways and ya boy is never with us?

WHITE
Fucking let it go, Jaxx.

PETERS
Take it up with the big boss.

They roll to a stop across from the Trap.

PETERS (CONT'D)
Same shit, new shitter. In and out.

Peters hands everyone zip ties and black hoods.

Mercs exit and hurry across the street in formation.

INT. JEEP - SAME TIME

Olivia toys with a small box cutter. She spots the Mercs.

OLIVIA
Please, not that house.

She places her hand on the horn and stays low. The Mercs flank the house. Three HONKS and Olivia slides out the driver's side door and sprints away.

INT. TRAP HOUSE - REAR BEDROOM - NIGHT

Loud HUM of the miners swallows Olivia's signal. Karmen enters and drops the backpack by a dresser. On top are scales, stacks of cash, and baggies of Molly.

She talks to JAY (30s) through the bathroom door.

KARMEN
Your boys are high as fuck again.

JAY (O.S.)
Your ass is two hours late, again.

EXT. SIDE STREET - NIGHT

Olivia stops at the alley where she hid the scooter.

INT. REAR BEDROOM - SAME TIME

Karmen moves with pace to the closet.

KARMEN
I can still make the drop.

JAY (O.S.)
Bet.

Karmen lifts two floorboards and retrieves a black duffle.

She checks the bag: bands of cash. She slides one under the mattress and heads down the hallway.

KARMEN
Left you a gift, playboy.

BOOM! Side door flies open! Karmen spins and rushes to the back room.

EXT. ALLEY - SAME TIME

BOOM! Olivia freezes. Pit Bull erupts!

OLIVIA
Mama.

Olivia turns the scooter around and heads back to the Trap.

INT. TRAP HOUSE - NIGHT

BANG! BANG! Two stun grenades rock the house.

PETERS (O.S.)
GOT A FAT MOTHERFUCKER IN HERE
TAKING A SHIT. Don't fuckin move!

JAY (O.S.)
Fuck you!

REAR BEDROOM

Karmen stumbles in, rights herself, breaks the side window, and kicks the bars open. Jackson rushes into the room.

Karmen dives out the window, bag in hand.

JACKSON
RUNNER!

Jackson hits the hallway and heads for the front door.

EXT. SIDE STREET - SAME TIME

Olivia grips the scooter as she heads toward the Trap.

EXT. TRAP HOUSE - CONTINUOUS

Karmen hops up and sprints toward the front. She pauses at the corner of the house then breaks for the Jeep.

WHITE (O.C.)
Got you, bitch.

White jumps off the porch and tackles Karmen.

They grapple. She snatches the mask off White's face to reveal a 30s white male with a head full of red hair. She grabs her 9mm and clocks White. *Faint HUM of an e-Scooter.*

SIDEWALK

Olivia approaches on the scooter unseen.

TRAP HOUSE YARD

Peters steps up and WHACKS Karmen with the butt of his rifle. She falls to the ground unconscious. Olivia arrives, hops off the scooter and heads for Karmen.

OLIVIA
Mama!

Nguyen grabs her. She slices his hand with her box cutter.

NGUYEN
SHIT.

Nguyen grabs her again. She pepper sprays him and breaks free. He trips her and doubles over.

Olivia falls onto the dusty yard and looks at White, taking in his red hair. Nguyen tries to drape a hood over her head.

JACKSON (O.C.)
NOT THE GIRL.

PETERS
The girl too. And get pics of everybody.

EXT. TRAP HOUSE - NIGHT

The Mercs load Karmen, Olivia, Jay, the Stoners, and two duffel bags into the SUV. Peters takes the wheel and guns it.

Jackson hops into Karmen's Jeep and follows.

INT. BASEMENT - NIGHT

A drop-cloth covers the floor of a dimly lit room. Karmen's guttural moan breaks the silence.

WHITE (O.C.)
Where's the rest?

White slams Karmen's wiry-strong upper-torso onto a table.

KARMEN
I don't make runs for Vic, idiot.

WHITE
BULLSHIT. There was supposed to be
sixty-K minimum at that spot.

Karmen tries to right herself but her rear-bound and zip-tied hands won't allow it. White grabs a fistful of her braids.

PETERS (O.C.)
She can't talk if she's
unconscious.

Peters steps forward from the base of the stairs and drags a hooded and bound Olivia into view. Karmen's body deflates.

KARMEN
Livvy? You were gone.

Olivia kicks wildly and fights her restraints.

PETERS
Calm her down, sis.

Peters presses his knee onto Olivia's back.

KARMEN
I'm good, Babygirl.

PETERS
Make a decision.

Karmen steels herself and cuts her eyes at White.

KARMEN

This dude gave you bad intel.

White mashes Karmen's face onto the table. And in one motion, Karmen hip-checks White and side-kicks his shin! He goes to a knee and pulls his 9mm.

PETERS

HEY! Don't think for a second I won't pull this trigger!

Peters presses his Glock to Olivia's head. Karmen kneels.

KARMEN

You hit the wrong spot!

White stands, gun in hand.

WHITE

She's lying, Pete!

Peters glares at White then chambers a round. Olivia bucks.

PETERS

YOUR CHOICE.

KARMEN

OKAY-okay. There's 12K inside the spare tire in my Jeep and I have another 30K in Ethereum on a thumb drive at my apartment. All yours.

WHITE

Fuck crypto. Where's the cash?!

Peters' phone DINGS. He checks the message.

PETERS

Gotta roll. Bag-n-gag her and put 'em against the wall with the rest.

WHITE

FUCK. That twelve better be there.

Karmen slides next to Olivia.

EXT. SUBURBAN DALLAS NEIGHBORHOOD - DAY

Nestled deep into an unfinished subdivision sits a newly constructed 3-bedroom rancher with a matte black Challenger in the driveway.

INT. CHARLIE REYES' HOUSE - BEDROOM - DAY

A page from the Sharper Image catalog comes to life.

TANISHA JONES (late 20s), braids and brown skin, snuggles against her shirtless beau, CHARLIE REYES (30s). She rubs her hand across the bad-ass Mexican flag tattoo on his chest.

The cell phone on Charlie's nightstand vibrates. He moves his badge and checks the message. Tanisha stirs.

TANISHA

What is it?

CHARLIE

Work stuff, babe. Go back to sleep.

Charlie kisses Tanisha on the forehead.

INT. HOUSE - KITCHEN - DAY

Soft jazz plays in the background as the aroma of pancakes and turkey sausage fills the room.

CHARLIE

Get it while it's hot.

Charlie moves through a perfectly ordered kitchen. Even his morning outfit flows: black pajama bottoms, black slides, a pressed white tee, and a black cooking apron.

Tanisha enters and smiles.

TANISHA

I could get used to this.

Charlie greets her with a steaming cup of coffee and a kiss.

CHARLIE

Have a seat.

Tanisha sits at the breakfast table just as her moderately spoiled eight-year-old daughter, ANDREA, walks in.

Andrea sets a book on the counter and hangs her bag on the back of a chair.

ANDREA

Can we make a TikTok video?

Andrea points her cell phone in their direction.

TANISHA
Not now, Lil Bit. You need to eat.

ANDREA
It only takes twenty seconds.

TANISHA
Not this morning, sweetie.

ANDREA
Why not?

TANISHA
Andrea Renee. Enough.

Andrea drops into her chair.

Charlie and Tanisha share a look.

He sets their breakfast on the table.

CHARLIE
Make you a deal. If your mom says
it's okay, we'll make the video
this weekend.

Charlie breaks into the latest TikTok dance.

Andrea smiles, hops up and joins.

ANDREA
Go, Charlie. Go, Charlie.

CHARLIE
Your mom had no idea. What do you
say, mom?

Tanisha cuts her eyes and grins.

TANISHA
Okay, but not until the weekend.

INT. KITCHEN - DAY

Tanisha takes her plate. Charlie lifts it from her hand.

CHARLIE
I got this.

TANISHA
To the car, Lil Bit.

Andrea grabs her backpack and skips down the hall.

ANDREA
Bye, Chuck.

CHARLIE
Bye, superstar.

Tanisha kisses Charlie on the cheek. Rushing.

TANISHA
Thank you for this morning. I meant
to tell you that I love your plan
for this neighborhood.

CHARLIE
Just a sec, babe.

Charlie jogs to the fridge.

FRONT DOOR

Charlie hands Tanisha a container of fresh fruit. They kiss
as they talk.

TANISHA
You are spoiling us, Detective
Reyes. How about lunch downtown?

CHARLIE
I'd rather have you...

Tanisha smiles. Horn BLOWS.

TANISHA
My goodness, that little girl. Yay
or nay for lunch?

CHARLIE
What do you think? Now go.

He kisses Tanisha. She beams as she heads out the door.

EXT. CHARLIE'S HOUSE - DAY

Charlie exits dressed in tan slacks and a navy fitted shirt.
He strides past Karmen's Jeep that's parked next door in the
driveway of a partially renovated house.

INT. HOUSE NEXT DOOR - DAY

Charlie talks on his cell and heads to the rear.

CHARLIE

How much did you pull? White said sixty was a guarantee? We can squeeze Vic. I need this payout.

INT. BASEMENT - SAME TIME

Despair lingers in the damp air. Karmen, sits with her back against a wall. Olivia, awakens from her lap. Hoods cover their heads and their hands are bound behind them.

Karmen contorts like a gymnast and slides her bloodied hands to the front. She raises her hood and lowers her gag.

KARMEN

We're gettin' outta here, Liv.

Karmen rips an eye-sized hole in Olivia's hood and lowers her gag. Olivia strains to catch her breath.

OLIVIA

I couldn't leave you, Mama.

KARMEN

Shh. I know. Your turn.

Olivia mimics Karmen's escape move with ease.

Nearby moans. Karmen surveys the room. She runs and grabs a staple gun from the small card table. Olivia lifts her hood.

Karmen grabs the pendant on her necklace and cuts through her own zip ties. Tough dude to Karmen's left, Jay from the Trap House bathroom, shifts and groans.

KARMEN (CONT'D)

Shake it off, Jay. I need you.

Olivia twists her hands.

OLIVIA

Mama, cut 'em.

Footsteps from above. Panicked breathing from two urine-drenched Stoners to Olivia's right.

KARMEN

Hold tight.

Karmen lowers Olivia's hood, then her own.

OLIVIA

What are you doing?

KARMEN

Quick. Slip your hands behind you.
Can you see through the hole?

OLIVIA

Yes.

Footsteps grow louder. Karmen hides her hands and nudges Jay.

KARMEN

Rush any motherfucker within reach.

KARMEN (CONT'D)

Liv, you hit those stairs and don't
look back.

Karmen leans her head against Olivia's.

INT. BASEMENT ENTRYWAY - DAY

Charlie enters from the unfinished kitchen area.

His movements are precise.

- He locks the INSULATED KITCHEN DOOR.

- Slides plastic covers over his shoes.

- Straps on black latex-free gloves and a mask.

- Grabs a pearl-handled Berretta from a lockbox on the shelf
and tucks it into his waist.

BASEMENT STAIRWAY

Charlie enters, seals the door, and descends.

Soundproofing foam lines the walls like a music studio. A
plastic dropcloth covers the floor. Paint cans and painters'
rags match the smell of fresh paint.

BASEMENT

Charlie approaches five hostages seated against the back
wall. They're bound and black hoods cover their heads.

Charlie pulls out his cell and makes a call.

CHARLIE

Pete. What the fuck? You left me
with four plus a little girl?

He ends the call and attaches a silencer to his gun.

CHARLIE (CONT'D)
Stop squirming.

Charlie chambers a round. Stoner on the end faints.

CHARLIE (CONT'D)
Calm down, you're not first.

He picks up two fallen soundproofing panels and sets them on the table.

CHARLIE (CONT'D)
Now, it's game time.

Charlie snatches Jay's hood. Jay fights his restraints.

Charlie sets his phone on a chair and records...

Jay leans into Karmen. She pulls off her hood.

CHARLIE (CONT'D)
The fuck?!

Jay tries to stand. Karmen gets to her knees and lunges for Charlie with the staple gun. THUMP THUMP THUMP! Staples hit his ear and hand.

POP! POP! Headshots to Jay and Karmen. Jay falls to his left. Karmen slumps onto Olivia's legs. Charlie stumbles backwards.

CHARLIE (CONT'D)
SHIT.

Olivia screams and vomits into her hood.

Charlie stops recording.

CHARLIE (CONT'D)
She charged me. They both did.

He gathers himself and sends a message: "Agree to the new terms or we hit your traps one by one Vic."

He notices Olivia shaking non-stop. He slides Karmen off Olivia's legs.

CHARLIE (CONT'D)
It wasn't supposed to be like this.

INT. BASEMENT - DAY

Olivia rocks against the wall. She's stops. She works her hands to the front and pulls off her vomit-smearred hood. Tears stream. She shakes Karmen.

OLIVIA
Mama. MAMA. Get up!

Olivia buries her face into Karmen and screams.

OLIVIA (CONT'D)
No, no, no. No!

She takes a breath, wipes her tears, and uses the pendant on her mom's necklace to cut through the zip ties. She stands.

OLIVIA (CONT'D)
I'm ok. I am ok.

Muffled noises from the Stoners.

OLIVIA (CONT'D)
SHHH! Shut up.

Olivia surveys the room and sees a ray of light. She grabs the chair, reaches up, and yanks down the foam. A window.

She kisses Karmen's cheek and climbs out of the death hole.

EXT. HOUSE NEXT DOOR - SIDE - DAY

Olivia creeps to the front and sees her mom's Jeep. She scans the cul-de-sac full of unfinished houses and abandoned construction equipment.

She eyes the black Challenger in the next driveway. The front door to that house opens and Charlie exits carrying an empty black duffel. Olivia ducks behind a construction dumpster.

Olivia freezes as Charlie opens the rear hatch on Karmen's Jeep. He adjusts his airpods.

CHARLIE (O.C.)
I'm checking right now.

Charlie opens the spare tire hatch, slides open a box cutter and slices open the spare. He stuffs the cash into the bag.

CHARLIE (CONT'D)
Tell White that twelve thousand isn't worth the headache. You dumped a little girl in my lap.

DUMPSTER

Olivia slides closer. Her foot slips just as Charlie shuts the rear hatch. She freezes and peeps around the corner.

Charlie walks to the Challenger. Voice is out of range. He places the duffel in the trunk and heads inside.

Olivia checks the doors on her mom's Jeep, *locked*. She stays low, takes off her vomit-stained hoodie, slams it in the dumpster, and sprints for the woods behind Charlie's house.

INT. TANISHA'S SUV - SAME TIME

Tanisha cruises through light traffic.

Andrea turns down the radio.

ANDREA

I left my homework at Charlie's.

TANISHA

I thought you grabbed everything.
Where'd you leave it?

ANDREA

It's in my book in the kitchen.

Tanisha calls Charlie.

TANISHA

Nothing's wrong, hun. Andrea left
her book in the kitchen. Okay.
We're heading back. She'll meet you
at the door.

Tanisha U-turns and cuts her eyes at Andrea.

ANDREA

MOMMY! Watch out!

Tires SCREECH. Tanisha almost hits Olivia as she bursts onto the street and stumbles to the ground. Tanisha hops out. Olivia stares up at Tanisha. Same braids as Karmen.

TANISHA

Oh my goodness. Are you ok?

Olivia just stares as cars pass and HONK.

Tanisha steps closer. Olivia snaps out of her daze.

OLIVIA
I missed my bus.

TANISHA
Bus doesn't run out this way.

Tanisha tries to help her up. Olivia gets to her feet.

TANISHA (CONT'D)
Can we give you a ride somewhere?
Or maybe call your mom?

OLIVIA
I'm fine.

TANISHA
Why were you running through the
woods?

Olivia turns to cross the street and spots a black Challenger
a few cars back. She looks at Tanisha.

OLIVIA
Can you take me to the closest DART
station?

TANISHA
Sure, it's not that far. I think we
should call someone.

OLIVIA
PLEASE, I just need a ride.

Olivia steps between Tanisha and Tanisha's SUV as the
Challenger passes. It's not Charlie.

INT. TANISHA'S SUV - DAY

Andrea waves as Olivia climbs into the back seat.

ANDREA
Hi. I'm Andrea and that's my mom,
Tanisha. What's your --

Olivia digs into Tanisha's purse. Tanisha grabs it!

TANISHA
Excuse me. Would your mom approve
of you going through a stranger's
purse?

OLIVIA
She's dead. Can we just go, please?

TANISHA
We need to make a quick stop.

ANDREA
You're bossy.

Tanisha heads towards Charlie's. They pass abandoned construction sites and foreclosed properties.

INT. TANISHA'S SUV - DAY

Olivia stares out the front window and spots her mom's Jeep.

OLIVIA
Where are we going?!?

Charlie waves from the porch as Tanisha approaches.

ANDREA
To Charlie's.

OLIVIA
You know that man?!

TANISHA
He's my boyfriend. He'll know who we should call.

ANDREA
Yeah. He's a policeman.

Olivia yanks on both door handles. Child locks.

OLIVIA
LET ME OUT! Stop the car!

She kicks at the back window. Tanisha stops the Jeep. Olivia climbs over the back seat, pops the emergency latch on the rear door, climbs out and sprints to the woods.

EXT. TANISHA'S SUV - CONTINUOUS

Tanisha exits, shrugs her shoulders at Charlie and closes the rear hatch. Charlie walks up and kisses Tanisha on the cheek.

CHARLIE
What's going on?

TANISHA
We gave that girl a ride and she lost it as we were pulling up.

CHARLIE
Where'd you find her?

Andrea leans out the driver's side window.

ANDREA
Mom almost ran her over.

CHARLIE
Bizarre. You guys better get going.

Charlie hands Andrea her book.

INT. DART TRAIN - DAY

Olivia slides into a seat looking disheveled but aware.

Train departs. A MALE ATTENDANT approaches with a scanner.

OLIVIA
Day pass.

Olivia taps a credit card onto the scanner: **TANISHA JONES** flashes on the display: **APPROVED**. She curls up in her seat.

INT. DOWNTOWN BISTRO - DAY

SERVER approaches the booth where Charlie and Tanisha converse. Charlie spins his phone on the table.

TANISHA
She had sad eyes.

CHARLIE
And she just ran in front of you?

TANISHA
She wasn't scared but she was definitely running from something.

CHARLIE
Did you get her name?

TANISHA
No. I should've done more to help.

CHARLIE
I could call it in and see if anyone's reported a missing child.

TANISHA
I think that's a good idea.

SERVER

Have you two had enough time to
make a selection?

CHARLIE

Gonna hit the restroom. Soup and
salad for me, babe.

Charlie stands. Leaves his phone. Tanisha picks it up.

TANISHA

Charlie.

CHARLIE

(winks)
I trust you.

TANISHA

I'll send myself those pics you
were supposed to forward.

CHARLIE

Cool.

Charlie heads to the restroom.

TANISHA

So sorry. Soup and salad for us
both. And two mango teas.

INT. BISTRO - DAY

Tanisha picks up Charlie's phone, taps the PHOTOS tab, and
clicks the first thumbnail.

ON SCREEN: Karmen lunges forward with a staple gun. Two pops.
A man slumps. Karmen falls onto Olivia's lap.

TANISHA

Oh my God.

Tanisha closes the video. Charlie approaches, smiling. She
slides the phone over to his side. He plops into the booth.

CHARLIE

No food yet?

Tanisha doesn't respond. She points to his phone.

TANISHA

I promise I wasn't snooping, but
there's a very disturbing video.

Charlie opens his phone and realizes.

CHARLIE

Oh, babe. That's footage from an ongoing investigation. You didn't forward it by accident, did you?

He hops up and slides in next to her.

TANISHA

Of course not. It was terrible. There was a child with a hood covering their head. I couldn't tell if they're a boy or a girl. Couldn't be more than twelve. The same age Sarai would've been.

Tanisha rubs the tiny angel wings tattoo on her inner left wrist: "RIL Sarai"

CHARLIE

Babe. My guys are on top of this. We're going to find that little girl. I promise.

Charlie takes Tanisha's hand in a reassuring way.

INT. CHARLIE'S CAR - DAY

Charlie idles at a stoplight. He calls VIC (20s), a Puerto Rican low-level hustler.

ON SPEAKERPHONE

VIC (V.O.)

Yo. What kind of murder porn you send me, Reyes?

CHARLIE

Decision time, Vic. It didn't work out for two of your crew members.

Vic laughs.

VIC (V.O.)

But that ain't my crew in your video, and I ain't paying you another fuckin' dime, homeboy.

CHARLIE

What are you talking about?

VIC
Your clown squad hit Sam's joint.

CHARLIE
Don't miss your next payment.

Charlie ends the call.

CHARLIE (CONT'D)
FUCK!

He makes a U-turn, and burns off.

EXT. HOUSE NEXT DOOR - DAY

Charlie parks behind Karmen's Jeep.

INT. BASEMENT - DAY

Charlie picks up the tiles that Olivia removed.

CHARLIE
You've got to be shitting me.

He squats in front of Stoner-1 and removes his hood and gag.

Charlie holds up a bottle of water.

CHARLIE (CONT'D)
Where's the girl?

Stoner-1 gulps water and glances at the bodies.

STONER-1
I don't know.

CHARLIE
At least tell me her name.

STONER-1
Never seen her before, I swear.

Charlie stands.

CHARLIE
What about the woman, you know her?

STONER-1
Not really. We fucked with Jay.

CHARLIE
Do you know anything?

Charlie removes his Beretta and attaches the silencer.

Stoner-1 shifts and falls onto Stoner-2.

STONER-1
I can help you find her.

Stoner-2 falls over and convulses.

CHARLIE
Does he know the girl's name?

STONER-1
I don't know, man. Let me--

POP! Headshot to Stoner-2.

Stoner-1 dry heaves.

Charlie checks Karmen's pockets and makes a call.

ON CELL

CHARLIE
Pete, you wanna tell me how you hit
the wrong trap? Nah, but of all
spots, you hit Sam's. Oh, and the
little girl you grabbed. *She gone.*

Charlie stands beneath the open window.

CHARLIE (CONT'D)
No fucking clue.

He reaches up and shuts it.

CHARLIE (CONT'D)
Call our guy at the organ spot. See
what he'll pay.

Stoner-1 flops onto his stomach.

CHARLIE (CONT'D)
Did the woman have ID?

Charlie lets him squirm.

CHARLIE (CONT'D)
I gave you the reins. Did the girl
get a look at anyone? Fuck me. Save
it! Have the crew meet me at the
station in an hour.

Charlie ends the call. POP. Headshot to Stoner-1.

INT. 9TH PRECINCT - NIGHT

Charlie's UNIT sits around his desk. They're the same Mercs from the Trap House.

Peters, dirty blonde, grabs a seat across from Charlie.

White, the redhead, sits on the edge of a nearby desk.

Nguyen, his stitched-up right hand on full display, drops into a chair next to Peters.

CHARLIE
(to White)
Did you log everyone?

White hands Charlie a stack of pics.

CHARLIE (CONT'D)
Just the girl.

Charlie eyeballs it. Lowers his voice.

CHARLIE (CONT'D)
Why would you bring me a little
fucking girl?!

Peters looks at White.

WHITE
Nguyen scooped her after she kicked
his ass.

NGUYEN
She came out of nowhere.

Jackson enters and drops a license on Charlie's desk.

CHARLIE
Good work, Jaxx.

Charlie picks up the phone.

CHARLIE (CONT'D)
Sharon, I need a profile on...

He grabs the license.

CHARLIE (CONT'D)
Karmen Evette Starr. Black female.
Last known, 1805 Treemont Place,
Apt 302, Naperville, Illinois...

Charlie scribbles down an address.

CHARLIE (CONT'D)
Thanks, Sharon. You're the best.

PETERS
What's the play?

CHARLIE
Girl's name is Olivia. She's
twelve. So, White, did she get a
good look at you?

WHITE
She may have.

CHARLIE
May have? I hand-picked every one
of you. I brought you in on a real
estate deal that could put us all
in position to retire and you repay
me with a kidnapping charge.

Charlie rubs his hands through his hair.

CHARLIE (CONT'D)
Did she see you?

NGUYEN
She definitely saw White.

WHITE
I guess, man.

JACKSON
She looked you dead in your face.

Charlie holds for a moment.

CHARLIE
Let's clean it up. We'll take two
vehicles to the address. We handle
this tonight.

EXT./INT. OLIVIA'S APARTMENT - DAY

Olivia raises the fire escape window on the third floor and
crawls into her bedroom. Sun setting in the distance.

Bare walls except for an anime-styled portrait of herself.

Olivia runs to the front door and wedges one end of a rod
into a grooved metal slot on the wooden floor and the other
end just beneath the doorknob.

Picking up the pace, Olivia opens the cabinet next to the fridge, grabs a box of generic cereal, and dumps it into a plastic grocery bag on the counter.

She stuffs a small handful of cereal into her mouth before tying the bag and shoving it in her backpack. She pauses.

Olivia opens the fridge. Slams it shut. Opens it, slams it. Opens it and yanks the shelving onto the floor.

OLIVIA

I hate you! How could you die!?

Olivia drops to the floor and stares at the fridge.

FLASHBACK: INT. BEDROOM - NIGHT

Karmen lies next to Olivia and strokes her cheek.

OLIVIA

Another story.

KARMEN

After your duties.

Olivia rolls onto her back and closes her eyes.

OLIVIA

If you're ever missing, I'm to immediately come home, grab my disappear bag, and exit out the fire escape.

Olivia performs two crisp Aikido strikes.

KARMEN

Where are you to go?

Karmen corrects Olivia's hand placement.

OLIVIA

To the upstairs music area in the downtown library or sneak into the custodial quarters at Mt. Boaz. Make sure it's safe and get a bus ticket to Shreveport.

KARMEN

Who do you trust?

Olivia performs a blocking maneuver.

OLIVIA
No one. I know. Tell me now, Mama.

KARMEN
Go straight to Antioch Baptist when
you get to Shreveport.

Olivia turns to Karmen.

OLIVIA
Mama, I won't mess up.

Karmen smiles and yawns.

KARMEN
Have I told you the story of how
your dad found out I could fight?

OLIVIA
No. Tell me.

KARMEN
My friends and I were at the park
in Shreveport. I was a little older
than you are now. The older boys
were hoopin' and they needed one
more and they actually picked me.

OLIVIA
You were the only girl, right?

KARMEN
Yep. I wasn't a great shooter but I
could play D. I was nervous. The
moment they passed me the ball, I
let it go out of bounds.

OLIVIA
Were they mad?

KARMEN
Of course. There was money on the
line. So after that I just went
hard and focused on defense. I
locked my guy up so tight that he
elbowed me in the mouth.

OLIVIA
What did my dad do?

KARMEN
Nothing. He was on the other team
and that was his boy.

(MORE)

KARMEN (CONT'D)

I wiped the blood from my mouth and before dude knew it, I had him on the ground.

OLIVIA

Yes!

Karmen mimes her move.

KARMEN

I locked him up so tight that his boys froze. Your dad had to beg me to let him go. He had no idea your Paw Paw was a bodyguard before he became a pastor.

OLIVIA

Did he kiss you?

KARMEN

No. We didn't even like each other then. I thought he was cute though.

OLIVIA

Tell me more.

KARMEN

That's it for tonight.

OLIVIA

Am I a better wrestler than you were?

KARMEN

That's to be determined.

OLIVIA

Tell me a story about my dad.

KARMEN

That's for another time.

END FLASHBACK

INT. OLIVIA'S APARTMENT - KITCHEN - CONTINUOUS

Olivia composes herself and grabs her bag.

KARMEN'S BEDROOM CLOSET

Olivia kneels down, removes two loose floorboards, and retrieves a hand-sized lockbox.

She completes the combo, opens the box, and inspects the contents: two passport booklets (Karmen & Olivia), a crypto thumb drive, \$300 in twenties, and a safe deposit key.

Olivia bags the items and rushes out.

BATHROOM

She turns on the hot water in the shower and shuts the curtain. She locks the door as she exits.

EXT. OLIVIA'S APARTMENT - ALLEY - NIGHT

Olivia climbs down the fire escape and grabs an eScooter that's behind a dumpster. She swipes Tanisha's credit card. Red light. She wipes the card on her sleeve.

OLIVIA

Come on.

INT. BLACK SUV - SAME TIME

Peters trails Charlie's Challenger. He slows as they approach Olivia's apartment. Jackson looks out the driver's side rear window. A face peers above a dumpster, the eyes follow him.

QUICK FLASH: EXT. TRAP HOUSE - NIGHT

Jackson looks at the idling Jeep and locks onto a pair of eyes in the passenger window.

END QUICK FLASH

INT. BLACK SUV - NIGHT

Jackson shifts his vest.

PETERS (O.C.)

What ya' got, Jaxx?

JACKSON

Clear on this side.

They hit the corner.

EXT. ALLEY BEHIND OLIVIA'S APARTMENT - NIGHT

Olivia swipes the card again.

OLIVIA

YES.

She zips down the opposite end.

EXT. OLIVIA'S APARTMENT - NIGHT

Charlie leads the crew upstairs.

CHARLIE

Quick and clean.

EXT. OLIVIA'S FRONT DOOR - NIGHT

White, Jackson, and Nguyen flank Peters.

Charlie stands off to the side, firearm pulled.

CHARLIE

Breach it.

White steps forward with his Door Ram.

WHITE

Dallas Police Department!

White rams the door several times.

A SMALL CROWD forms at the base of the stairs.

One final ram and the door opens. A metal rod CLANGS.

INT. OLIVIA'S APARTMENT - NIGHT

Charlie hangs just outside the door.

Peters directs White and Jackson to the bedrooms.

Nguyen covers the living area. Peters secures the door.

HALLWAY

Nguyen checks the bathroom.

NGUYEN

Door's locked.

He kicks the door in and flings open the shower curtain.

KARMEN'S BEDROOM

White rushes in and clears the room. He checks the closet.

WHITE

Bingo!

Peters and Charlie enter. Jackson and Nguyen follow.

White retrieves a small lockbox and opens it. Empty.

Peters and White share a look. No thumb drive.

CHARLIE

Jaxx. You and Nguyen, post outside
then hit the bus station.

OLIVIA'S BEDROOM

Charlie peers onto the fire escape. He turns and eyes
Olivia's portrait on the wall. He takes it.

EXT. BUS STATION - NIGHT

Olivia stops the scooter across the street.

INT. BUS STATION - NIGHT

Olivia blends in behind a family as they carry luggage
through the main area.

TICKET COUNTER

Olivia approaches a MALE TICKET AGENT (40s).

MALE TICKET AGENT

What can I do for you, young lady?

OLIVIA

How much is a ticket to Shreveport?

MALE TICKET AGENT

Thirty-nine ninety-nine plus tax.

Olivia sets forty dollars on the counter.

OLIVIA

How much for a row to myself?

MALE TICKET AGENT
How old are you?

OLIVIA
Twelve. I have my travel form.

She hands him an Unaccompanied Child Form.

MALE TICKET AGENT
If you're trying to leave tonight
you'll need to be accompanied by
someone seventeen or older,
otherwise you'll have to wait until
8am. Where are your parents?

Olivia checks the large clock on the wall: **8:42 PM**

OLIVIA
In Shreveport. I'll take a ticket
for the eight-o'clock bus.

MALE TICKET AGENT
That'll be Forty-three ninety-
eight. For a row to yourself that
will be sixty-three ninety-eight.

Olivia hands him another twenty dollars and her passport.

OLIVIA
Just a regular seat.

The Agent checks her passport, prints the ticket, hands it to
Olivia along with her change.

MALE TICKET AGENT
Food court is twenty-four hours.
People nap on those benches. Keep
your bags close.

INT. BUS STATION - NIGHT

Olivia surveys the outdated Food Court. She stands in line
and places her order.

FOOD COURT

Olivia holds her tray of fries and takes a seat near a YOUNG
MOM (20) and her crying DAUGHTER (2). The Mom tries to share
a small burger with her Daughter.

OLIVIA
If she likes fries, she can have
mine.

YOUNG MOM
She's just sleepy. But thank you.

Olivia smiles and messes with her fries.

YOUNG MOM (CONT'D)
Where you headed?

OLIVIA
To Shreveport.

YOUNG MOM
So are we. Are you on the 9pm bus?

OLIVIA
Mine leaves at 8am.

YOUNG MOM
You by yourself?

OLIVIA
Yeah.

YOUNG MOM
They should put you on the 9pm bus.

OLIVIA
Someone over seventeen has to ride
with me or I have to leave in the
morning.

YOUNG MOM
You do not want to stay overnight
in this place.

OLIVIA
If I change my ticket could you say
that I'm with you?

YOUNG MOM
How much travel money you got?

Olivia looks perplexed.

YOUNG MOM (CONT'D)
Ain't nothin' free, boo.

Olivia pulls out forty dollars.

YOUNG MOM (CONT'D)
I saw that fat knot you pulled out
at the register. Come off a hundred
and we good.

Olivia relents. Young Mom puts the Hundo in her bra.

EXT. BUS - NIGHT

PASSENGERS file onto the bus to Shreveport. Olivia walks closely behind the Young Mom and her Daughter.

EXT. REAR BUS YARD - NIGHT

Olivia's bus exits the yard and turns onto the main street.

INT. BUS STATION - SAME TIME

Nguyen and Jackson show a photo of Olivia to each of the Ticket Agents. The Male Ticket Agent who sold Olivia her ticket points towards the Shreveport sign: **DEPARTED**

Jackson pulls out his phone.

JACKSON

She's on the nine-o-clock bus to Shreveport. Just missed her. Okay.

Nguyen walks up to Jackson.

NGUYEN

What's up?

JACKSON

Charlie wants us to post here, just in case. He's headed for the bus.

INT. BUS - NIGHT

Olivia stares across the aisle at the Young Mom and her Daughter. The bus stops at a light. Olivia jumps across the aisle and forearms the Young Mom in the face.

They scrap. Olivia has the upper hand. The Daughter screams.

Lights come on. The DRIVER stands. Olivia falls to the ground. The Young Mom wipes her bloody nose.

DRIVER

What's going on back there?

OLIVIA

Help me, sir.

The DRIVER helps Olivia to her feet.

OLIVIA (CONT'D)
I'm on the wrong bus. My mom is
waiting for me at the station.

YOUNG MOM
She's lying.

Olivia breaks down and really sells it.

OLIVIA
Let me off. The station's right
there. I can walk back. Please.

EXT. BUS - CONTINUOUS

The bus pulls off.

Olivia spots the Young Mom staring out the window. Olivia
flashes the folded bills from the Mom's bra. She jogs down a
side street.

EXT./INT. BUS - MOMENTS LATER

Charlie swerves in front of the bus and forces it to stop. He
hops out, shows his badge, and boards.

CHARLIE
Is this girl on your bus?

Charlie shows Olivia's pic to the Driver.

DRIVER
I just let her off. She was headed
back to the station.

YOUNG MOM (O.C.)
No. She ran towards the park.

EXT./INT. CHARLIE'S CAR

Charlie makes a call and hops in the car.

CHARLIE
Jaxx, you and Nguyen stay put. She
may be headed that way. I'm gonna
pay Lamar a visit.

EXT. CITY PARK - NIGHT

A small CROWD makes bets as two HUSTLERS face off.

WHAP!

A loud NEW HUSTLER (18) follows-through with a slap to the face of STRONG HUSTLER (20), D-1 linebacker. Strong Hustler's eyes glaze over. He blinks. The Crowd leans in.

Strong Hustler falls straight back, THUD. Out cold! RANDOM TEENS take off in excitement.

NEW HUSTLER

Told y'all! Now pay the fuck up!

New Hustler struts around and snatches his money.

BASKETBALL COURT

Hustlers serve FIENDS in the shadows.

Olivia strides through the chaos like she's home.

A group of YOUNGER HUSTLERS talk shit and shoot craps. COCKY HUSTLER (16) tucks a pistol in his waist and shakes the dice.

COCKY HUSTLER.

Aww nigga, yo' girl can get it too.

CRACKLE of dice hitting the ground.

A minor scuffle. Olivia approaches.

OLIVIA

Where's Lamar?

They ignore her. She forces her way into the cypher.

COCKY HUSTLER

Get your little-ass outta here.

Cocky Hustler snatches Olivia.

OLIVIA

Let me go!

COCKY HUSTLER

SHUT UP.

She tries to jerk free. Cocky Hustler tightens his grip. Olivia delivers a heel kick to his shin. He releases her, falls to a knee, and grabs the gun from his waist.

COCKY HUSTLER (CONT'D)

Little bitch.

OLIVIA
Big bitch.

In steps LAMAR (early 30s), designer jeans and Jordans.

LAMAR
Keep fucking around. Time is money!

Olivia moves to a knee.

Lamar fires a cold stare at Cocky Hustler.

LAMAR (CONT'D)
Lil Starr, what you doin' out here?

Lamar helps her up. She dusts off her hands.

OLIVIA
My mom said to come see you if I
ever needed a favor.

LAMAR
Facts. What's up?

They walk.

OLIVIA
I need a gun.

Lamar looks at Olivia. She's serious.

OLIVIA (CONT'D)
I have money.

LAMAR
Let's talk somewhere else. You
hungry?

Olivia nods.

YOUNG HUSTLER (O.C.)
Ops!

Olivia pulls up her hood and ducks behind Lamar.

Patrol car passes through.

INT. LAMAR'S AUDI - NIGHT

Lamar shakes his head as Olivia devours a veggie burger.

LAMAR
Slow down.

He opens the glove box and grabs a fat knot. Olivia eyes the money and a Glock. Lamar peels off \$200.

OLIVIA
I don't need money. I need a gun.

LAMAR
You're serious. For what?

Olivia looks off.

LAMAR (CONT'D)
Where's your mom?

OLIVIA
Dead.

She takes another bite.

LAMAR
What?

OLIVIA
A cop killed her and that's why I need the gun.

LAMAR
Did you see what he looked like?

OLIVIA
Yes.

LAMAR
I'm taking you to the bus station and you're getting out of town.

OLIVIA
I'm not leaving. Will you help me?

A black Challenger creeps and flashes its headlights.

Lamar grabs the Glock from the glove box, chambers a round, and sets it on the arm rest.

LAMAR
Get down.

Olivia slides onto the floor.

Lamar rolls down his window as Charlie pulls up.

LAMAR (CONT'D)
You slumming tonight, Charlie?

Charlie hands Lamar a photo. Lamar scopes it.

CHARLIE
Seen that little girl?

LAMAR
She hasn't been around here.

Lamar lowers his right hand and calms Olivia.
She releases the door handle.

CHARLIE
You know her?

LAMAR
Yeah. Mom will kill you.

CHARLIE
I took care of that.

Olivia covers her mouth.

LAMAR
You're a dirty fuck, Charlie.

CHARLIE
Just hit me if you see her.

INT. LAMAR'S AUDI - CONTINUOUS

Lamar returns the pic. Olivia slips the Glock from the arm rest, pauses, and springs up. Lamar turns his head. She aims.

INT. CHARLIE'S CAR - SAME TIME

CLICK! CLICK! CLICK!

Charlie raises his arms and ducks.

	CHARLIE		OLIVIA
FUCK ME!		Safety!	

LAMAR
Gimme that!

Charlie fumbles the door handle.

INT. LAMAR'S CAR - CONTINUOUS

Lamar snatches the gun.

Olivia grabs her backpack and dives out the door.

Charlie opens his door. Lamar opens his and pins Charlie.

CHARLIE

You're digging a BIG FUCKING HOLE!

Charlie peels out and rips down the street.

EXT. PARK - NIGHT

Olivia sprints through the middle of the park.

She hears the VROOM of Charlie's car blitzing around the perimeter. She cuts through a ruptured chain link fence and disappears into a nest of PROJECT-STYLE APARTMENTS.

EXT. CHARLIE'S CAR - NIGHT

Charlie circles the park and calls: "PETERS"

PETERS (V.O.)

What's the word?

He posts at the entrance of the apartment complex.

CHARLIE

I have eyes on the girl. She just tried to shoot me! Get everyone over to Woodhollow Apartments.

PETERS (V.O.)

On it.

EXT. WOODHOLLOW APARTMENTS - NIGHT

Plenty of activity for 10pm. TEENAGERS smoke, dogs bark, and OLDER WOMEN peek through tattered blinds.

Olivia ducks into a stairwell. She catches her breath, jogs to the rear of a building, and knocks on a window.

OLIVIA

Julian.

TAP TAP.

OLIVIA (CONT'D)

Julian. It's me.

The blinds rattle and a young face peers through. JULIAN (13), new-age BLERD, opens his window. Huge smile.

JULIAN
Yo. What you doing out here?

Olivia checks over her shoulder.

OLIVIA
Can I come in?

JULIAN'S BEDROOM

Julian locks his door. Olivia drops her backpack, sprawls onto the floor, and smiles. Julian sits next to her.

Anime posters line the walls from floor to ceiling. Stacks of comic books and graphic novels are perfectly housed in two duct-tape-enforced cardboard boxes on the floor.

The clock on the night-stand shows: "10:47 pm"

JULIAN
(lies next to her)
Liv, what's up?

OLIVIA
Think I can spend the night?

JULIAN
Yea. My mom's home but she's sleep.

OLIVIA
I need to switch outta this hoodie.

Julian sniffs her.

JULIAN
It is kinda funky.

Olivia punches his shoulder. He laughs and holds up the shh.

OLIVIA
I'm not scared of Belinda.

JULIAN
You need to be.

Julian hops up and dips into his closet.

Olivia walks to Julian's desk and eyes an Anime-style drawing of Julian & Olivia: "*Adventures of Juju & Liv*"

OLIVIA

Your drawings are so dope. I wish
we could live inside one.

Julian emerges from his closet and tosses Olivia a gray hoodie with a colorful Minecraft logo on the front.

She switches hoodies, stuffs hers under Julian's bed, sits in the over-used gaming chair, and stares.

JULIAN

What's wrong?

Julian uses his sleeve to wipe a tear from her cheek.

JULIAN (CONT'D)

You hungry?

OLIVIA

Kinda.

JULIAN

Cold pizza coming right up.

OLIVIA

Can I use your bathroom?

JULIAN

Be super quiet. Meet you back here
in two minutes.

Julian peeks his head into the hallway and waves Olivia forward. She sneaks to the bathroom across the hall and Julian tip-toes towards the kitchen.

KITCHEN

Julian opens the fridge, grabs a pizza box and a 2-liter of soda that has **BELINDA** written on it. He freezes when his mom, BELINDA (30), **smirks** as she walks by.

Julian sets down the goodies and runs to the hallway.

HALLWAY

Toilet flushes. Water runs. Belinda twists the doorknob.

JULIAN

Mom.

BELINDA

Who's in my bathroom, little
boy!?

The door jerks open. Olivia freezes.

BELINDA (CONT'D)
No the fuck you not in my house,
with your little shoplifting ass!

She snatches Olivia by the collar.

Olivia jerks free.

JULIAN
Can Olivia stay the night?

BELINDA
What did I tell you about this
little bad ass girl?

Belinda looks Olivia up and down.

BELINDA (CONT'D)
Where's your uppity-ass momma?

OLIVIA
Let me get my backpack and I'll go.

Julian runs to his room and comes out with Olivia's pack.

BUMP BUMP BUMP! Knocks at the door.

PETERS (O.S.)
DALLAS POLICE DEPARTMENT.

Belinda cuts her eyes and closes her robe.

More knocks. Olivia moves down the hall.

Belinda walks to the door and checks the peephole.

EXT. JULIAN'S APARTMENT - SAME TIME

Peters hangs his badge from his neck.

Nguyen and Jackson check the upstairs units.

Peters reaches to knock again. The door cracks open.

BELINDA
May I help you?

PETERS
Hi mam, I'm Officer Peters with
DPD. We're looking for a young
black girl who may be in danger.
Have you seen one tonight?

Belinda cracks the door further.

BELINDA

Now what kinda question is that? Of course I've seen a young black girl in these apartments.

PETERS

Fair enough. Have you seen a young girl in a dark hoodie, about thirteen?

INT. JULIAN'S APARTMENT - HALLWAY - SAME TIME

Julian and Olivia sneak to his room.

BELINDA (O.C.)

No, I have not seen no bad-ass little girls running around at eleven o'clock at night, officer.

JULIAN'S BEDROOM

Olivia opens the window.

PETERS (O.S.)

Would you mind if I take a look inside? Some residents stated they saw a girl fitting the description run to your unit.

BELINDA (O.S.)

That's a'mutha'fuckin' lie.

Olivia whispers.

OLIVIA

Tell him you saw me run towards the skate park a few minutes ago.

Julian nods.

OLIVIA (CONT'D)

Put on your glasses.

Olivia kisses his cheek. Julian smiles big.

ENTRYWAY

Julian squeezes next to Belinda. Full BLERD vibe.

JULIAN
Mommy, I think I saw her.

Belinda turns her head in astonishment.

BELINDA
MOMMY?

PETERS
Where did you see her?

BELINDA
Yes, son. Tell it.

Julian steps onto the porch and points across the courtyard.

JULIAN
She was running towards the skate
park behind the 7-Eleven.

PETERS
When was this?

Belinda pulls Julian into the apartment.

BELINDA
GOOD NIGHT, officer.

JULIAN
About twenty-three minutes ago.

Peters looks at Belinda. She slams the door.

PETERS (O.S.)
Thank you, young man. Mount up.

BELINDA
Lying ass. Just like your daddy.

Belinda almost smiles and sashays into the living room.

EXT. CITY PARK - NIGHT

Olivia, zips through the park's exit on a scooter.

EXT. CITY PARK - PLAYGROUND - SAME

Cocky Hustler, the one from earlier, and a WANNABE HUSTLER
(14) spot Olivia.

WANNABE HUSTLER
There go, Lil Starr.

COCKY HUSTLER

Come on. I got somethin' for her.

Cocky Hustler takes off. Wannabe Hustler follows.

WANNABE HUSTLER

Lamar said leave her alone.

COCKY HUSTLER

Hurry up.

They cut through the park.

EXT. CITY PARK - OUTSKIRTS - CONTINUOUS

Olivia rides along the fence line, hood cinched, backpack strapped tight. She looks back as she nears the corner.

EXT. CITY PARK - CORNER - SAME TIME

Cocky Hustler, cloaked by a set of bushes, tosses a broken cinder block in front of Olivia. CRACK!

The cinder block impacts the front wheel of the scooter. Olivia flips over the bars and slides along the sidewalk.

EXT. CITY PARK - OUTSKIRTS - CONTINUOUS

Face down and writhing in pain, Olivia rolls over to reveal scrapes on her forehead and hands.

Cocky Hustler snatches her by her sweatshirt.

COCKY HUSTLER

Lamar ain't here to save you.

He pulls a black .380 from his waist.

Olivia clenches her eyes.

COCKY HUSTLER (CONT'D)

Aww shit, you scared?

Wannabe Hustler takes a timid step forward.

WANNABE HUSTLER

Lamar said to--

COCKY HUSTLER
 I know what the fuck he said!
 (to Olivia)
 Open your eyes.

Wannabe tries to pull Cocky off Olivia.

WANNABE HUSTLER
 Lamar gave the word.

COCKY HUSTLER
 Fuck off me, nigga!
 (to Olivia)
 You not pretty like your mama. With
 your little boy-built ass.

Olivia squirms and mumbles something.

Cocky leans down and grabs her face.

COCKY HUSTLER (CONT'D)
 What?

PALM STRIKE to Cocky's throat!

He gags and swings the gun at Olivia. She winces as the gun glances off her cheek. Cocky grabs his throat. Olivia pulls him down and head butts the bridge of his nose.

In the same motion Olivia knees Cocky in the nuts, snatches his pistol, and chambers a round. Wannabe freezes.

WANNABE HUSTLER (O.C.)
 Oh shit.

Cocky falls onto his side. Olivia gets to her feet, points the gun at Wannabe, and glances at Cocky.

Loud REV of a City Bus.

OLIVIA
 Go tell Lamar what happened!

Wannabe stumbles off and runs through the park.

Olivia turns to Cocky.

OLIVIA (CONT'D)
 My mom said a three-eighty is a
 shitty gun. Jams after a few shots.
 Let's see.

She presses the pistol to his temple. He groans.

Bus approaches the stop.

Olivia pauses and pistol-whips Cocky Hustler.

She tucks the gun in her waist and jogs to the bus stop.

EXT/INT. CITY BUS - NIGHT

Bus doors open. Olivia steps on lookin' a damn mess. The SISTA (40s) behind the wheel pops her gum and raises her perfect eyebrows.

OLIVIA
Don't even ask, auntie.

Olivia taps Tanisha's card on the scanner and grabs a seat near the back of the empty bus.

SISTA
Did you at least win?

The shocks SQUEAK as the bus continues its route.

Olivia leans against the window and nods her. She reaches into her backpack and grabs a handful of cereal and chomps. She pops the straw into her Capri-Sun and sips.

Several stops later.

EXT. OLDER NEIGHBORHOOD - NIGHT

Air breaks HISS as the bus stops on the edge of an older working-class neighborhood. Olivia exits the bus into an immediate jog. She hugs the shadows as she passes through.

EXT. MT. BOAZ CHURCH - NIGHT

Olivia approaches a weathered church. The sign out front reads: MT. BOAZ BAPTIST CHURCH

Olivia sticks to the shadows and heads to the rear.

KARMEN (V.O.)
Livvy, I picked Mt. Boaz because of
its age.

She heads downstairs to a door marked: "Custodial Office".

KARMEN (V.O.)
 Older construction usually means
 outdated locks, and your Swiss Army
 knife is the perfect key.

She uses her knife to bypass the rusted lock.

INT. CUSTODIAL OFFICE - NIGHT

Olivia locks the door and checks her watch: "11:57 pm". She
 looks at a framed picture of **JESUS** that's on the wall.

OLIVIA
 Why?

She sets an alarm for "5:00 am" and curls-up on the floor.

INT. LAMAR'S AUDI - NIGHT

Lamar turns down the radio and calls Charlie.

LAMAR
 Got info on your girl.

Lamar checks the rearview.

LAMAR (CONT'D)
 Fuck you, I'm a team player.

KID on a bike drops off Lamar's food order.

LAMAR (CONT'D)
 (to delivery kid)
 Keep the change.
 (to Charlie)
 I'm here man. She came to me for
 protection. Something about a cop
 killing her mom. That's it.

He grabs a handful of fries.

LAMAR (CONT'D)
 I don't know if she can I.D. you.
 If she's anything like her mom,
 she's coming for you.

INT. CHARLIE'S HOUSE - KITCHEN - SAME TIME

Charlie walks to the island and sets his beer on the edge of
 a detailed blueprint: **REVITALIZATION PROJECT**.

CHARLIE

Lamar, after we grab the girl, I'll
take care of you myself.

Charlie ends the call. Phone vibrates.

Text from SAM: "You've crossed the line, my friend."

INT. OLIVIA'S MIDDLE SCHOOL - DAY

Tanisha sits in the Main Office. Business attire and a
VISITORS PASS sticker on her lapel that reads: TANISHA JONES.

The nameplate on the desk across from Tanisha reads: MRS.
BEVERLY WILLIAMS, Office Manager (50s), Auntie vibe.

MRS. WILLIAMS

Ms. Jones, Principal Reed will see
you now.

Tanisha stands and pauses.

The bell rings as Olivia enters.

Tanisha makes eye contact.

MRS. WILLIAMS (CONT'D)

Ms. Jones, don't keep her waiting.

STUDENT ANNOUNCER (V.O.)

Good morning students of Fred
Hampton Preparatory Academy. Today
is Tuesday, October 11th. Our quote
of the day: If there is no
struggle, there is no progress.

Tanisha heads down the hallway. Olivia approaches the desk.

MRS. WILLIAMS

Ms. Starr, why aren't you in class?

OLIVIA

My mom has been really sick. She
feels it's best that I spend the
rest of the school year with my
aunt, in Houston.

MRS. WILLIAMS

So sorry to hear that.

OLIVIA

I'm leaving pretty soon.

MRS. WILLIAMS
If possible, your mother will need
to sign a few forms.

She hands Olivia a packet.

OLIVIA
I'll take them to her right away.

MRS. WILLIAMS
Okay, dear. Your family is in my
prayers. Do you need anything?

OLIVIA
No, Mrs. Williams. Thank you.

PRINCIPAL'S OFFICE

Walls and desk are covered with Delta Sigma Theta and Grambling State University paraphernalia.

PRINCIPAL REED (40s), demeanor and style similar to Michelle Obama, stands and shakes Tanisha's hand.

PRINCIPAL REED
Welcome aboard, Tanisha. We're
fortunate that you were available
this late into the school year.
Mrs. Williams will walk you through
the welcome package.

Tanisha smiles.

TANISHA
I'm excited to join the team.

MAIN OFFICE WAITING AREA

Tanisha approaches Mrs. Williams.

TANISHA (O.S.)
Excuse me. What's that child's
name? The young girl, who was just
in here.

Tanisha paces to the door. Olivia's long gone.

MRS. WILLIAMS
Olivia. Sweet and tough. Spent
plenty of time in here.

TANISHA

Did she mention her mother?

MRS. WILLIAMS

Do you know the family?

TANISHA

I've crossed paths with Olivia. So, her mom is living?

MRS. WILLIAMS

I haven't heard otherwise.

Tanisha can't shake the concerned look.

Mrs. Williams sets a packet on her desk and preps the camera.

MRS. WILLIAMS (CONT'D)

In the welcome pack, you'll find a laminated card with my cell and Principal Reed's cell. For student emergencies. Let's get your ID pic.

Tanisha moves to the mark and forces a smile.

EXT. BUS STATION - NIGHT

Jackson crosses the street with two coffees.

INT. JACKSON'S CAR - NIGHT

Nguyen grabs a cup.

Jackson sips his coffee and watches the street.

JACKSON

This what you signed up for?

NGUYEN

I guess...

JACKSON

Is knocking off petty Dope Boys your dream job? And why hasn't Charlie been on the last few runs?

NGUYEN

Who knows, man?

JACKSON

That mutha'fucka is getting ready to roll somebody under the bus. And now we're tracking a little girl.

NGUYEN

I just do what I'm told.

JACKSON

No shit. I'll turn state's before he pins something on me.

NGUYEN

You wouldn't.

Jackson hunkers down.

JACKSON

Watch me.

INT. DOWNTOWN LIBRARY - NIGHT

Olivia taps Tanisha's card at the self-checkout, bags her snacks, and jogs to the elevator.

ANNOUNCEMENT (V.O.)

The library will be closing in fifteen minutes.

4TH FLOOR RESTROOM

Olivia jams two rolls of toilet paper into the toilet, in the third stall. She flushes and watches it overflow. She hides on top of the toilet in the last stall.

The underpaid, SECURITY GUARD (30s) enters and sees the water. He looks beneath the stalls and grabs his walkie.

SECURITY GUARD

Morning shift needs to check the toilets in the Women's 4th floor bathroom. I'm not mopping this up.

Guard turns off lights and exits.

4TH FLOOR REFERENCE SECTION

A small flashlight pops on and bobs towards the last aisle.

Olivia runs to the back corner and scales the bookshelf.

4TH FLOOR HIDING SPOT

Olivia folds her hoodie into a pillow and lies down. She's the perfect fit for the space between the top of the bookshelf and the ceiling.

She pulls a photo from her backpack. It's a pic of Olivia (5) and Karmen, at an amusement park. Olivia smiles.

OLIVIA

I miss you so much.

She turns off her light and curls up.

QUICK FLASH: INT. BASEMENT - DAY

Olivia catches a glimpse of Charlie's face through a small tear in her hood. He shoots Karmen.

END QUICK FLASH

Olivia jerks awake, flips on the flashlight, and touches her wet pants. She goes fetal and cries herself to sleep.

INT. BLACK SUV - DAY

White posts across from Olivia's apartment.

ON SPEAKERPHONE

WHITE

Yeah boss, no signs of her. Jaxx said negative on the bus station.

CHARLIE (V.O.)

She's in the city. Find her before the weekend. We'll deal with Lamar another time.

EXT. 9TH PRECINCT - AUXILIARY LOT - DAY

Nguyen and Jackson face off behind Charlie's car.

JACKSON

Shit is getting out of hand. Told you not to grab the girl.

NGUYEN

What'd you want me to do?

Jackson jabs his finger into Nguyen's chest.

JACKSON
LET HER RUN.

NGUYEN
Let's just find her.

Nguyen gives the "lower your voice" face.

JACKSON
Then what? I ain't killing no kid.
She's the same age as my daughter.

Jackson places a black duffel in the back of Charlie's car.

They hop into Jackson's ride and head out.

INT. 9TH PRECINCT - DAY

Peters grabs a seat at Charlie's desk.

PETERS
What up, boss man?

INT. HALAL SANDWICH SHOP - SAME TIME

A hooded Olivia enters.

CHARLIE (V.O.)
Hit every middle school within a
five-mile radius of the trap where
you grabbed her. She's a runaway.
Show the pic. Tell them, her mom
is scared she'll harm herself.

She orders a pre-made falafel sandwich.

PETERS (V.O.)
On it.

CHARLIE (V.O.)
If this lingers through the
weekend, be prepared to have White
fall on the sword.

Olivia sits in a corner booth and eats.

PETERS (V.O.)
No way. No fucking way, Charlie.

INT. 9TH PRECINCT - SAME TIME

CHARLIE

Yes, fucking way. She can I.D. him.
I'll say he went rogue.

Charlie texts Tanisha: "Thinking of you."

Tanisha's reply: "Any luck locating the girl from the other morning? Her name is Olivia. She actually attends my new school."

Charlie texts: "Wow. What a coincidence. Any idea where she is right now?"

Tanisha's reply: "No. She withdrew. Mom is sick."

Charlie tosses his phone into the passenger seat.

INT. OLIVIA'S SCHOOL - DAY

Tanisha exits the Teachers' Lounge.

MAIN OFFICE

Peters converses with Mrs. Williams and exits.

INT. MAIN OFFICE - DAY

Tanisha just misses Peters.

TANISHA

Does that officer have a child at
this school?

MRS. WILLIAMS

No. He was asking about Olivia, the
girl from the other day. He said
her mother reported her missing.

Tanisha walks to the window and scans the area.

TANISHA

Oh my goodness. I hope she's
somewhere safe.

MRS. WILLIAMS

Olivia seems to have made quite an
impression on you.

TANISHA

She's the same age that Andrea's sister would've been.

INT. TANISHA'S SUV - DAY

Tanisha idles in the teachers' parking lot.

ON SPEAKERPHONE

CHARLIE (V.O.)

I was just thinking about you.

TANISHA

Did you report the young girl from the other morning, as a runaway?

Tanisha receives a ping on her phone:

RECENT CARD ACTIVITY

Charge Alert: Halal Sandwich Shoppe \$6.37 (4:30pm)

Charge Alert: Library Coffee Shop \$4.11 (4:53pm)

Tanisha grabs her purse and checks her cards.

CHARLIE (V.O.)

Yeah, Peters is making the rounds. Troubled girl. May hurt herself.

TANISHA

Her parents must be worried.

CHARLIE (V.O.)

I wouldn't lose any sleep over this one. Mom has her own demons.

TANISHA

When did you speak to her mom?

Tanisha thumbs her "RIL SARAI" tattoo.

CHARLIE (V.O.)

Sharon took the call.

TANISHA

What about the child in the video?

CHARLIE

Wow, I need to hire you as lead detective. Why so many questions?

TANISHA

Still in counselor mode I guess. It feels like they're the same girl.

CHARLIE (V.O.)

Babe, let it go and let me do my job, alright. We'll talk later.

INT. TANISHA'S SUV - NIGHT

Tanisha parks across from the downtown library. The clock above the entrance shows: "6:54 pm". She calls Andrea.

TANISHA

. Have you used one of mommy's credit cards?

Tanisha watches the library entrance.

TANISHA (CONT'D)

Hey, Lil' Bit, Sydney and her mom are staying the night. Yep, a sleepover. I'll be back in the morning. We'll Facetime all night if you want. Love you.

Tanisha sips tea and sets alarms for every hour.

MONTAGE: Time lapse of cars & buses passing, street sweepers gliding, and lights illuminating as nightfall arrives.

Tanisha grabs her pepper spray and settles in.

EXT. DOWNTOWN LIBRARY - DAY

Buzz of traffic as Olivia blends in with the BUS STOP CROWD.

INT. TANISHA'S SUV - DAY

The "6:00 am" alarm chimes. Tanisha's body jolts. She spots Olivia. Bus arrives.

EXT. BUS STOP - DAY

PASSENGERS file on and off.

Olivia grabs a scooter and swipes Tanisha's card: RED LIGHT.

OLIVIA

Not now.

Tanisha jogs across the street. Bus departs.

Olivia swipes again: RED LIGHT. She eyes a woman's open purse, looks up and sees Tanisha.

Olivia pulls out her knife and drops it.

OLIVIA (CONT'D)
My mom's on her way. Stay back.

TANISHA
Olivia, it's me, Andrea's mother.

Olivia snatches the knife off the ground and opens it.

OLIVIA
I never told you my name. You're helping your cop boyfriend.

Tanisha shows her palms.

TANISHA
No. I was just hired as a counselor at your school. I have some concerns about what Charlie's been telling me.

OLIVIA
He killed my mom. Did he tell you that?

TANISHA
Wait. Were you and your mom... That was you in the video.

Olivia grips the knife and looks at both corners.

OLIVIA
I know you called him.

She swipes the card again and again.

TANISHA
It's canceled, sweetheart and I promise I didn't call Charlie.

Olivia knocks over the scooter and pockets her knife. She checks the corners and pulls the .380 from her waist. Tanisha takes a step back. BYSTANDERS keep their distance.

TANISHA (CONT'D)
OLIVIA. Where'd you get that?

Olivia aims the gun at Tanisha's feet.

OLIVIA
Why are you here!?

TANISHA
Some bad people are looking for
you.

OLIVIA
I can take care of myself. I got
away from your boyfriend, didn't I?

TANISHA
Yes, you did.

OLIVIA
I'm gonna fucking kill him.

TANISHA
Olivia, let's think this through.

Tanisha steps closer.

OLIVIA
He doesn't deserve to live.

TANISHA
You don't want to go down that
path, sweetheart.

Olivia lowers the gun and tosses the card to Tanisha.

OLIVIA
Take it. I'll pay you back.

A patrol car passes.

Olivia angles her head down. Conceals the gun.

TANISHA
You have to trust someone.

Olivia holds her ground. Tanisha reaches for her hand.

OLIVIA
I don't need your help.

TANISHA
I know you don't, but I'm here.

Olivia checks the corners. Tears stream.

OLIVIA
I'm so tired. I wish he had killed
me too. I just need my mom.

TANISHA

I know.

Tanisha slides the gun from Olivia's hand and hugs her.

Bystanders stare and record.

INT. TANISHA'S HOUSE - HALLWAY - NIGHT

Tanisha sets folded towels on a shelf.

Steam flows as Olivia exits the bathroom. She holds out her arms and looks down at her too-small pajamas.

Tanisha smiles. Andrea peeks into the hallway and pops out.

ANDREA

Why is she wearing those?

OLIVIA

I can take them off.

TANISHA

It's no problem. They were supposed to be a gift for Andrea's cousin. I put your clothes in the wash.

OLIVIA

You went through my bag!?

TANISHA

I only washed your clothes.

Andrea points.

ANDREA

Why do you have that silver tape around your foot?

Olivia looks at Andrea and doesn't answer.

FLASHBACK: INT. OLIVIA'S BEDROOM - NIGHT

SUPER: "Four Years Ago"

Karmen shows two drives.

KARMEN

This one holds our crypto.

Olivia sits up on her bed.

KARMEN (CONT'D)

This second drive does not stay in your Disappear Bag. Duct tape it to your body. It has files on many important people.

END FLASHBACK

INT. TANISHA'S HOUSE - KITCHEN - NIGHT

Tanisha pours strawberry smoothies for the girls.

OLIVIA

My mom used to make strawberry smoothies with almond butter.

ANDREA

Yuck.

TANISHA

Be nice, Andrea.

Andrea poses. Olivia cracks a grin.

ANDREA

I bet you can't do this.

She does her best TikTok dance.

Olivia matches her.

TANISHA

Hey, Lil Bit. Go to Mommy's room for a few minutes. You'll sleep with me tonight.

ANDREA

But I haven't finished my smoothie.

Tanisha gives "the look" and Andrea sulks away.

ANDREA (O.C.) (CONT'D)

She can't sleep in my bed.

Olivia actually smiles.

TANISHA

When we picked you up that morning, why were you out there?

Olivia just stares at Tanisha. Uncomfortable tension.

INT. CHARLIE'S CAR - DAY

Charlie sips coffee as he cruises through traffic.

"Incoming Call - PETERS" flashes on the dash display.

CHARLIE
Tell me something good.

PETERS (V.O.)
I called in a favor at the Transit Authority. I'm sending you a clip of something you need to see.

CHARLIE
Good work. I'll circle back later.

Charlie pulls into a parking lot and watches the clip.

ON PHONE

Video shows a woman, who looks like Tanisha, approaching a girl. It goes fuzzy. Next cut shows her taking something from the girl and hugging her. Video ends.

Charlie texts Tanisha: "We need to talk."

Charlie replays the video, over and over.

EXT./INT. TANISHA'S SUV - NIGHT

Tanisha closes the trunk and hurries to the driver's seat.

She makes a call.

TANISHA
You guys okay? Thank you, Beverly.

Andrea starts her IG Live. Six WATCHERS fill the chat.

TANISHA (CONT'D)
Buckle up, Sweet Pea.

ANDREA
Hi, everybody.

Tanisha raises her voice and checks the street.

TANISHA
Andrea Renee. Your seatbelt.

ANDREA
Mom. My Live.

Tanisha cuts her eyes and places the car in reverse.

Tires SCREECH! Tanisha SLAMS on the brakes.

EXT. CHARLIE'S CAR - NIGHT

Charlie skids and blocks Tanisha's path. He hops out, straightens his outfit, and strides toward the SUV.

INT. TANISHA'S SUV - NIGHT

Andrea sees Charlie approach.

ANDREA
You can meet my mom's boyfriend.

Tanisha places the vehicle in park and looks towards Charlie. He makes a "roll down the window" motion.

ANDREA (CONT'D)
Hiya, Chuck. Say hi to my friends.

CHARLIE
Not now, Andrea.
(to Tanisha)
Where ya headed?

TANISHA
An impromptu girls' trip.

CHARLIE
I know you picked up a little package at the bus stop yesterday.

Tanisha grips the wheel.

CHARLIE (CONT'D)
Am I right?

ANDREA
Mommy, why is Charlie--

CHARLIE
Where's Olivia!?

EXT. TANISHA'S SUV - NIGHT

Charlie reaches in and pops the rear hatch.

Tanisha grabs his arm.

TANISHA
You're scaring us.

CHARLIE
She back there?!

He walks to the rear and lifts the hatch.

TANISHA (O.C.)
What are you doing, Charlie?

He slams the hatch and walks to Tanisha's window.

CHARLIE
I'm sorry I raised my voice.

He grips the window area and lowers his head.

CHARLIE (CONT'D)
Just tell me where she is.

ANDREA
Mommy, let's leave. Please.

TANISHA
Are we under arrest?
(to Andrea)
Give Mommy your phone.

Tanisha records Charlie. He fumes.

CHARLIE
Where is she?

The followers in Andrea's room swell to 30.

TANISHA
Hi, everyone. This is Andrea's mom.
We're talking to my boyfriend,
Charlie Reyes. Detective --

Charlie snatches the phone. Andrea screams and Tanisha slams the car into reverse.

She barrels down the driveway, clips the front end of Charlie's car, and floors it!.

CHARLIE
Tanisha!

Charlie slams Andrea's phone.

INT. CHARLIE'S CAR - NIGHT

City lights send Charlie into a daze.

He places a call to his crew and stops at a light.

FACETIME: PETERS, JACKSON, WHITE, NGUYEN

CHARLIE

Let's close this out tonight! DART
station, bus station, parks, just
find her. She's in the city.

Charlie ends the call. Light turns green. Cars honk. A car
pulls next to Charlie and HONKS.

CHARLIE (CONT'D)

Fuck off!

Charlie flashes his badge.

INT. MRS. WILLIAMS' CAPRICE - NIGHT

Headlights lead the way down an empty two-lane road.

MRS. WILLIAMS

When that officer said this wasn't
your first time running away, I
knew you were in trouble.

OLIVIA

Did Ms. Tanisha call you?

Olivia comes from beneath a quilt in the back seat.

MRS. WILLIAMS

We'll get you to the country for a
little while. At least until we can
figure out what's next.

OLIVIA

My mom always liked you. You
reminded her of her aunt.

MRS. WILLIAMS

I'm so sorry to hear the news about
your mom.

EXT. CAPRICE CLASSIC - NIGHT

City lights fade into the distance.

INT. CHARLIE'S CAR - NIGHT

Charlie parks in the bay of a self-serve car wash.

DESTINY (20s), a charismatic stripper, Facetimes.

CHARLIE

What's up?

She walks towards the screen in a pink jogging suit.

DESTINY

His crew is looking for you.

CHARLIE

Figured as much. He say anything else?

DESTINY

He asked me if I knew about your real estate problems.

CHARLIE

Problems?

DESTINY

You're still getting me my own house, right daddy?

CHARLIE

Nothing's changed. Text you later.

Charlie ends the call and surveys the area. He exits the car wash and turns onto a side street. He checks his rearview and calls Peters. He speeds up.

CHARLIE (CONT'D)

Pete. I'm trying to shake a tail. Most likely Sam's boys.

He makes a sharp right.

CHARLIE (CONT'D)

Shit.

A black SUV tailgates him.

CHARLIE (CONT'D)

I'm going to Sam's. Gotta meet this head-on. No, post-up across the street.

A second black SUV cuts Charlie off.

Two LARGE MEN, in tailored black suits, step out and approach. Both flash black 9mm handguns.

Charlie hangs his badge outside his shirt, lowers his window.

LARGE MAN #1
Mr. Kupa requests an immediate
audience with you, Detective Reyes.

CHARLIE
Should I follow you?

LARGE MAN #1
Yes but first we need your firearm.

Charlie hands over his Beretta.

The men return to their SUVs and escort Charlie.

INT. GENTLEMEN'S CLUB - NIGHT

Dim lights, a heavy weed aroma, and the boom of Hip-Hop.

A mixed bag of patrons: HUSTLERS and CORPORATE TYPES.

CLUB DJ (O.S.)
Next, to the main stage is the sexy
money maker, Destiny.

The girl from the Facetime video mesmerizes.

VIP AREA

Charlie sits across from the club's owner, SAM KUPA (40s) a stylish Indian gentleman with a British accent and badass Sanskrit tattoos on his forearms.

CLUB DJ (O.S.)
Diamond to the DJ booth.

Charlie slides a black bag across the floor.

Sam's RIGHT-HAND MAN (30s), NFL lineman large, scans the contents: Molly and bands of cash.

RIGHT-HAND MAN
All good, Boss.

Charlie stands and steps to shake Sam's hand.

Right-Hand Man pins Charlie's face to the table.

Sam leans in.

SAM
You just got here, Charlie.

CHARLIE
Get this big fucker off me.

SAM
What were you thinking raiding my spot!? Don't I pay you enough?

CHARLIE
My crew fucked up. I'm making things right.

SAM
I have a better idea.

Sam signals the DJ. The music stops.

CLUB DJ (V.O.)
That's a wrap, party people.

DANCERS flock to the dressing room.

BOUNCERS usher Patrons to the exit.

REAR HALLWAY

Sam leads. Right-Hand Man trails Charlie.

A piercing HUM increases as they approach the SERVER ROOM.

Outside the door stands a large Samoan brotha in a tailored suit, TOO BIG (20s). He hands Sam a pair of shooting range ear-muffs and a bullhorn.

RIGHT-HAND MAN
(to Charlie)
Put these in.

He hands Charlie two orange earplugs.

Right-Hand Man and Too Big also plug their ears.

Too Big opens the Server Room door and they are hit with the unrelenting ELECTRONIC BUZZ from 300 Bitcoin miners.

Sam puts on his ear-muffs and yells.

SAM
I'M GOING LEGIT, CHARLIE.

SERVER ROOM

The shelves on both sides of this 10x60 sauna are lined with shoe-box-sized miners, from floor to ceiling.

It sounds like a bathroom full of 1000 raging hair dryers.

Sam speaks into the bullhorn.

SAM (V.O.)
VIC'S BEEN WAITING FOR YOU ALL DAY.

On the opposite end, a low-watt overhead light flickers.

CHARLIE
 WHAT THE HELL'S GOING ON, SAM?

Drenched in sweat and strapped to a bolted-down chair in the center of a huge dropcloth, is Vic, the low-level hustler.

VIC
 Help me.

The HOWL, of the miners, kills his plea.

SAM
*WE HAVE A DILEMMA, CHARLIE. YOU OWE
 ME MONEY AND TWO LIVES.*

Right-Hand Man and Too Big put on black surgical gloves.

Right-Hand Man wipes down Charlie's Beretta.

Vic uncorks a wasted SCREAM.

CHARLIE
 SAM. Just a minute.

Sam angles the bullhorn at Charlie.

SAM
SPEAK UP!

Too Big grabs Charlie's right arm.

SAM (CONT'D)
*YOU PLANNED TO TAKE OUT VIC,
 CORRECT?*

Charlie resists. Right-Hand Man delivers a right cross.

SAM (CONT'D)
FINISH THE JOB. TAKE THE GUN.

Charlie balls his fist and stiffens.

CHARLIE
FUCK YOU!

Right-Hand Man punches Charlie in the gut.

Too Big lifts Charlie's arm. Right-Hand Man extends a metal TV antenna and lashes Charlie's fist. Charlie SCREAMS. Right-Hand Man continues until Charlie opens his hand.

SAM
LET'S NOT DRAG THIS OUT.

Right-Hand Man forces the Beretta into Charlie's hand.

Vic rocks and strains.

Charlie aims.

SAM (CONT'D) CHARLIE
FIRE! VIC!

POP! POP! POP!

Vic slumps over, dead.

Too Big opens a forensics bag. Right-Hand Man places Charlie's Beretta in the bag. Charlie grips his aching hand.

Right-Hand Man uses tiny grooming scissors to snip strands of Charlie's hair and drops them in the bag as well.

Sam pats Charlie on the back.

SAM (CONT'D)
LET'S HAVE A CHAT IN MY OFFICE.

Charlie stares at Vic's lifeless body.

INT. STRIP CLUB - SAM'S OFFICE - NIGHT

Sam plops into a brown leather chair behind a large oak desk. His Harvard Law degree sits framed on the wall next to a safe. He motions for Charlie to sit.

SAM
Don't get any ideas. That forensics bag won't be in this building.

Charlie takes a seat and flexes his hand.

Right-Hand Man and Too Big flank him.

CHARLIE
You crossed the line, Sam.

SAM
So says the crooked lawman.

CHARLIE
We're square, right?

SAM
Not quite.

Sam opens one of the desk drawers.

CHARLIE
I returned everything.

SAM
Indeed you did. But the issue isn't
lost revenue. It's not even about
you killing my two best runners,
even though the woman was stealing
from me. Let's focus on those
balloon payments on your
construction loan. I bought the
note on your little project,
Charlie.

Sam sets a timer on his GPS watch.

SAM (CONT'D)
You have forty-eight hours to bring
me that first fifty-K, or Vic's
body shows up on the banks of the
Trinity River. And your DNA goody-
bag will turn up a day later.

Right-Hand Man pulls Charlie to his feet.

Sam tosses Charlie a Ledger thumb drive.

CHARLIE
You want it in crypto?!

SAM
Untraceable. Tick, tock, Charlie.

EXT. WAFFLE HOUSE PARKING LOT - NIGHT

Charlie stands at his open trunk counting stacks. He stuffs
them into a gym bag and slams the trunk.

Peters walks up.

PETERS
What went down?

The crew gathers.

CHARLIE
High alert, fellas. Sam handed me a
real one tonight.

Charlie rubs his welted right hand.

PETERS
That motherfucker! Let's hit every
single one of his spots.

CHARLIE
First, we tie up the loose end.

Jackson cuts his eyes at Nguyen.

WHITE
You two dating or something?

JACKSON
Watch that shit, White.

CHARLIE
Press your contacts about the girl,
and tax them for another G.

PETERS
Gladly.

Jackson folds his arms.

CHARLIE
What's the problem, Jaxx?

JACKSON
We just made the rounds last week.

WHITE
Ask your cousins to pay again.

Jackson mashes White's face.

WHITE (CONT'D)
I'm fucking with you, Jaxx!

Peters separates them.

CHARLIE
No time to fuck around! Meet me at
the station in the morning.

Charlie gets in his car.

PETERS
Where you headed?

CHARLIE
Need to chase down a slim lead.

Charlie burns off.

INT. HOTEL ROOM - NIGHT

Charlie relaxes in a chair, shirt off.

A pair of soft brown hands rub his shoulders. The hands belong to a slender naked body. A cursive tattoo stretches across her back: "DESTINY".

CHARLIE
I have a gift for you.

DESTINY
Ooh, money?

He reaches into his pocket.

CHARLIE
How about a three-some?

Charlie pulls out a pill.

DESTINY
Nice to meet you, Molly.

She opens her mouth. He lays the pill on her tongue.

DESTINY (CONT'D)
Mmmmm.

She unzips his pants, pulls them down, and climbs on.

DESTINY (CONT'D)
Somebody's happy to see me.

DESTINY (CONT'D)
It's the end of the month, daddy.

CHARLIE
I know.

DESTINY
You gonna take care of me?

She grinds.

CHARLIE

I got you. I GOT you, baby.

Charlie picks her up and they fall onto the bed.

INT./EXT. HOTEL ROOM - NIGHT

Charlie kisses Destiny in the doorway.

CHARLIE

I need you to find out what Sam has on me and my guys.

DESTINY

How, daddy?

She kisses his neck.

CHARLIE

Tell him I told you about my real estate deal. See how he reacts.

The X has her rolling.

Charlie snatches her by the wrists.

DESTINY

Mmm, another round? Bring Tanisha next time.

Charlie grips her neck and pins her against the door.

Her eyes roll. This isn't foreplay.

DESTINY (CONT'D)

You're hurting me.

CHARLIE

Find out what Sam has on me and don't ever mention her name again.

He lets her go and tosses a roll of twenties onto the bed.

DESTINY

I wonder if she knows the real you.

INT. WILLIAMS' FARM - GUEST BATHROOM - DAY

Shower SQUEAKS on. Olivia is dressed and ready. She sits on the floor and checks her watch: "8:05am". She uses her burner phone to call the 9th Precinct.

PHONE EXCHANGE:

OLIVIA

Yes sir. I was hoping to talk to a nice policeman named Charlie. I can't remember his last name.

She starts the timer on her watch.

OLIVIA (CONT'D)

Yes. Detective Reyes. It's for a school project.

Olivia rocks back and forth. Puts call on speaker.

CHARLIE (V.O.)

This is Reyes.

Olivia stares at the phone.

CHARLIE (V.O.)

Hello.

OLIVIA

(sotto)

You took everything from me.

CHARLIE (V.O.)

Excuse me. Who am I speaking with?

OLIVIA

Why'd you kill her?

CHARLIE (V.O.)

Olivia?

INTERCUT OLIVIA/CHARLIE

Charlie motions to a passing PATROLMAN.

He scribbles: "Sharon - run trace."

Charlie shoves the Officer.

CHARLIE

People are very worried about you.
Tell me where you are so I can have
someone come and get you.

Charlie looks around like he's being watched.

Olivia moves onto her knees.

OLIVIA

I know what you look like.

CHARLIE (V.O.)

You've been through a lot. Let's
get you somewhere safe.

Olivia checks her watch.

OLIVIA

You need to die.

She ends the call.

Charlie sits forward.

CHARLIE

Olivia? Hello.

He dials the operator.

CHARLIE (CONT'D)

Sharon, did you get it?

He clicks a ballpoint pen nonstop.

CHARLIE (CONT'D)

Two seconds short? She shouldn't
know that protocol.

Charlie leans back in his chair.

INT. WILLIAMS' FARM - GUEST BATHROOM - DAY

Olivia turns off the shower, flushes the SIM card, and looks
to the window - a fading image of Karmen.

KARMEN (V.O.)

Who do you trust?

She unlatches the window and raises it.

QUICK FLASH: Tanisha at the bus stop.

TANISHA (V.O.)
You have to trust someone.

END FLASH.

Olivia grabs her backpack.

MRS. WILLIAMS (O.S.)
Olivia. Breakfast is ready.

She pauses for a moment.

MRS. WILLIAMS (O.S.) (CONT'D)
Olivia, you coming?

Olivia shuts the window.

OLIVIA (O.C.)
Yes, mam. Coming.

The sun reflects off the pond.

INT. WILLIAMS' FARM - KITCHEN - DAY

A full southern breakfast.

Mrs. Williams sets a glass of apple juice in front of Olivia.

RACHEL (30s), Mrs. Williams' younger sister, smiles.

RACHEL
Hope you were able to get a little
rest last night.

OLIVIA
Yes, mam, I was.

Mrs. Williams takes a seat.

MRS. WILLIAMS
Don't be shy. I know you like
pancakes.

Olivia smiles and grabs three with her hand.

Rachel laughs.

RACHEL
Honey, syrup, or plain?

OLIVIA
A cop killed my mom and I saw it.

She tears her pancakes into pieces.

Mrs. Williams, a look of concern, turns to Rachel.

Olivia drenches her pancakes with syrup and eats while she delivers her story.

RACHEL
Are you sure about this?

OLIVIA
Yes.

RACHEL
Did you get a look at the officer?

OLIVIA
It was Ms. Tanisha's boyfriend.

MRS. WILLIAMS
Olivia, honey, are you sure?

OLIVIA
I was there.

RACHEL
She has to report this.

Olivia drops her fork and looks at Rachel.

OLIVIA
I'm not going to the police.

MRS. WILLIAMS
Let's take a moment, you two.

RACHEL
You're a witness. It's your obligation.

OLIVIA
I'M NOT GOING TO THE COPS.

Olivia's response pauses all activity. She takes a huge bite of pancakes. Rachel, almost intimidated, looks off.

RACHEL
Well you're not staying here for another night.

OLIVIA
Fine. Which way is the bus station?
Plus your pillow cases smell like Sulfur-8.

This tickles Mrs. Williams. She touches Olivia's arm.

MRS. WILLIAMS
No one's taking you to the police.

RACHEL
It's the right thing to do.

Mrs. Williams turns to Olivia.

MRS. WILLIAMS
There are some bad individuals
looking for you right now. It's
only a matter of time before they
track you here.

OLIVIA
I know you have a gun. And I know
how to shoot.

MRS. WILLIAMS
Olivia, we need a plan that keeps
us all safe, especially you. Ms.
Tanisha and Andrea are also hiding.

This lands with Olivia. She pushes her plate aside.

OLIVIA
Can you call Ms. Tanisha?

MRS. WILLIAMS
I'll call her right now.

INT. WILLIAMS' FARM - OFFICE - DAY

Rachel stands in the doorway as Mrs. Williams talks on the
house phone. Rachel enters and closes the door.

MRS. WILLIAMS
About a mile off the main road.
Okay, see you in an hour.

Mrs. Williams looks at Rachel.

RACHEL
Kind of a heavy breakfast convo.

MRS. WILLIAMS
Look, tone it down with her.

RACHEL
We need to alert the authorities
and she needs to understand that.

MRS. WILLIAMS
Let's wait for Tanisha and we'll
put our heads together.

RACHEL
I can call Exavier. His firm
specializes in cases against
officers.

MRS. WILLIAMS
Okay. Let's check on Olivia.

EXT. WILLIAMS' FARM - DAY

Tanisha's SUV pulls into the driveway.
Olivia stands on the porch next to Mrs. Williams.
Andrea hops out and runs to the porch.

ANDREA
Hey Olivia! Hi, Mrs. Williams.

TANISHA
Hello, ladies.

Mrs. Williams hugs Andrea and Olivia gives her a high-five.

INT. WILLIAMS' FARM - LIVING ROOM - DAY

Tanisha and Olivia share the loveseat.
Mrs. Williams and Rachel sit on the large couch.
Tanisha rubs Olivia's back.

RACHEL
When it's all said and done, it's
Olivia's word versus an entire
department.

OLIVIA
That's why I tried to kill him.

Mrs. Williams looks at Tanisha.

RACHEL
So where's your mom's body?

MRS. WILLIAMS
Rachel!

OLIVIA
I don't know. I left her.

RACHEL
The first thing the D.A. will ask.
Is there a body?

TANISHA
Lighten up on the questions. She's
not on trial.

OLIVIA
Why can't we just go after him?

RACHEL
That senseless.

TANISHA
Just a second, Rachel.
(to Olivia)
Sweetheart, I know what you want to
do but Charlie has a large team of
dedicated troops under him.

OLIVIA
I don't know what to do but I don't
trust anybody who works with your
boyfriend.

TANISHA
He's not my boyfriend anymore. And
I agree with Olivia. It's a bad
move for her to walk into the
precinct with this info. We need
more than her statement.

Olivia slides off her right shoe and sock. She pulls the tape
from the top of her foot.

OLIVIA
Maybe something's on this.

She sets a thumb drive on the table.

Andrea enters holding a plate of pancakes.

ANDREA (O.S.)
Mom, these are cold.

MRS. WILLIAMS
Keep talking, I'll take care of it.

Mrs. Williams walks over to Andrea.

MRS. WILLIAMS (CONT'D)
Come on, sweetie.

INT. WILLIAMS' FARM - OFFICE - DAY

Rachel takes a seat at the computer. Tanisha pulls up a chair. Mrs. Williams settles on the futon. Olivia stands behind Tanisha.

RACHEL
There are over a hundred folders.
Where should I start?

Olivia takes the mouse from Rachel.

OLIVIA
I don't want you looking at this.

Rachel moves aside.

RACHEL
Better if you two search. I think
it's time for me to call Exavier.

Olivia switches spots with Rachel.

ON-SCREEN

Rows of folders populate:

Dear Olivia

Bribe List

Mining Protocol

Reyes_Surveillance

THE_ESCAPE

OFFICE

Olivia double-clicks the "Reyes_Surveillance" folder.
Thumbnails fill the screen. Mostly of Charlie and Sam.
She and Tanisha scour the pics.

TANISHA
Charlie's in every one of these.

Tanisha shakes her head.

OLIVIA
Will they help?

Olivia turns to Tanisha.

INT. WILLIAM'S FARM - OFFICE - DAY

Printer HUMS. Black and white photos of Charlie exchanging bags with multiple individuals, including Sam Kupa, drop into the holding tray.

Rachel places sets of the incriminating pics into two large envelopes. She hands one to Tanisha.

RACHEL
I'll hold this one and a copy of the drive in our safe, if that's okay with Olivia.

Olivia looks at Tanisha and nods.

MRS. WILLIAMS
(to Olivia)
Are you sure you're up for this?

OLIVIA
I have to be.

RACHEL
Exavier said his contact will meet you and Olivia at the precinct, at 4pm. Park in the main lot and wait for a call from this number.

Rachel hands Tanisha a slip of paper.

TANISHA
Can we trust this person?

MRS. WILLIAMS
We've known Exavier for years.

RACHEL
He didn't give me any info on his contact, other than, he's a white plain-clothes officer.

TANISHA
Make another copy of the pics. I'll drop them in the mail once we're en route.

Tanisha grabs a notepad from the desk and sits on the futon. She writes a quick message and folds the paper.

TANISHA (CONT'D)

This set will go to a trusted friend. I hope you don't mind that I shared your cell number, Beverly.

MRS. WILLIAMS

Of course not.

RACHEL

You two should get going.

TANISHA

Take care of my baby girl, okay?

Tanisha addresses the envelope and seals it.

Andrea peeps around the corner, runs and hugs Tanisha.

INT. TANISHA'S SUV - DAY

Olivia looks out the passenger side window as they ride past miles of farmland.

TANISHA

You can turn on the radio if you'd like. I usually listen to boring podcasts.

Tanisha glances at Olivia.

INT. CHARLIE'S CAR - DAY

Charlie pulls into a private parking garage and stops on an empty level. He taps "PETERS" on the dash screen.

INT. TANISHA'S SUV - DAY

Olivia continues to stare out the window.

PETERS (V.O.)

Time for some good news.

CHARLIE (V.O.)

Tip just fell in our laps. Tanisha is bringing the girl into the precinct.

PETERS (V.O.)
How'd you pull that off?

Empty highway and miles of flat land.

CHARLIE (V.O.)
We can't let them reach the
station. They have a package we
need to grab.

PETERS (V.O.)
What's the plan?

CHARLIE (V.O.)
Two vehicles. You and White in one;
Jaxx and Nguyen in the other. Pull
them over outside city limits.
Tanisha will comply. She always
does. I'll post at the precinct.

TANISHA
What type of music do you enjoy?

Olivia shrugs.

OLIVIA
My mom liked 90's rap.

INT. CHARLIE'S CAR - SAME TIME

Charlie reaches into the glove box and pulls out the portrait
of Olivia. He absorbs her innocent features.

His cell rings: "SAM calling" Charlie ignores the call and
checks the magazine on his chrome Glock 9mm.

INT. TANISHA'S SUV - DAY

Tanisha turns the station.

TANISHA
Old school hip/hop it is.

Olivia leans her seat back.

TANISHA (CONT'D)
Have you thought about where you'd
like to stay once this is all over?

OLIVIA
No. My mom says I have family in
Shreveport.

TANISHA

You are more than welcome to stay
with Andrea and me.

Olivia leans her head against the window.

OLIVIA

Do you mind if I sleep for a bit?

TANISHA

Not at all.

Tanisha turns down the radio.

EXT. BLACK SUV - DAY

An SUV posts just outside the city.

INT. BLACK SUV - DAY

White adjusts his vest.

Peters puts in his earpods and calls Charlie.

PETERS

We're in position. Jaxx shouldn't
be far behind.

EXT. TANISHA'S SUV - COUNTY ROAD 1388 - DAY

Tanisha and Olivia roll past Jackson's black Charger.

EXT. JACKSON'S CAR - COUNTY ROAD 1388 - DAY

Jackson trails her. He turns on his lights and siren.

EXT. COUNTY ROAD 1388 - DAY

Peters whips out and follows.

Jackson zooms past Tanisha. Peters turns on his lights.

They crowd Tanisha - Jackson in front.

INT. TANISHA'S SUV - DAY

Olivia looks out the rear window.

OLIVIA
They're with Charlie!

TANISHA
He doesn't know where we are.

Tanisha pulls over.

OLIVIA
What are you doing?

Peters and White remain in their vehicle.

Jackson approaches. Olivia checks the glove box.

OLIVIA (CONT'D)
Did you bring my gun?

TANISHA
No. Of course not.

JACKSON
Mam, please roll down your window.

Tanisha cracks it. Olivia checks behind them.

TANISHA
Is there an issue, officer?

JACKSON
All the way down. Routine stop. I
need your license and registration.

Tanisha hands them over.

JACKSON (CONT'D)
Is this your daughter?

TANISHA
Yes.

Jackson checks her license and registration.

OLIVIA
I'm scared, mommy.

JACKSON
Mam, please turn off the engine and
exit the vehicle. Just have a few
questions. I'd like to ask them
away from your daughter.

Tanisha complies. Jackson returns her items.

OLIVIA
They're with him. I know it.

TANISHA
Everything will be fine.

JACKSON
I'll need your keys as well. It's
for your daughter's safety.

OLIVIA
WHY DO YOU NEED HER KEYS?

Tanisha exits and hands over her keys. Jackson secures Tanisha's arm and uses the keys to pop the rear hatch. He leads her toward the back of the SUV.

Peters rolls forward and stops.

JACKSON
WE'RE GOOD.

TANISHA
Am I under arrest?

JACKSON
No mam. Wait one moment.

In a flash, Jackson snatches out his 9mm and slams solo shots into Peters and White - center mass.

The shots send Olivia sprinting and stumbling across the grass and into the parking lot of an abandoned store.

OLIVIA
He's with Charlie! Run!

Tanisha freezes and SCREAMS for help.

Jackson shoots the front tires on Peters' SUV.

He grabs Tanisha.

JACKSON
I'm not with Charlie! They were
here to kill her. We have to go.

Tanisha SCREAMS. Jackson muffles her.

Olivia sprints towards them with her knife out.

He releases Tanisha.

JACKSON (CONT'D)

I promise. I'm here to save you.

She grabs Olivia's hand and they back away.

TANISHA

My keys. Please!

Jackson rushes to the driver's side of the SUV. Disarms Peters and cuffs him to the wheel. White moans and tugs at his vest.

JACKSON

Don't reach!

Jackson grabs Peters' cuffs and keys, runs to the passenger side, and tases White. He cuffs him to the door handle.

JACKSON (CONT'D)

We have about five minutes before local units respond.

ONLOOKERS stare as they drive by.

Tanisha and Olivia stand at a safe distance.

JACKSON (CONT'D)

You can either trust me or do this on your own.

Jackson shuts Tanisha's hatch and sets her keys on the hood of her SUV. Tanisha looks at Olivia and grabs the keys.

INT. JACKSON'S CAR - DAY

Jackson peels out!

Olivia and Tanisha sit shoulder-to-shoulder in the back seat.

Jackson puts in his earpods and dials 911.

JACKSON

I'm calling to report an officer involved shooting. Two officers wounded. I'm in pursuit of the suspect. Officers are located on County Road 1388. Mile marker five.

He ends the call.

TANISHA

Do you have a plan?

JACKSON
I'm figuring things out as I go.

TANISHA
So what's next?

JACKSON
Gonna get you both to someone I
trust at the precinct. Charlie has
to go down.

Tanisha sets the large envelope in the passenger seat.

TANISHA
You'll need those.

BUMP BUMP. Loud thuds from the trunk.

Olivia and Tanisha jump.

JACKSON
Shut up, Nguyen!

TANISHA
You have someone in the trunk?

OLIVIA
You're a savage.

Olivia takes her Swiss army knife from her pants pocket,
opens it, and holds it in her hoodie pocket.

Jackson adjusts the rearview. Makes eye contact with Olivia.

OLIVIA (CONT'D)
I recognize the red head cop. Were
you at the trap house too?

JACKSON
Yes I was.

OLIVIA
Why didn't you help me then?

JACKSON
I don't know. That's something I'm
going to have to settle with God.

OLIVIA
You're just like him.

JACKSON
I'm nothing like Charlie. And
you're right, I should've helped.

Olivia pulls up her hood.

TANISHA

I can't believe that you shot those officers.

JACKSON

They'll be fine. And it was either them or us.

OLIVIA

I bet your wife feels safe and scared when she's around you.

Tanisha makes "eyes" at Olivia.

Olivia reciprocates. Jackson checks the rearview.

JACKSON

She's not with me anymore.

OLIVIA

You shoot her too?

Tanisha nudges Olivia. Olivia looks like "what?".

EXT. 9TH PRECINCT - AUXILIARY LOT - DAY

Charlie's car idles between two Transport Vans.

PETERS (V.O.)

Leave a damn message. Or not.

CHARLIE (V.O.)

Pete. Where are you?

INT. CHARLIE'S CAR - DAY

Charlie taps the dash display: "CALLING JAXX"

JACKSON (V.O.)

What's the word?

Charlie scans the lot.

INT. JACKSON'S CAR - DAY

Jackson looks into the rearview and gives a "shhh."

CHARLIE (V.O.)

Have you heard from Pete?

Heavy kicks from the rear.

Olivia bangs her hand against the back seat.

Tanisha bugs her eyes and holds her finger to her lips.

TRUNK

Nguyen, hog-tied and gagged.

JACKSON (O.S.)

They never reached the rendezvous point. And Nguyen was a no-show.

Nguyen bucks hard!

CHARLIE (V.O.)

None of this sounds right. Where the fuck are you and why am I just hearing about this?

Muffled struggle from Nguyen.

JACKSON (O.S.)

About fifteen minutes outside the city. I'm playing a hunch, Charlie. Gotta bounce.

CHARLIE (V.O.)

Don't you hang up!

Vehicle slows. Gravel underneath the tires CRACKLES.

Nguyen calms himself. Trunk opens. Bright.

Jackson comes into view.

EXT. JACKSON'S TRUNK - SAME TIME

Jackson knocks Nguyen out with the butt of his shotgun.

EXT. JACKSON'S CAR - DAY

Downtown comes into view as they enter the city limits.

EXT. 9TH PRECINCT - AUXILIARY LOT - DAY

The VROOM of Jackson's car echoes as it pulls into the lot. He parks in a handicap spot, near the entrance.

INT. JACKSON'S CAR - DAY

Jackson grabs the envelope and his 9mm. He racks the slide and hands it to Tanisha.

TANISHA
What's this for?

JACKSON
Protection. If I'm not back in fifteen minutes you drive out of here and don't look back. Call Sabrina Greer with Action News and give her the story. Hop into the driver's seat when I go.

Jackson jogs inside the precinct.

OLIVIA
Let's leave!

EXT. 9TH PRECINCT - AUXILIARY LOT - DAY

Charlie pulls out and stops behind Jackson's car.

He gets out as Tanisha opens the door.

CHARLIE
Come here!

She closes the door and Charlie snatches it open. Tanisha kicks and Olivia scrambles to unlock her door. Charlie snatches Tanisha. GUNSHOT! Bullet misses Charlie.

CHARLIE (CONT'D)
You tried to fucking...

Charlie grabs the gun and tosses it. He yanks Tanisha from the car and grabs Olivia by the hoodie. Tanisha falls face-first onto the concrete.

Screams, cries, and pandemonium.

OLIVIA
You're crazy!

Jackson and other officers rush outside.

CHARLIE
Situation's under control.

Charlie pulls Olivia in tight.

OLIVIA
Shoot him! KILL HIM!

Olivia resists with everything she has.

Five OFFICERS including Jackson face the action.

CHARLIE
It's all good, Jaxx. We got her.

Olivia fights Charlie's restraints.

Tanisha rolls onto her side.

Jackson unholsters his secondary revolver.

JACKSON
Let her go.

Jackson aims a black .32 at Charlie.

Charlie fires a pained "what the fuck" look.

CHARLIE
Jaxx, what are you doing?

Charlie pulls a chrome Glock 9mm from his waist.

Olivia squirms and grips the knife in her hoodie pocket.

JACKSON
Put it down, Charlie. Don't go out
like this.

In one swift move Olivia pulls the knife and wedges it deep into Charlie's thigh! Charlie HOLLERS and releases Olivia. She runs to the left and dives behind a squad car.

Immense pain washes over Charlie but he continues to stand.

CHARLIE
Detain that little bitch!

OLIVIA
Tanisha. Hurry.

Tanisha sits up and scoots away from Charlie.

JACKSON
Eyes on me, Charlie. Lay down your
weapon.

More OFFICERS pour out of the precinct.

CHARLIE
Go fuck yourself, Jaxx.

Charlie points his gun at Jackson.

A small crowd forms at the gate near the guard shack.

Several officers pull their firearms.

JACKSON
Stand down. I'm on the detective.

Officers lower their firearms.

OLIVIA (O.C.)
How about you go fuck yourself.

Everyone turns.

Olivia aims Jackson's 9mm at Charlie.

TANISHA (O.C.)
Olivia, please.

OLIVIA
(tears pour)
You took her from me.

JACKSON
Put it down, baby girl.

OLIVIA
(to Charlie)
I had the safety on last time.

A PLAIN-CLOTHES OFFICER (20s), white male, aims at Olivia.

PLAIN-CLOTHES OFFICER
Put down your weapon!

CHARLIE
Take her out, officer.

Jackson and Charlie keep their guns pointed at each other.

JACKSON
Officer, stand down.

PLAIN-CLOTHES OFFICER
Can't do that, sir.

Jackson steps in front of the Plain-Clothes Officer.

Tanisha gets to her feet and steps in front of Olivia.

OLIVIA
Move. MOVE!

JACKSON
(to Plain-Clothes Officer)
Stand down!

PLAIN-CLOTHES OFFICER
No sir, I will not.

Olivia's face hardens.

OLIVIA
He deserves to die.

Loud kicks from Jackson's trunk.

Heads turn.

Charlie slings Tanisha aside and lunges at Olivia.

GUNSHOTS ring out like a firing range!

Tanisha screams.

TANISHA
OLIVIA!

Blood splatters across Olivia's face as she falls backwards onto the ground.

INT. WILLIAM'S FARM - KITCHEN - NIGHT

A small TV rests next to the sink.

The 6:00 news begins.

ON-SCREEN

"BREAKING NEWS" flashes across the bottom.

MATURE REPORTER (40s) sits at her station.

MATURE REPORTER
Officer-involved shooting ends in tragedy. We go to Sabrina Greer at the scene. Sabrina, what can you tell us?

SABRINA GREER (20s), a go-getter, adjusts her mic.

Choppers BUZZ overhead.

SABRINA

Tense moments in the auxiliary lot
of the ninth precinct.

Sabrina touches her earpiece.

SABRINA (CONT'D)

As you can hear, law enforcement
helicopters continue to circle.
There was an officer-involved
shooting. Multiple fatalities. Two
officers are confirmed dead:
Detective Charlie Reyes, a ten-year
veteran. And Officer Isaiah
Jackson. Both were members of an
elite narcotics task force.

MATURE REPORTER

We also received word of a minor
being involved.

SABRINA

I was able to confirm that a minor
was injured during the incident.
She's been taken to a local
hospital. No word on her condition.

MRS. WILLIAMS (O.C.)

Oh, dear God.

MATURE REPORTER

Disturbing news. And to think it
happened on police grounds.

Sabrina looks to her right, as two black Suburbans pass.

SABRINA

Truly a bizarre and tragic story.
The FBI has just arrived. Rumors of
a larger investigation appear to be
true. It's still early and details
continue to unfold. For now, we're
live outside the 9th Precinct, I'm
Sabrina Greer, Action News.

Screen goes black.

KITCHEN TABLE

Mrs. Williams holds her cell to her ear.

RACHEL

Anything?

MRS. WILLIAMS
Straight to voicemail.

Rachel grabs the remote and turns the TV back on.

RACHEL
We should keep it on. I'm going to
call Exavier.

Mrs. Williams takes Rachel's phone.

Andrea walks into the kitchen.

ANDREA
My mom's not answering.

TV back off. Rachel lays the remote on the table.

INT. TANISHA'S SUV - DAY

Tanisha looks in the rearview mirror and smiles at Andrea.

SUPER: One year later...

Olivia examines a long scar on her left forearm. She pulls
the sleeve of her hoodie back down.

TANISHA
The thing about counseling is that
you go at your own pace, even if
it's court mandated.

INT. CLASSROOM - HALLWAY - DAY

Tanisha peers into the room. She watches as a FEMALE
COUNSELOR (40s) guides a group of TEENS through a session.

INT. CLASSROOM - DAY

Olivia slouches in a chair blank-faced, hoodie cinched tight.
The Counselor looks to Olivia.

COUNSELOR
Olivia, would you like to share
this week?

RANDOM TEEN
She never talks. I'll go.

COUNSELOR
There's no pressure.

Olivia pauses. She sits up, pulls down her hood to reveal zigzag corn rows and multiple piercings on her left ear.

OLIVIA

My name's Olivia Starr. I'm thirteen. I don't know my father, he's probably dead. And my mom... she was killed by a dirty cop. I was there when it happened. I'm the only one who escaped.

HATER TEEN

Cap. All cap.

COUNSELOR

This is Olivia's time.

HATER TEEN

What happened to the cop, then?

COUNSELOR

Young man--

OLIVIA

I killed him.

Olivia pulls up her hood.

THE END