

PHOTO MAN

Written by

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FADE IN:

EXT. BEVERLY HILLS MANSION - NIGHT

The moon hangs over palatial estate surrounded by a stone wall.

Outside this boundary bulwark runs a road on which a dented, rusty Nissan is parked.

NICK PARISSE (40), unkempt, unshaven, climbs out of this clunker with a camera slung over his shoulder.

He runs across the road, scales the wall, and lands in the backyard.

Nick approaches the back door. It's locked. He steps back, surveils the mansion.

He observes an open window on the second floor. Nick climbs a nearby tree, slips through the window.

INT. BEVERLY HILLS MANSION - CORRIDOR - NIGHT

Nick creeps out into a dark corridor. A COUPLE argue downstairs, so he peers into the stairwell.

He takes his camera, eyes fixed on his target. Clicks away as the argument escalates into physical violence.

Nick moves to exit when he spots a dog beside him.

NICK
Hey, buddy.

It gives him a quizzical look.

NICK
They keeping you awake?

He pets the dog.

The sound of footsteps. Nick is out of there.

EXT. BEVERLY HILLS MANSION - NIGHT

Nick back out of the open window, down the tree, heads to the exit.

INT. NICK'S CAR - NIGHT

He stashes the camera in the glove box when --

SMASH! The side window shatters.

Famous movie star BILL MORETZ (35) grabs Nick, pulls him through the window onto the tarmac.

Bill throws a punch, but Nick grabs the fist, twists and presses him back against the hood. He resists, but Nick's too damn strong.

NICK
You have no idea how eager I am to
kick your ass.

BILL
Let me go, you freak!

Nick twists his arm.

NICK
I see you like violence. You want
to feel it on yourself?

Bill shakes his head.

BILL
No. No.

Nick lets him go, but Bill lashes out. Nick sees it, blocks it, then presses Bill's face hard against the road.

NICK
You're a much better fighter in
your movies, Bill!

BILL
You're gonna have problems!

NICK
A few more won't make much
difference. Get ready for the
consequences! Photos turned out
great.

Nick releases him. Bill sharply jumps up, pride hurt.

BILL
Freak.

Bill returns home, but not before he gives Nick the middle finger.

Nick clears the seat of shattered glass, gets in the car. He flicks through the freshly-taken photos on the camera.

INSERT - PHOTO MONTAGE

- Photo of Bill, he slaps his wife;
- Photo of a closed fist strike on wife's face;
- Photo of Bill's wife, she bleeds on the floor;
- Photo of a red-haired, freckle-faced woman of considerable beauty. Lana Parisse.

BACK TO SCENE

Nick stares at it for the longest time, then wipes away a tear.

He puts the camera down, leaves.

INT. STAR MAGAZINE - DAY

Nick Parisse follows JACK BOTET (50), an out-of-shape, thin-haired desk jockey, he pores over Nick's photos.

NICK

The fact that he was kicking her as she was lying on the floor isn't enough for you?

JACK

What are you, the paparazzo Robin Hood?

Nick glares.

JACK

Sorry to disappoint you but nobody cares about your desire to teach bad guys a lesson.

NICK

So, we don't step in to stop it?

JACK

You are too obsessed with justice. I understand your intentions, but you can't save everyone.

Nick stomps to the other side of the desk.

NICK
Are you telling me to close my eyes
to all this?

JACK
Everyone already knows that he's
hitting her.

NICK
We have a responsibility --

JACK
You must accept that we can't
always stop the violence.

Jack gets up, stops abruptly at his office door.

JACK
Now, have you got anything else for
me?

NICK
I'm working on it.

JACK
Great. Come see me when you've got
a real story.

Nick sulks out. Jack slams his office door.

The dejected paparazzo trudges past an office, whose occupant-
the stylish ZOEY BELL (35)- eyes Nick.

She chases after him.

EXT. STAR MAGAZINE - DAY

Nick exits the building into a heavy rain. He squints at the
sky in annoyance, protects his camera with his jacket.

Suddenly, a large umbrella appears over him. It's Zoey.

ZOEY
Hey stranger. Since when are you
too busy to stop by my office?

NICK
Enormous rush, Zoey. Sorry.

ZOEY
Surely, you can find a moment for
an old friend. Where's that heap
you call a car?

INT. NICK'S CAR - DAY

Nick pulls out a handkerchief, wipes raindrops from his camera.

Zoey stares at the rain on the windshield.

NICK
Consult a private detective. It's what they do - spy on people. They have more experience than me.

ZOEY
When it comes to sticking noses in places they don't belong, you can't beat a paparazzo.

NICK
That supposed to convince me?

ZOEY
I want to leave other people out of this. This should stay between us.

Nick dabs his face with the handkerchief.

NICK
Are there any signs that he's cheating on you?

She shows him her phone.

INSERT - CELLPHONE SCREEN

- A photo of a young teenage Mexican girl.

BACK TO SCENE

Nick shakes his head; the girl is clearly under age.

NICK
Most guys have photos of cute sexy girls in their phone. What does that prove?

ZOEY
I am tired of living with constant suspicions. Don't I deserve to know the truth?

She hides the phone in her pocket.

NICK
Don't think it'll save your
marriage... or are you after a
divorce?

ZOEY
You don't get it. This is serious.

NICK
It's a no, Zoey. Find someone else.

ZOEY
I have no one else I can ask, Nick.
Please.

Nick starts the engine, takes a moment.

NICK
Okay, okay. I'll spy on your
husband.

She mouths "thank you", exits the car.

EXT. PHILIP BELL'S HOUSE - NIGHT

Nick sits in his car outside a lavish property, blows
cigarette smoke through the still-broken window.

DETECTIVE PHILIP BELL (40), leaves the house. Athletic,
always something in his mouth - this time it's gum.

He jumps in his red Dodge Charger, races off.

Nick follows.

INT. BAR LA CHITA - NIGHT

A typical low-rent joint: dark, cool, neon green and purple
lights.

Nick heads to the bar, orders a beer.

He spies Bell as drinks beer in a VIP booth with his skinny
partner, DETECTIVE TIM DIXON (45).

Nick takes a swig from his bottle when a pair of delicate
hands cover his eyes from behind.

They belong to DIANA REES (40), hot, curvy brunette with a
deep tan and a sincere smile.

NICK

Let me guess. Brunette, five feet five, a hundred thirty-two pounds. Thirty-six, twenty-four, thirty-six...

DIANA

You always were good with numbers, Nick.

She uncovers Nick's eyes, sits down next to him.

DIANA

Though my bust size is more than thirty-six these days.

NICK

It doesn't matter now.

DIANA

It mattered in college.

NICK

I was only eighteen. And I was just trying to please you.

Diana places her hand on his knee. Sticks out her chest.

DIANA

I know what's important to guys.

NICK

Don't doubt that... but not in my case.

She notices his wedding ring.

DIANA

Still wearing that, I see. After all this time? Why was our love not that strong...

NICK

A whole different story with us. We were young... inexperienced. Then, I met Lana.

Playfully, she pushes him in the shoulder.

DIANA

A different story, huh?

NICK

All in the past. Conceded to fate.

He spies her empty ring finger.

NICK
What happened to --

DIANA
-- We broke up. Feelings weren't
strong enough. Not like with us.

NICK
So, how come I find you in this
dump?

DIANA
Looking for a man. I'm just sick of
being alone. Tired of life passing
me by.

Nick examines the clientele: just bums and barflies.

NICK
(whispers in her ear)
I don't fancy your chances.

She smiles at him. Looks deep into his eyes.

DIANA
Why do we hardly get to talk, Nick?

NICK
God! I hate those questions!

Nick notices Philip head for the restroom. He moves to
follow.

DIANA
You're leaving?

Nick nods, puts his beer down.

He heads to the restroom where Philip washes his hands. Nick
slips into a cubicle unseen.

Junkie BARRY MCSHANE (30) approaches Philip.

BARRY
It's solid info. Five girls guarded
by three men - and they're armed!

PHILIP
Okay. I'll think of something but
for now just keep doing your job.
If you're going to transport new
girls, let me know.

Nick spies them through a gap in the cubicle door.

BARRY
So? Can I have the shit?

Philip passes over a bag of white powder.

PHILIP
That shit will kill you!

BARRY
I am not afraid of death.

Barry hungrily opens the bag.

In the mirror, Philip notices the cubicle door slightly ajar.
Loses interest when he sees it close.

PHILIP
All right. Just don't die today.
You've got a job to do tomorrow.

Philip exits. Barry greedily sniffs coke from the bag,
follows him out.

INT. BAR LA CHITA - NIGHT

Nick scans the bar for Philip. The VIP booth is empty. He
runs out. Philip's car has gone.

EXT. PHILIP BELL'S HOUSE - NIGHT

Once again, Nick's car is parked across the road from the
house.

He tosses a cigarette butt from the window. Tries to raise
the window, but remembers it's broken.

Nick impatiently drums his palms on the steering wheel when
Philip's Dodge finally appears. It parks outside the garage.

Bell gets out, activates the car alarm, then enters the
house.

Nick leaves his car, rushes over to the Charger. He attaches
a GPS transmitter to the underside of the vehicle, returns to
his Nissan.

Once back, Nick grabs a laptop from the passenger seat. He
checks the GPS tracker, it works.

Nick tosses the laptop back on the passenger seat.

EXT. NICK'S HOUSE - NIGHT

Nick pulls up near his garage. He trudges to his front door with a grocery bag and a folder.

INT. NICK'S HOUSE - NIGHT

Nick messily cooks at the stove, mixes ingredients into a pan. The creation spatters. He hastily replaces the lid. Wipes himself down.

Nick grabs a beer from the fridge, plops down in front of the open laptop.

He searches for "Philip Bell" on the computer, when a motorcycle pulls up outside.

Nick peeks from behind the curtain and --

OLIVIA PARISS (21) climb off the back of her boyfriend's bike. She looks like a spoiled girl, but it's an illusion.

She gives LEO GLASS (23) a long kiss goodbye.

Nick's back at the laptop.

Olivia enters the room.

She makes a beeline for her father, kisses him on the cheek. Sees the photo of Philip Bell on the screen.

OLIVIA

A new victim? Doesn't look like a
celebrity to me!

Nick closes the lid of the laptop.

NICK

It's a very different kind of job.

Olivia ambles to the stove, tastes Nick's creation. Grimaces, she puts it straight into the trash.

NICK

Hey! Sure, it was an experiment,
but it was still edible!

OLIVIA

I'm not going to rape my stomach
with your cooking. You urgently
need to marry.

NICK
You know what I think about that.
Fortunately, you cook well!

OLIVIA
(sarcastic)
Ha-ha-ha. If you stopped being
lazy, you would learn to cook!

Olivia opens the fridge, finds a bottle of milk, sniffs it.
Another grimace. She holds it up for Nick.

NICK
Only you drink milk in this house.

She slams the fridge door, pours the milk down the sink, then
throws the bottle in after the "experiment".

OLIVIA
Why are men so afraid to remarry?

Olivia pours herself some coffee, spills some. She uses a rag
to wipe it up.

NICK
Like father, like daughter.

OLIVIA
Mom always used to joke how clumsy
we both were.

NICK
Do you miss her?

OLIVIA
Well, when they invent time travel,
I'm going back to save her.

NICK
I'll go before you. After all, it
was because of me that --

OLIVIA
Stop blaming yourself. It was an
accident. Overcome your fear and
start looking for wife.

Nick grins.

OLIVIA
You should already make a choice -
get married and be happy, or live
alone and in anguish?

NICK
When did you become a family
psychologist?

OLIVIA
Well, someone must show you the
right way!

NICK
I have already made a choice.

INT. AUTOMOBILE REPAIR SHOP - DAY

A small, unkempt car workshop. The owner clearly doesn't give
a damn about it.

Nick enters, comes to --

-- DOLAN THWAITES (25) - tattoos everywhere; a face full of
curly hair. He's on his knees focused on the headlights on a
Volkswagen.

Nick stops behind him, watches the process.

DOLAN
I don't read thoughts, buddy. Maybe
you just tell me how I can help
you?

NICK
You've been working on this thing
for a week. Call yourself a
professional?

Dolan lights up on seeing Nick.

DOLAN
Hey, old man. Hand me a
screwdriver, would ya?

Nick obliges.

NICK
Replace my window yet?

DOLAN
I don't know what scrapes you're
getting in, but it's always your
car that suffers. Your work brings
more bad than good, you know that?

NICK
I haven't time for this, Dolan.

DOLAN

Hey, you get that naked shot of Keira Knightley? No charge on the glass in it for you. Can't say fairer than that.

Dolan gets up, puts the keys in the tool box.

NICK

I get now why my daughter dumped you. You're still a child, with the apparent lack of desire to grow up.

DOLAN

She ask about me?

NICK

I want to remember you as the guy who fixes my car, but not as the guy who obsesses over my daughter. Okay?

Dolan pulls out his phone, opens the Facebook page.

DOLAN

It's not an obsession! Is she seeing anyone?

NICK

You're asking the wrong questions. So, the car?

DOLAN

It's all done. Jeez, Nick, lately you've become really boring!

NICK

Dolan, with an attitude like yours you'll soon get your ass well and truly kicked. And it'll be a happy day in my life.

Nick holds out his hand.

NICK

The key.

Dolan immerses in the phone, doesn't notice Nick's hand.

DOLAN

See! There's that famous Parisse sense of humor! So, man. Are you still bachelor?

NICK
It's none of your business.

Nick grabs Dolan's phone from his hands, throws it in the bin.

DOLAN
Olivia told me that you are afraid
of getting married? Is it true,
man?

Dolan searches for his phone in the bin.

NICK
Are you a family psychologist too?

DOLAN
No, man.

He shows Nick that he has found the phone.

NICK
I am glad that you parted! And give
me the key.

EXT. BARRY'S HOUSE - NIGHT

Philip's car pulls alongside a red brick house lit by the moon. Inside is dark save for one light on in a downstairs window.

Nick parks on the other side of the street, watches Philip enter the house. He takes his camera from the glove box, opens the door.

Philip exits the house. Nick quietly closes the door.

Black VAN races up the street, pulls up next to Philip's car.

Barry gets out, approaches Philip. They head towards the house.

FLASHBACK - INT. NICK'S CAR - DAY

Nick drives at high speed. He wears a seat belt. His wife LANA PARISSE (35) kisses him on the cheek, massages his neck.

Nick closes his eyes for a briefest moment.

A look of HORROR on Lana's face. She mouths the word "NICK".

Nick looks back at the road. Eyes wide. SLAMS on the brakes.

Smashing metal and glass.

Lana flies through the windshield.

BACK TO PRESENT

Nick breathes heavy, eyes wide open. He slowly calms himself down.

He notices Philip's car has gone. Checks the laptop. Philip is on the move.

Nick turns on his headlights, pulls away.

EXT. STARBUCKS - NIGHT

Nick finds Philip's car parked outside the coffee shop.

He photographs Philip inside at a window booth with LILY BELL (25), a cheerful, pretty woman.

Nick grabs a hotdog from the glove box. Mustard drips onto his pants. He curses, wipes the stain.

A WAITRESS (25) approaches Philip and Lily, hands them the bill. The couple get up to leave.

Nick snaps them as they exit Starbucks and stroll toward Philip's car, arm in arm. They get in, drive away.

EXT. LILY BELL'S HOUSE - NIGHT

The Dodge turns into the drive of a modest two-story home with a manicured lawn.

Nick parks nearby. Snaps the pair, who heads to the front door.

Philip hugs Lily's waist and they enter the house.

Nick looks at the photos on the display screen.

EXT. PHILIP BELL'S HOUSE - GARDEN - DAY

Zoey waters flowers, Nick takes out an envelope. Hands it to her. It contains the snaps of Philip and Lily.

NICK
Do you know her?

ZOEY

Yes. She's his sister, Lily.

Nick searches his pockets. Finds his cigarettes and lighter.

NICK

Listen, Zoey. I'm wasting my time here. There's no reason to keep spying on him.

ZOEY

He's seeing someone, I'm sure of it.

NICK

He's a detective, he's going to have to make strange calls, follow odd leads. That's his job.

Nick lights a cigarette.

NICK

You need trust in a marriage especially when you think your spouse is --

ZOEY

He's so cautious, so smart. Please keep looking. I'm convinced you'll find something.

NICK

What are you not telling me, Zoey?

Zoey gazes into the flower bed, looks for the words.

ZOEY

I have long suspected that my husband is a pedophile.

Nick grins. Zoey catches it.

ZOEY

What's so funny about that?

NICK

First you suspect he has a mistress. Today he likes to play with children. And tomorrow?

ZOEY

I'm always finding strange photos on his phone. And the way he looks at young girls when we're out... Please, don't stop.

Nick studies Zoey's eyes; they plead for help.

ZOEY

You know, suspicions are more painful than the truth. I need concrete proof. It will be easier then.

She pulls out a handkerchief, wipes away her tears.

ZOEY

If he's guilty, I can divorce. If he's innocent, I can get past this. Move on. Begin to trust him again.

NICK

Thought about kids? Children strengthen family.

ZOEY

Philip doesn't like kids.

Nick gives Zoey an ironic look. Decides not to comment.

NICK

I've never met a family without problems. So you're not alone.

EXT. GROCERY STORE - NIGHT

Nick helps an OLD WOMAN (70) with her groceries to her car. She thanks him, leaves away.

Nick lights a cigarette as his phone rings. He answers.

NICK

Hello.

ZOEY (V.O.)

Hello, Nick. I can't get through to Philip. You still watching him?

Nick takes a drag from his cigarette. Gazes nonchalantly across the road where Philip and Dixon sit in the Charger.

NICK

Yes.

ZOEY (V.O.)

What's he doing now?

Nick gets into his car.

NICK
Normal police work.

ZOEY (V.O.)
You know the name Azucena Barrosa?

NICK
No. Should I?

ZOEY (V.O.)
He's been texting her... Nick, I'm tired of being lonely. If he's moved on, I need to know. But if I can save our marriage --

NICK
Okay. I'll find out who she is.

Meanwhile...

PHILIP'S CAR

Philip films women and girls with his phone.

DIXON
If he shows up, do me a favor, try not to shoot him!

PHILIP
You read my mind, pal. Being a cop's wasted on you. You shoulda been a clairvoyant. Or a bookie!

DIXON
Very funny!

Dixon lights up a cigarette.

PHILIP
You smoke too much. Did you know the Japanese invented a bra that helps you quit smoking?

DIXON
When I grow tits, I'll buy the bra.

Philip winds down the window.

PHILIP
What's wrong? You're touchy today.

DIXON
It's my boy. I think he's sucking dicks.

PHILIP

Well, that's exactly why I hate kids. They're idiots. It's like they've disappeared inside the fucking Internet.

DIXON

Exactly.

Dixon sticks his hand out the window, shakes off the ashes.

PHILIP

If you knew the whole story, you'd be terrified. Don't worry about your son. Nowadays, it's normal to be gay, even trendy.

DIXON

Trendy? Great.

PHILIP

Let it go, trust me. As soon as his ass starts hurting he'll switch to girls. No one likes being fucked in the ass.

DIXON

When you're fired, I'll miss your humor.

Dixon points out someone.

DIXON

Is this the guy?

A young crook STEVEN BOWLER (25) approaches a convertible Corvette.

Philip and Dixon jump out of the car, run towards him.

Steven pulls out a gun. He shoots, ducks behind a car.

The detectives duck for cover, pulls their pieces. Philip gives his partner a told-you-so look.

DIXON

This is your show. Enjoy.

NICK'S CAR

Nick - still on the phone to Zoey - ducks at hearing the shots.

NICK

Zoey? I'm gonna have --

ZOEY (V.O.)
I heard shots. What's going on?

Nick hangs up. Stubs out his smoke, watches the shoot-out.

Steven ducks from car to car, fires his gun.

Philip and Dixon close in, return fire.

A stray bullet pings right through the windshield. Nick flinches.

Steven runs from cover, still shoots. He crosses the busy street, dodges traffic.

Philip and Dixon flash badges at traffic.

Steven dashes into the store, knocks over an OLD MAN (77).

A knock on his side window startles Nick. An older, uniformed COP (55) stands there, knocks again.

Nick winds down the window.

OLD COP
You okay?

Nick nods. Looks at the small hole in his windshield.

OLD COP
Stay in your car.

Philip and Dixon burst into the store. Gunshots echo inside.

INT. GROCERY STORE - NIGHT

Philip signals to Dixon to check the place out. They head off in different directions, guns at the ready.

Bell finds Steven, who crawls down the canned goods aisle leaving behind a long trail of blood. He holsters his gun.

PHILIP
Where you going, Steve? Exit's the other way.

STEVEN
Fuck off, freak.

Detective steps on his back, enjoys Steven's vulnerability. H bends over him, whispers in his ear.

PHILIP

Where are you keeping the girls?

Steven gives him the middle finger. Bell grabs, twists it.

He screams in agony. Philip flips him on his back, grabs his phone from a pocket. The screen is locked.

Philip takes Steven's finger. Wipes off the blood, presses it against the screen's fingerprint scanner.

Phone unlocked. Philip searches the phone's contents.

Steven reaches for his gun. Philip spots the move.

PHILIP

You need a gun?

Philip picks up the gun, hands it to him. Steven struggles to hold it with his damaged hand. He weakly points it at Bell.

PHILIP

Here, let me help you.

Philip places the gun against his head. Steven still can't pull the trigger with his lame hand.

PHILIP

Come on. Shoot. You have to pull the trigger. If I do it, it'll be murder.

Steven sobs in pain. Philip goes back to the phone, searches the "Contacts".

He finds a contact, writes it into his own phone. Slips Steven's cell back into his pocket.

PHILIP

Thank you, Steve.

He calmly pulls his own piece, shoots Steven right through the eye.

Dixon appears.

DIXON

Don't tell me he's dead?

PHILIP

It was unavoidable.

He changes the clip in the gun.

DIXON
What's with all the killing? L.A.'s
population too high for you?

PHILIP
You trying to be witty?

DIXON
You thought about confession? Those
sins must be stacking up.

PHILIP
Maybe. Can you book out a full day
slot?

Philip gives his partner a smile and a wink.

INT. NICK'S CAR - NIGHT

Nick examines the bullet hole. Follows its trajectory. Finds
the slug in the headrest. He pulls it out.

EXT. BARRY'S HOUSE - NIGHT

Philip's Charger stops near Barry's house next to Barry's
black van.

Nick parks well back.

Philip enter the house. A light goes on in the same
downstairs window.

Nick exits with his camera. Creeps towards the house. He
approaches the window. Peers through at --

A terrified AZUCENA BARROSA (16), the Mexican teen Zoey
showed him, lies on a bed. She recoils in fear as Philip
enters.

Detective sits on the edge of the bed. Drags her roughly to
him.

A shocked Nick swiftly films what he sees. Finished, he leans
against the wall to take a breath.

Nick heads for his car when Barry suddenly exits the front
door - Nick ducks down.

Barry smokes a cigarette until Philip calls him back inside.

Nick backs inside his car. Pulls out his phone, dials 911.

INT. NICK'S HOUSE - OFFICE - NIGHT

Nick connects the camera to the laptop. Copies the file folder in the laptop.

He pulls out the flash drive from the drawer, inserts it into the laptop. Copies files to a flash drive, puts it in his pocket.

Meanwhile, the printer churns out the photos. Nick takes the photos from the printer, examines them.

He opens a desk drawer, puts the camera into the drawer.

INT. NICK'S CAR - DAY

Nick blows smoke through the slightly open window while Zoey holds back tears examines his photos.

She reaches one where Philip clearly rapes Azucena. She drops the photos to the floor.

NICK
I called it in straightaway. Didn't Philip get arrested?

ZOEY
No. He went to work.

NICK
She's likely an illegal. Someone vulnerable. That's how they coerce them into... This can't go unpunished.

She tries to hold back her tears.

NICK
You know, I've seen a lot of violence. And I'm not going to put up with it. You should contact the police.

Zoey nods sadly.

NICK
If you're scared I'll do it, but he must be brought to justice. All rapists must be punished, including him.

She picks up the photos. Opens the passenger door.

NICK
I'm really sorry it turned out this way. You hoped for different. We both did.

Nick gives her a flash drive.

NICK
Here is more information.

She leaves the car, goes home.

Nick lights another cigarette, deep in thought. He watches Zoey enters the house.

INT. BAR LA CHITA - NIGHT

Nick nurses a whisky. Diana arrives, sits down next to him.

DIANA
I know you. You're the man who went to the restroom and never returned.

NICK
Hey Diana. Glad to see you too.

DIANA
Try telling your face.

NICK
It's just a mask, I'm actually in a good mood.

Diana laughs, but sees Nick's not joking.

NICK
Not found Mister Right yet?

DIANA
A permanent loneliness pursues me, Nick. Why are good people always so unlucky?

NICK
We're always in a hurry, always working. Not enough energy and time to look for serious relationships.

DIANA
Exactly right. When did life get so hard? What does one do about it?

Nick shrugs his shoulders.

NICK

The right thing. As good people
that's all we can do.

Diana absent-mindedly nods.

DIANA

Or we could try being bad. Make an
obscene number of ill-considered
but extremely pleasant mistakes. Do
the wrong thing, for once.

NICK

Could blame it on the drink.

DIANA

My thoughts exactly.

Nick quickly empties the glass.

INT. PHILIP BELL'S HOUSE - LIVING ROOM - NIGHT

Zoey sips whisky at the window. The headlights from Philip's
Dodge illuminate her as it parks up outside.

Philip enters with a smile, hugs Zoey. She rebuffs a kiss.

PHILIP

What's up? Not drunk enough yet?

She bursts into tears.

ZOEY

I thought you just fucked them.
That's not enough for you, is it?
You need to hurt them?

PHILIP

What are you talking about?

Zoey directs his attention to the photos spread out on their
glass coffee table.

ZOEY

She's still a child! You took
advantage of her weakness. And
mine.

Philip pores over the photos.

PHILIP

Cool photos! Where'd you get these?

ZOEY

You have no shame. I just don't understand you. How can you enjoy raping little girls? Your mother was right. I didn't believe her.

Philip roughly grabs her hand, pushes the photos off the table.

PHILIP

Who did you hire? What's his name?

ZOEY

(shouting)

Leave me alone!

Philip punches her hard in the face. She falls through the glass coffee table.

He leans over her, puts his hands around her neck.

PHILIP

Tell me, honey, who is he?

She tries to speak, but can't. His hands squeezes the life out of her in seconds.

He checks for a pulse. Nothing.

Tries CPR. Fails.

Zoey is dead.

Philip rolls off her corpse, lets out a desperate laugh.

INT. DIANA'S APARTMENT - BALCONY - NIGHT

Nick lights a cigarette, deep in thought. Diana appears by his side.

DIANA

Can't sleep?

NICK

Ten years ago my cousin Sarah was raped and killed. The perpetrators remain unpunished.

DIANA

Oh, Jesus!

NICK

Yesterday I saw a very similar situation. Why is there so much violence in this world?

She takes the cigarette, takes a slow drag.

DIANA

Nothing surprises me in this world anymore. Everything bad that could happen has already happened.

NICK

And how do people still manage to be happy? Why don't they fight it? Why pretend that all is good?

DIANA

I think you know why.

She returns the cigarette.

NICK

I constantly find myself in a situation where I cannot help a loved one who needs help. I do not know how to deal with it.

DIANA

Life doesn't come with instructions. We make choices, hoping they're the right ones. Only time tells us whether we've made a mistake or not.

NICK

Someday, I hope I'll see when violence will finish.

INT. DIANA'S APARTMENT - BEDROOM - DAY

Nick wakes next to Diana. She sleeps very sweet. He gets up, dressed quietly, so as not to wake her.

BATHROOM

Nick finds headache tablets, takes two.

BEDROOM

He's at the door when:

DIANA (O.S.)
Where are you going?

Nick turns to see Diana in nothing more than a smile.

DIANA
I was hoping for sex now.

NICK
I really got to go.

DIANA
You think I'm going to let you go
that easy?

She slinks up to him, embraces him.

NICK
Another time, I promise.

DIANA
You promise? Doesn't really sound
like you.

NICK
I can make an exception for special
people sometimes.

Nick kisses her. He opens the door...

DIANA
Nick. Smile and the day will be
wonderful.

NICK
I'll try, but I'm not very good at
pretending.

Nick leaves the apartment.

EXT. NICK'S HOUSE - DAY

Nick parks the Nissan in front of his garage. He's on the
phone with Olivia.

NICK
What about FaceTime with grandma?

OLIVIA (V.O.)
I'm seeing Leo.

NICK
Not today. I have the right to
spoil your evening. Promises must
be fulfilled. Be at home at four.

OLIVIA (V.O.)
Why don't you talk to her?

Nick leaves the car.

NICK
Because if I do, she'll force me to
visit her in Cleveland. And she'll
insist I bring you too.

OLIVIA (V.O.)
But I can't!

He grabs the letters from the mailbox.

NICK
Conversation's over.

Nick hangs up.

INT. NICK'S HOUSE - DAY

Too focused on going through the mail, Nick doesn't see the
place has been ransacked. He kicks a box. It's causes him to
look up. His eyes widen.

A noise from upstairs.

Nick creeps into the kitchen, more mess. He grabs a knife
from the drawer.

Nick sneaks up the stairs, hand around the knife. He stops at
the second-floor living room --

Barry comes out of Olivia's bedroom. He pulls out a gun with
a silencer.

Nick races back down, silenced bullets pepper the wall behind
him.

He runs into the kitchen, grabs a frying pan and hides behind
the door.

STAIRCASE

Barry coolly descends, reloads his gun. He enters the
kitchen, gun arm out in front.

Nick brings the frying pan down hard on his hand. The gun skids across the tiles.

He strikes again, but Barry pounces at him. They fall to the floor, fight.

Nick punches Barry, pushes him aside. Both get to their feet.

Nick dives at the junkie, tries to strangle him.

Barry hits Nick repeatedly in the face, throws him against a wall. Nick fights for breath.

Junkie advances, gets his hands around Nick's neck.

Nick knees him in the groin. They fall to the floor, but Barry's grip doesn't relent.

Desperate, Nick kicks out. Knocks a pan from the stove.

Nick struggles to reach. Finally wraps his fingers around it, strikes Barry over the head. Junkie releases his grip. Falls to the side in pain.

Nick slowly rises with the pan, knocks Barry out cold.

Disheveled, battered and bruised, Nick heads to his office.

Again, burglarized. Nick rushes to the desk. Check the drawer - no camera!

His laptop lies on the floor. He checks the laptop - files deleted.

Nick closes the lid of the laptop, dashes out.

OLIVIA'S ROOM

Nick barges in. Finds further signs of a search. He tries to call Olivia. The call goes to voicemail.

He pockets the phone, races back to the

KITCHEN

He checks Barry's pockets. Frustrated, Nick sits down beside him.

Nick's eyes widen, then he raises up, and races out.

INT. STAR MAGAZINE - DAY

Nick comes up to the window of Zoey's office.

INSERT - SIGN ON DOOR

"ZOEY BELL- ACCOUNTANT"

BACK TO SCENE

No one in the office.

A SECRETARY passes.

NICK
Have you seen Zoey?

She gives him an odd look, goes away.

Jack appears out of his office.

NICK
Jack! Where's Zoey?

JACK
You don't know? She's dead, Nick.
Killed during a robbery at her
home.

Nick slumps onto a bench. Jack joins him.

JACK
You two were close?

NICK
Yeah. Should've known. I make a
habit of losing those I get close
to.

Incoming text message signal. Nick checks.

INSERT - SCREEN SHOT; FROM OLIVIA:

"WHY NOT HOME? ANGRY I TOOK YOUR CAMERA?"

NICK
Fuck!

JACK
What?

Another message from Olivia.

INSERT - SCREEN SHOT

"I'M STAYING AT TARA'S TONIGHT".

Nick calls Olivia, but gets...

AUTOMATED VOICE (V.O.)
The number you have reached is
temporarily unavailable.

NICK
I have to go.

Nick jumps up, quickly leaves.

JACK
(shouts)
Nick!

INT. NICK'S CAR - DAY (MOVING)

Nick drives at great speed, maneuvers between cars. The phone rings.

It's Zoey's number.

NICK
Zoey?

PHILIP (V.O.)
Hi, Nick. You're one lucky son of a
bitch, you know that?

Nick is taken aback.

PHILIP (V.O.)
Why do you need to dig into other
people's lives? Not got enough
problems of your own?

NICK
Pedophilia is a very serious
problem. Have you considered
getting some help?

PHILIP (V.O.)
They're only children by law, but
in truth, you see how they look,
how they dress. And Christ, they
have more sex than we do these
days.

NICK
(sarcastic)
Oh that's make it okay then.

Philip ignores Nick's comment.

PHILIP (V.O.)
I have your video, by the way. You
don't know how to hide important
things.

NICK
It's not over yet.

PHILIP
Are you going to force me to come
and kill you or are you going to go
away like a good little Photo Man?

NICK
I'll bring you to justice, like the
other bastards in this city.

Nick nervously changes gear.

PHILIP (V.O.)
Wrong answer. You sentenced
yourself to a world of pain the
moment you took that first photo.

NICK
Stay away from her.

He tosses the phone to the side. Puts his foot down on the
gas.

EXT. TARA'S HOUSE - DAY

Nick knocks urgently. TARA HEAD (21) appears. Sees his
bruises.

TARA
You look like shit. Who was it who
said "conflicts can't be solved by
force"?

NICK
Where's Olivia? She's not answering
her phone.

TARA
Took off with Leo, I think.

NICK
Where?

TARA
The library?

Neither of them believe this.

NICK
If she contacts you, ask her to
call me, okay?

TARA
Sure.

He heads back to his car.

NICK
Don't forget!

Nick climbs into the driver's seat. Sees the black van in his rearview. Pulls away.

INT. NICK'S CAR - DAY

Nick checks his rearview - the van follows at a discreet distance. He accelerates, puts some cars between them. The van matches him for speed.

Nick turns down a side street, stops.

The van does the same some way behind him. Studies the rearview: he makes out the figures of Philip and Barry.

Nick sharply pulls away. Swiftly swings around a corner. And then another. He parks between two minivans. Gets out. Runs.

Seconds later, the van arrives. Philip and Barry see Nick's car, vacate the vehicle.

PHILIP
I can't believe he kicked your ass!

BARRY
If you'll allow me to kill him, the
luck will turn away from him.

PHILIP
I need him alive!

Barry pulls out a gun with a silencer, hunts for Nick between parked cars.

Meanwhile, Philip picks the lock to Nick's Nissan.

A police unit car approach. Two Police Officers get out. Philip flashes his badge.

PHILIP
Easy, girls. I'm a cop, too.
Detective, see?

Suddenly, Barry opens fire. Quickly ducks behind a vehicle.
The officers return Barry's fire.

Philip doesn't move. Shakes his head as he watches the shoot-out take place around him.

Barry manages to get behind the cops. Shoots one in the neck.

His partner runs to his aid. Tries to cover the wound.

Barry paces confidently up to cops. Shoots them both in the head.

Philip approaches Barry, glances around.

PHILIP
Stop killing my colleagues. Lay off
the coke. It's making you dumb as
fuck!

Barry shrugs, shows it happened by accident.

EXT. BUS STOP - DAY

Nick spots a black van. He hides behind a billboard until he
sees two women inside. Not "his" black van.

Nick calls Olivia, but gets:

AUTOMATED VOICE (V.O.)
The number you have reached is
temporarily unavailable.

INT. LIBRARY - DAY

Nick approaches TWO TEENAGERS. Shows a photo of Olivia on his
phone.

NICK
Have you seen her?

GIRL
Yes, I think on the second floor.

Nick quickly leaves them alone.

SECOND FLOOR

Nick enters, eyes peeled for Olivia. It's quiet. Not that many patrons.

He eventually sees her with Leo Glass. They both read from the same book. His camera hangs from her shoulder.

Nick moves to them until he sees...

Philip and Barry close to them. The detective takes a book, pretends to be deeply immersed in it.

PHILIP

Be attentive! He's hanging around somewhere.

BARRY

What does he need in the library?

PHILIP

Stop asking stupid questions!

Barry's soon distracted by a young girl who flirts with him. She holds out her number on a scrap of paper. Philip returns.

PHILIP

What are you doing?

Barry shrugs. Philip slaps him upside the head.

PHILIP

Find him!

They go on the hunt.

Nick spies Barry head to the toilet. He follows him, picks up a fire extinguisher from the wall.

LIBRARY TOILET

Barry checks the stalls. Empty. He turns to get a violent stream of foam to the face.

Nick knocks him out with the extinguisher. Leaves the restroom.

MAIN AREA

Nick dials Olivia as he creeps between bookshelves. Suddenly he locks eyes with Philip. He pulls out a gun with a silencer, fires. Bullets fly over his head as Nick flees.

A LIBRARIAN (45) appears. Bell hides the gun, continues to move.

Nick hides behind a shelf filled with World War II books.

Bell heads into the History section, slowly, stealthily. Suddenly, Nick pushes an entire shelf over onto the detective.

Bell is trapped, pressed against the floor by the weight of the shelf. He reaches for the gun, but Nick is ahead of him.

Nick races out of the library.

EXT. LIBRARY - DAY

Nick exits as Olivia leaves on a motorbike with Leo. He watches them disappear.

INT. POLICE STATION - DETECTIVE BELL'S OFFICE - DAY

Philip stares at a photo of Nick on his computer. Flips through loose pages in a case file.

He grabs the file, exits.

RALF'S OFFICE

Philip bursts in, tosses the folder onto his desk. Almost spills Ralf's coffee.

PHILIP
You know this guy?

RALF
Why's homicide looking at him? He's no murderer.

Ralf pushes the coffee aside.

PHILIP
It's in connection with my wife's death, Ralf. They were friends. Can you get hold of him?

RALF
Actually, we're due to meet. He has some problem.

PHILIP
Since when are you Missing Persons?

RALF
It's a favor. I used to work with his father.

PHILIP
Touching. When and where?

EXT. GRAND PARK - DAY

Small, but beautiful. Large flower beds at the entrance. At the far end, a small pond. Less manicured. More natural, like a wooded area.

Philip and Ralf sit on a bench, watch the ducks.

Bored.

PHILIP
Where's your guy?

RALF
Late, as always. Punctuality's never been his thing.

PHILIP
We'll wait. Your friend needs help, after all. So any leads on his daughter?

RALF
Not yet. That's why I called the meet. These first hours are vital in a case like this as you know.

Nick watches the two cops from a safe distance. He quickly slips away.

INT. BLACK VAN - DAY

Cut and bruised, Barry hunches over a sniper rifle in the back of the van. He focuses on...

EXT. GRAND PARK - DAY [RIFLE SIGHT]

... Nick, as he hurries through the park. A bullet strikes a nearby tree; Nick doesn't notice.

Barry shoots. Misses again.

BARRY
Shit!

Nick simply quickens his pace, frustrated. He disappears behind bushes.

EXT. SIDEWALK - DAY

Nick leaves the park, shuffles onto the sidewalk.

Barry follows behind him, fixes a silencer to a gun. He speeds up, closes the gap. Raises the gun to shoot, but an ELDERLY MAN exits a parked car. Barry hides the gun.

Nick spots Barry, disappears around a corner.

Barry turns the corner. Nick's gone. He searches the crowds - nothing.

EXT. CITY STREET - DAY

Nick rests at a bench, deep in thought. Tries to call Olivia, but to no avail.

Philip slides in beside him. Covertly punches Nick in the ribs. Nick spits out his cigarette, huddled in pain.

Detective quickly searches Nick's pockets, takes his gun.

PHILIP
Let's take a walk, my friend.

He grabs Nick by the arm.

Detective supports Nick who struggles to catch his breath.

PHILIP
I'm tired of running after you,
Nick. I'm not even sure I can be
bothered to shoot you.

NICK
I'm overjoyed.

Bent over, Nick watches Philip's feet.

PHILIP
But I do have an idea. Let's shoot
another movie together. But this
time I'm behind the camera and you
and Azucena in the starring roles.

Nick waits for the right moment, trips him up. He runs into a store.

Philip rises to his feet. He draws his gun, gives chase.

EXT. STORE REAR - DAY

The back door bursts open. Nick tumbles out, dashes away. Philip's not far behind.

EXT. SIDE ALLEY - DAY

Nick climbs a fence, muffled shots fly past him.

Philip reaches the fence. Scales it with ease. Lands in a backyard.

He smiles when he sees Nick on the ground with a sprained ankle.

PHILIP
Well, well.

Philip's eyes catch...

... FIVE LATINO GANG MEMBERS as they throw a dead body into a large container.

They stop and stare back at Philip.

PHILIP
(to gang)
Get out of here before I break off
your balls and start juggling.

The gang laugh as one.

The fence disintegrates as an old CAR explodes through, past the Latinos and crashes into the wall of the house.

Latinos pull their guns, open fire.

MULTIPLE BLACK GANGSTERS leap from the wreck, return fire.

A timely distraction.

Nick kicks the gun from Bell's hand, then limps after it.

Caught in the shoot-out, an angry Detective Bell pulls Nick's gun, shoots at whomever he can hit.

Nick returns fire, backs away from the chaos.

Philip fires until empty, tosses the gun. He grabs a new one from a fresh kill, swiftly puts two gangsters down.

EXT. PARKING LOT- DAY

Clear of the shoot-out, Nick limps behind a van. He spies as Philip exits the alley.

INT. AUTO REPAIR SHOP - DAY

Nick hobbles in, beaten to hell.

DOLAN
Whoa! Who kicked your ass?

NICK
I need your help to find Olivia.

DOLAN
Has something happened to her?

Nick ignores Dolan.

NICK
Where's your car?

DOLAN
If she's in trouble, I'm going with you!

NICK
I need only your car.

Nick holds out his hand.

NICK
Give me the keys.

EXT. AUTO REPAIR SHOP - NIGHT

Not far away, Barry watches the garage.

He lights a cigarette. Returns to his black van.

EXT. BACKYARD - NIGHT

Philip sits on the curb, unwraps a cookie.

The fresh corpses of the dead gangsters lie nearby, forensics go about their business.

Dixon studies one of the bodies.

DIXON
Your intuition is phenomenal. You always seem to know where you can get away with shooting someone.

PHILIP
I don't have the patience for your
sarcasm. Wanna have some laughs?
Buy a comic book.

Dixon approaches Philip.

DIXON
You know killing is optional. Most
try talking, at least, at first.

PHILIP
I tried to communicate with them,
but they started shooting at me.

DIXON
Maybe you shouldn't be a cop?

PHILIP
Maybe.

A police dog and its handler passes. The dog sniffs at
Philip. He kicks out at it.

PHILIP
Get that mutt away from me!

Philip gets up, shouts:

PHILIP
If something important comes up,
call me.

INT. AUTO REPAIR SHOP - OFFICE - NIGHT

Dolan chugs a beer behind Nick, who uses his computer. He
checks Olivia's Facebook profile.

DOLAN
Check Twitter too. She usually tags
her pics with their location, which
should help.

NICK
I have already. She hasn't checked
posts in ages, apparently.

Dolan sits down beside Nick.

DOLAN
She's a smart girl, unlike you. How
did you let this shit happen?

NICK

I'm asking myself the same thing. I always wanted to protect her from all this violence.

Nick grabs Dolan's beer, takes a deep swig.

NICK

How'd things get so broken? I need to fix this.

DOLAN

Sometimes things can't get fixed. Like that Pinto out there. It's beyond repair. Sometimes things are too damaged, too --

A car horn interrupts their conversation.

NICK

Who's that?

DOLAN

Relax. Just a customer. Give me a minute. I'll get rid of them.

Dolan leaves the office.

Nick gazes at Olivia's Facebook profile photo.

Dolan yells. Nick jumps up.

INT. SHOP GARAGE - NIGHT

Dolan's unconscious. At the entrance is Philip and Barry.

PHILIP

Remember, I need Photo Man alive.

Nick dashes to the office window, out onto the fire escape. He limps down the ladder.

More gunshots ping off the rusty metalwork.

Philip is joined by Barry. They both climb out after him.

Nick makes it to the bottom, runs along a narrow passage. He turns a corner onto a busy street.

Nick flees; the crowds are his cover. He pulls out his phone, dials 911.

He turns around - Pursuers work their way through the packed sidewalk.

EXT. GROCERY STORE - NIGHT

Diana chats, smokes with a friend outside. She spots Nick on the other side of the street.

Nick crosses the street, dodges cars. He slips his phone in the trash. Runs right past her into the store.

INT. GROCERY STORE - NIGHT

Nick hides behind a stacked shelf, checks the street.

Diana comes up behind him, grabs his ass.

NICK

Diana?

He spins around.

DIANA

I love how your ass knows who I am.

NICK

Don't flatter yourself. Only you have the courage to grab my ass.

Diana sees the bruises on Nick's face.

DIANA

What happened to you?

NICK

You're the third person to ask me that today.

DIANA

Best to avoid trouble.

NICK

Diana, I don't have time for this.

DIANA

So you're going to run out on me again? I'm starting to feel this is personal, Nick.

Nick pretends to examine goods on the shelf whilst, keeps an eye on the store entrance.

DIANA

What's going on?

NICK
It's Olivia.

He takes a jar of sauce from the shelf.

DIANA
She proving a handful. Teenagers,
huh? So happy when my twins went
off to college. Now I can finally
rest...

She sees the jar of sauce.

DIANA
Oh, don't buy that stuff!

Nick puts the jar back on the shelf.

NICK
Sorry. I gotta go. I'll call you.

He races out of the store.

EXT. GROCERY STORE - NIGHT

Nick exits; Philip and Barry up ahead. Nick stops. Runs
across the street, but doesn't see...

... the ambulance.

Pursuers stop, turn to see the commotion.

BARRY
What a lucky son of a bitch!

Nick lies unconscious surrounded by the onlookers.

A PARAMEDIC gets out the ambulance. Checks on Nick.

Philip and Barry approach.

BARRY
You think he's alive?

PHILIP
We need to make sure. Get the van.

Barry leaves away. Detective Bell moves closer, watches the
paramedic as he administers first aid.

INT. AMBULANCE - NIGHT (MOVING)

Nick comes to inside. The paramedic tries to calm him.

PARAMEDIC
Don't get up. You probably have a
fracture.

NICK
I'm fine. I need to go!

Nick snatches at the wires attached to him.

PARAMEDIC
Don't move, please!

The ambulance is rammed by the black van, and flips onto its side. Nick composes himself, checks on the paramedic. Heads to the windshield, kicks it out.

Barry wrenches open the back door. Philip points his gun, flashlight inside.

No Nick.

Detective slams the door, laughs.

PHILIP
Someday luck will turn away from
him.

EXT. QUIET BACK ROAD - NIGHT

Nick hobbles down the deserted road, clutches an injured shoulder. Some headlights spook him. He can't outrun them.

Nick gives up. The car stops alongside him. The window buzzes down to reveal --

Diana.

DIANA
Get in.

Relieved, Nick obeys.

INT. DIANA'S CAR - NIGHT (MOVING)

Diana says nothing, silently drives a car.

NICK
I can't explain it all to you. No
yet. But I will. When the time is
right.

She spies the black van in her rearview mirror.

DIANA
Are they your hunters?

He nods. Diana opens the glove box to reveal a gun.

NICK
Why do you need a gun?

DIANA
A must when you live where I do.

Nick moves for the gun when the van rams the car. Hard.

The van smashes into a parked vehicle. A total wreck.

Diana's car turns over, crashes into a storefront.

Nick scrambles out of the side window. Checks on Diana.

NICK
You all right? Can you get out?

DIANA
No. My foot's stuck.

Nick unfastens her seat belt. She falls out of her seat.

BLACK VAN

Philip sees Barry is unconscious.

INTERCUT DIANA'S CAR/BLACK VAN

Nick struggles to pull Diana from the wreck when the
Detective emerges from the van. He grabs the gun from the
glove box, shoots at Philip.

Detective ducks for cover, returns fire.

Nick manages to free Diana. He hears Philip's gun click.

NICK
Move - now!

Diana crouch-runs along the sidewalk.

Philip tosses the empty clip, reloads. He fires off another volley of trigger-happy shots.

Nick watches Diana get clear. He waits, then moves away.

A siren sounds, then the police lights. A unit car screeches onto the scene.

TWO OFFICERS approach Philip.

BLACK VAN

Barry regains consciousness, sees the cops with Philip. One cop points his way. Goes to van.

Barry slips away without being seen.

EXT. STREET CORNER - NIGHT

Nick grabs Diana, pulls her around the corner.

DIANA
Guess there's no point asking
what's going on. You won't tell me.

NICK
You're very perceptive. We gotta
get out of here.

They move away.

DIANA
You always were pretty blunt.

NICK
Long conversations have never been
my strong suit.

DIANA
That's why I liked you in college.

NICK
I need to call my daughter. Can I
use your phone?

She hands over her phone. He quickly dials the number.

DIANA
Excellent memory, I can't even
remember three digits of my number.

Another out-of-service announcement. He gives her phone back.

DIANA

I thought I knew how to get into trouble, but you've certainly outdone me.

Nick takes her hand. They leave along a side street. He practically drags her along.

DIANA

I had no idea you led such a risky lifestyle! I always thought you got bored at work.

NICK

Yeah. I get bored all right. Last year, six shots from a Smith and Wesson bored right into my back.

DIANA

That you can even joke about that disturbs me.

NICK

It's my coping mechanism. Keeps me from being scared to death.

EXT. PARKING LOT - NIGHT

Barry steals a RED VAN. Philip is nearby, looks on his cell.

PHILIP

It's time to change tactics. If we find his daughter, we'll have an advantage.

BARRY

Do you think he still has evidence against you?

PHILIP

I'm guessing a definite yes.

Philip puts his smartphone in his pocket.

PHILIP

Once I figure out where she is, I'll let you know. Give me a lift to the office.

EXT. PHONE STORE - NIGHT

Nick ducks inside, leaves Diana on the street.

INT. PHONE STORE - NIGHT

Nick pays for a new SIM card and phone, leaves.

EXT. NICK'S CAR - NIGHT

Nick and Diana arrive at the Nissan, still parked between the two minivans.

Nick approaches to unlock it. Finds the door has been pried open. He shrugs it off.

They speed off.

EXT. BAR LA CHITA BACKYARD - NIGHT

A slovenly drunk RANDY GLASS (45) cradles a bottle of whisky fast asleep by the bins.

Two THIEVES go through his pockets.

NICK (O.S.)

Hey!

They see the huge frame of Nick, and run away. Nick tries to wake Randy, who just mumbles and snores. He finds Randy's cell, searches the contacts for a "Leo Glass".

Found it. Now, he dials it.

Another out-of-service announcement.

Nick sits next to the drunk. He pries the bottle away, tosses it over his head into one of the bins.

NICK

Randy. Wake up!

Randy moans. Nick gives him a light slap.

DIANA

Lovely bedside manner.

Nick shoots her a look. She just shakes her head.

INT. DINER - THE GRIDDLE CAFE - NIGHT

Nick and Diana at a window seat. A young WAITRESS (22) takes their order.

NICK
Two black coffees and...

DIANA
A Viennese coffee.

The young waitress looks blank.

DIANA
It's an espresso with whipped cream
on top, sprinkled with vanilla,
cinnamon, nutmeg and orange peel.

The waitress is still at a loss.

DIANA
Just an espresso will be fine.

The waitress nods, leaves.

Randy exits the restroom, still a little drunk. He sits down
next to Nick.

NICK
You okay?

The waitress brings the coffees. Nick passes Randy one.

RANDY
You ordered me coffee?

NICK
Where is Leo?

RANDY
I don't know where the little shit
is. We've not seen or spoken to him
for weeks. Ask my wife. She might
know.

Randy drinks coffee greedily.

NICK
And where is your wife?

RANDY
Got me.

NICK
You may not care about your son,
but I very much care about my
daughter, and she's with Leo now.
Who might know where they are?

Diana gives Nick a look that says "go easy."

NICK
What's happened to you, Randy?

RANDY
I'm perfectly fine.

Nick uncharacteristically puts a comforting hand on Randy's arm.

NICK
I really need your help. It's serious.

RANDY
Find his friend Toby. He may know something.

NICK
Thanks. I appreciate it. I know you're having a hard time. You know you should've called...

RANDY
I'm not helpless, Nick. Now go and find your daughter. I can take care of myself just fine.

Nick and Diana leave.

EXT. INTERNET CAFE - NIGHT

A wannabe hacker TOBY LABED (23) installs a CCTV camera. He climbs down a ladder, and sits on a nearby bench with a laptop. He tests the wireless connection.

Nick sits down next to him.

NICK
Toby?

Toby points to the right.

TOBY
That way. Just missed him. You might catch him if you hurry.

Nick closes the lid of Toby's laptop.

NICK
We gotta talk.

TOBY
Dude, what the hell?

NICK
You want me to treat you like an
asshole, then be an ass --

Toby grabs his laptop and bolts.

Nick gives chase and catches up with him at the end of a
narrow alley. Toby faces Nick, points to his laptop.

TOBY
You want this?

He throws it to the ground, smashes it into pieces.

Nick calmly lights a cigarette.

NICK
You done? If you're interested, I'm
not a cop.

Toby stops mid-smash.

NICK
I just want to know where your
friend, Leo Glass, is.

Toby drops to his knees, mourns his broken laptop.

LATER

It rains hard now. Nick and Diana stand at the entrance under
an umbrella.

NICK
Life's really turning the screw,
Diana. First, my father and sister
die right in front of me.

DIANA
Jesus!

NICK
Then Lana. If I'm guilty of
something, why doesn't life come
for me rather than for people close
to me?

Diana hugs him close.

DIANA
We'll find your daughter, Nick.

NICK
Even if we do, she'll still be in
danger. I can't lose her as well.
(MORE)

NICK (CONT'D)

It makes me wish I didn't care
about anyone or anything. That way
you can't be hurt like this.

Toby exits the cafe. Joins them under the umbrella.

NICK

You find out where they are?

TOBY

Not quite. But they're regulars at
two clubs: The Viper Room and The
Bridge.

NICK

That's something, at least.

(to Diana)

I cannot check both. Go to Viper
Room; I'll visit The Bridge. If you
find her --

DIANA

I'll call right away. Nick, I know
what to do.

TOBY

Maybe you give her a gun!

EXT. THE BRIDGE CLUB - NIGHT

An ominous spot, named after the overpass across the street.

Olivia and Leo photo the concrete with neon spray paint. They
finish, return to the motorcycle.

The red van is parked behind the bike.

Barry opens the rear doors as Leo tosses Olivia her helmet.
He knocks Leo out cold with one punch.

Olivia throws her helmet at Barry.

Barry grabs Olivia. She kicks and screams, sticks her neck
with a hypodermic needle.

He picks up the camera, hangs it on his shoulder.

Taxi pulls up outside the club. Nick jumps out.

At that moment, Olivia is being bundled into the van.

NICK

Olivia!

Red van speeds away. Nick chases but can't catch up. He sees the taxi leaves. Runs after the taxi, waves his arms.

Taxi stops. Nick jumps into the front passenger seat.

NICK
Follow that van.

INT. RED VAN - NIGHT

Barry waits at a red light; Olivia unconscious in the back.

He reviews photos as the taxi pulls up behind. He finds the video where Philip raped Azucena.

His eyes light up, formats the flash drive.

TAXI

Nick spots it's an automatic transmission. TAXI DRIVER's foot rests on the brake pedal.

NICK
I'm so sorry.

TAXI DRIVER
For what?

Nick punches him in the genitals. The taxi driver's foot slips off the brake. The car launches forward into the back of the red van.

RED VAN

Barry's face smashes against the steering wheel. He holds his nose to staunch the blood flow, mindful to pull his gun.

He sees the taxi in the rearview. He gets out of the van, leaves the gun on the seat, next to the camera.

INT. TAXI - NIGHT

Nick quickly ducks out seconds before Barry appears at the driver side window.

Barry holds his bloody nose, looks quizzically at the taxi driver, who holds his balls.

Nick stealthily climbs into the red van. He tries to revive Olivia, no joy.

He spots a fire extinguisher, when the rear doors fly open. There stands a bloody Barry.

Nick grabs the extinguisher. Smashes it into Barry's already-broken nose. Barry falls to the pavement.

Nick climbs into the front, drives off.

Barry throws the taxi driver out, speeds after his van.

Nick spots the taxi, it quickly approaches in the rearview.

He makes a sharp turn.

Olivia smack against the inside of the van.

NICK
Sorry, honey.

Nick finds Barry's gun on the front seat; the taxi pulls up alongside.

BARRY
Pull over or I'll --

Nick aims to fire. Barry rams the side of the van. He drops the gun.

Barry tries to ram again; Nick punches the brakes. The taxi flies past him onto the sidewalk.

Nick speeds up, bends down to look for the gun.

The van slips into oncoming traffic. Cars veer out of the way.

Gun back in hand, he checks the rearview - the taxi approaches.

Olivia, still unconscious, rolls around in the back.

Nick slows down, allows the taxi to catch up.

Barry pulls alongside once more.

This time, Nick opens fire. The bullet hits the engine block.

The taxi hits a tree; Barry's face hits the steering wheel-again.

EXT. CITY STREET - NIGHT

Nick gets clear. Parks up. Takes a moment to breathe.

He spots his own unmistakable Nissan pull up behind him; Diana behind the wheel.

Nick climbs into the rear. Carries Olivia out to the Nissan where he rests her down on the backseat.

DIANA
How is she?

NICK
Drugged, most likely. Take her with you. Ill feel better if she's safe with you.

Nick takes the camera from the passenger seat. He checks the memory - it's empty.

NICK
Damn it!

DIANA
What?

NICK
It's empty. Looks like she deleted them.

Nick throws the camera on the seat. Sits down on the threshold of the van.

NICK
Fuck!

DIANA
Aside from running a program to recover deleted files, I don't know what else you can do. Sorry.

Nick's sullen expression changes. A sign of hope.

NICK
Say that again.

EXT. RESIDENTIAL STREET - NIGHT

Nick exits the red van, crosses the road. He to the back door of his house, searches for his keys.

INT. NICK'S HOUSE - OFFICE - NIGHT

He closes the blinds and turns on a flashlight. He looks through the ransacked room for his laptop.

EXT. NICK'S HOUSE - NIGHT

Detective Bell's sedan is parked up on the far side of the street.

Bell exits the car, crosses the road.

INT. NICK'S HOUSE - OFFICE - NIGHT

Underneath spilled papers on the floor, Nick finds the laptop.

He stops at the sound of footsteps. He hides behind the curtain.

The door opens. Philip creeps in. Moves to the window. Checks to ensure it's locked. Nick stays stock still.

Bell exits.

Nick exhales, climbs out of the window.

EXT. NICK'S HOUSE - NIGHT

Outside, an armed Bell confronts Nick. Bell opens fire, misses.

Nick runs, vaults a fence.

EXT. NEIGHBOR'S BACKYARD - NIGHT

Nick dashes across his neighbor's rear garden. He drops the laptop. Goes back for it.

An intruder light snaps on. Bell aims his gun.

Nick leaves the laptop, runs. Jumps another fence into the residential street.

Nick ducks behind a minivan.

Detective appears soon. No sign of Nick. He sits on the curb. Eyes peeled.

Nick spies Philip from his hiding place.

Detective surveys the scene. He spots the minivan. Slowly moves towards it.

Bell stops by the minivan, gives up. He returns to the yard to retrieve the laptop.

INT. PHILIP'S CAR - NIGHT

Philip gets in the car. Opens the laptop.

Something rushes behind the car. He glances in the rearview. Nothing. Checks the wing mirror. Nothing.

He returns to the laptop. Boots it up. Opens Google.

Suddenly, the rear windscreen smashes to smithereens.

Philip jumps out the car, draws his gun. Looks for the culprit. Can't find a soul.

He gets back in, decides to resume the search, but --

No laptop!

Bell slams the steering wheel, jumps out the car.

INT. NICK'S CAR - NIGHT

Nick jumps into the red van. He downloads, launches a recovery program. Scans the hard drive.

While he waits, Nick takes a cigarette.

The scan is done. Nick looks through the files. Can't find what he needs.

He shuts the laptop, pauses deep in thought.

INT. INTERNET CAFE - NIGHT

Toby at Nick's laptop. Closes a page, turns to Nick.

TOBY

I don't know who did it, but he's a professional. Left no trace. All files are gone.

NICK

All that bad?

TOBY

I'm not surprised, your laptop is poorly protected. I could sort that for you if you want.

Nick sits down thoughtfully.

NICK
Thanks, kid. It doesn't matter
anymore. Nothing to protect. I need
to find new evidence.

TOBY
Can you stop? Your ass will be
safe!

NICK
Someone has to stop him.

Toby returns the laptop to Nick.

TOBY
Well, now he will be cautious.
There is no chance that you will
get new photos.

NICK
Pedophilia - severe mental
disorder. He will never stop and
will find a new victim soon. I
have patience for this.

TOBY
Well, good luck. It will be a pity
if Olivia loses her father!

Nick gives him a displeased look. Takes the laptop. Heads for
the exit.

EXT. DOWNTOWN LOS ANGELES - NIGHT

Nick tracks Bell down a busy street.

Philip enter an open-fronted souvenir store.

Nick hides behind a small guided tour party. Lights a
cigarette. Spies Bell inside.

Detective argues with HELENA BARROSA (25), a Mexican woman
behind the counter.

Azucena joins them. She sees Bell, turns white with fear.

Nick finishes his cigarette, immediately lights another.

Philip exits the store. Disappears around a corner.

Nick crosses the road. Moves closer to the store.

Helena serves a customer, still flustered from her chatter
with Bell.

FLASHBACK - INT. NICK'S CAR - DAY

Nick grips the steering wheel.

Looks at the smashed windshield.

Lana lies on the roadway.

Nick exits the car, moves slowly towards her body.

BACK TO PRESENT

Nick snaps out of it. Still watches Helena.

Azucena joins Helena. They exit.

Helena close the store.

Nick follows them, crosses the street.

Helena and Azucena get into their car, drive off.

Nick spots Bell's car tailing them. He rushes back to the van.

INT. RED VAN - NIGHT

Nick drives at speed. Catches up with the Charger.

Philip pulls up alongside Helena at the lights. He aims his gun at Helena.

Nick reacts. Rear-ends the Charger. The shot goes wide.

CHARGER

A furious Philip glares at the rearview - Nick in the van. He twists around, shoots at Nick.

RED VAN

Nick ducks. Slams on the gas. Rams the Charger into the middle of the intersection. He watches Helena's car speed away.

Bell exits his Charger, aims his gun.

Nick slams into reverse. Backs away.

Detective runs after the van, fires relentlessly.

Bullets pepper the windshield as Nick pulls a 180, speeds away.

INT. RED VAN - NIGHT

Nick pulls up at the police station. Pulls out the laptop. Checks the tracker. He finds the Philip's Charger is miles away.

He puts the laptop aside. Nervously taps the wheel, while looks across at the station.

INT. POLICE STATION - NIGHT

Nick exits the elevator. Heads down the hallway and is greeted by his father's former colleagues. He reaches

PHILIP BELL'S OFFICE

It's empty. Nick enters. He pulls the blinds. Checks drawers. Turns on the computer.

Dixon comes in. They look at each other, surprised.

DIXON
You from I.T.?

NICK
Yes. That's me.

DIXON
Good. When you're done, can you
look at mine. It keeps crashing.

NICK
Of course.

Dixon leaves away.

Nick searches the computer files. Nothing of any interest. He leaves the room. Takes the door to the stairwell -

A gun presses against his head. Nick freezes.

DIXON
I remembered your face. You spying
on me?

NICK
Not you. Your partner.

POLICE CORRIDOR

Dixon leads a handcuffed Nick toward his office.

DIXON

Zoey asked me to spy on him. I refused. Thought she was paranoid. And now you show up with this bullshit. You think I don't know my partner?

NICK

I have evidence. Had. Look, I can get more. He'll do it again. And when he does --

Dixon stops him by the elevators.

DIXON

He is not a pedophile!

NICK

Philip Bell is not what he seems to be. I'm telling you --

DIXON

Go tell it to a shrink, pal!

Nick sees the elevator open. Thinks fast. Jumps in. Presses the "CLOSE" button with his nose.

RALF'S OFFICE

Nick bursts into the room. Finds the cop's spare cuff keys. Releases his shackles. Dashes back out.

EXT. WESTIN BONAVENTURE HOTEL - NIGHT

Philip's Charger pulls up. Bell heads inside.

Nick pulls up in the van, puffs on a cigarette. The laptop shows the tracker app.

INT. HOTEL LOBBY - NIGHT

Nick plants himself in a leather chair, takes a newspaper. Spies Bell at the front desk chatters to the RECEPTIONIST.

Philip takes the elevator.

Nick gets up. Heads to the front desk.

NICK

Hello. My partner's gone up without me. Can you tell me what room? Philip Bell?

RECEPTIONIST
That's Room 2345, sir.

NICK
Thanks.

Nick heads to the lift.

RECEPTIONIST
Excuse me.

Nick turns around, nervous.

RECEPTIONIST
It's on the seventh floor.

Nick nods, moves away.

THE SEVENTH FLOOR

Nick goes down the hallway, checks room numbers. Stops outside Room 2345. Puts an ear to the door. Nothing.

He moves to the next door - Room 2344. Knocks. No answer.

Nick spots master keys what dangles from a nearby maid's cart.

He uses them to open the door. Tosses them back on the cart.

ROOM 2344

Nick enters. It's empty. He listens at the adjoining door to Room 2345. He hears muffled commotion.

Nick heads out to the balcony. Climbs the railing onto room 2345 balcony.

He approaches the edge of the window --

-- Philip beats Azucena. Her hands are tied behind her. She can't fight back. Barry watches on. He's uncomfortable.

BARRY
STOP!

PHILIP
Shut up!

Detective puts a hand over her mouth, muffles her pained screams.

Nick pulls out his camera, films.

Barry tries to intervene. Philip pushes him away. Tosses Azucena onto the bed.

PHILIP
For all I've done for you, this is
how you thank me? You run away? I
should have left you in slavery.

Philip turns to Barry.

PHILIP
Where's her sister?

BARRY
Haven't found her yet.

Philip leers at Azucena on the bed.

PHILIP
(to Barry)
Take a walk. Keep an eye out for
the Photo Man.

Barry leaves the room. Philip climbs onto the bed.

PHILIP
Where is Helena?

Azucena shrinks in fear.

PHILIP
Saying nothing only makes it worse
for you. Believe me, I know many
ways to make you talk. So save me
some time, sweetie.

Nick continues to record. Notices the door open behind Philip.

It's Helena!

She holds a gun with two hands. Points at Detective.

HELENA
Let her go.

Philip turns. Smiles.

PHILIP
There you are! The whole family's
here! Put the gun down, Helena.
You're not going to use it.

Helena aims at the bedside lamp. Shoots. It explodes.

Philip bolts for the bathroom. Ducks shots. Slams the door.

Helena runs to her sister. Unties her.

Philip checks himself for bullet holes. Nothing. He enjoys the excitement, gets out his gun.

Azucena and Helena flee the room.

Philip throws open the bathroom door, fires wildly. He chases after them.

Nick hurries back over the railing to Room 2344. The camera slips from his grasp.

It fall all seven floors, smashes on the street.

THE SEVENTH FLOOR

Nick appears out of Room 2344 into the hallway. Worried and curious faces peer out at the disturbance. He heads for the elevator.

EXT. WESTIN BONAVENTURE HOTEL - NIGHT

Nick runs out of the entrance. No sign of Philip or his car. He heads to the van.

INT. RED VAN - NIGHT

Nick checks the laptop tracker app. Philip's not far away. He fires up the van, drives off.

Nick keeps checks the laptop. At the screen the tracker has stopped.

EXT. INTERSECTION - NIGHT

The van approaches the crossroads. Traffic has stopped due to an accident.

Helena's car is wrapped around a lamppost.

Nick pulls over.

The Charger is at the scene. Philip gets out.

He approaches a YOUNG COP (25), stares into the wreck at Helena.

PHILIP

You did everything right. Not your fault.

YOUNG COP

She just opened fire on me. I don't understand...

PHILIP

Where's the girl?

YOUNG COP

She ran off.

Philip peers inside the car. Helena is unconscious, blood runs down her face.

PHILIP

Go help look for the kid.

The Young Cop leaves.

Philip climbs into the car. He strangles Helena, checks if no one sees.

Bell leaves the car, makes a call.

PHILIP

Barry, the girl ran away. Again.
Find her. Now.

More police cars arrive. And a crowd of onlookers has gathered. Hidden among them is Nick.

INT. RED VAN - NIGHT

Nick's back in the van, tracks Bell's car. It comes to another complete stop.

EXT. WAREHOUSE - NIGHT

Nick rolls up quietly, engine off, lights out.

He exits the van, the spare camera over his shoulder. Sneaks up to the dark imposing building.

He reaches a fire escape, climbs.

INT. WAREHOUSE - NIGHT

Nick slips in through a broken window onto a high gantry.

He looks down at the vast warehouse floor. Empty except the white Mercedes Sprinter fresh out the pound and Bell's Dodge.

Nick points his camera:

CAMERA'S POV

Philip opens the back doors of the Sprinter.

"LOW BATTERY!" flashes on the screen and all goes blank.

BACK TO SCENE

Azucena lies inside.

Nick curses under his breath at the dead battery.

WAREHOUSE FLOOR

Barry exits the van, points out a dent in the side panel.

BARRY

Why do you need her alive? Is not it easier to get rid of her?

PHILIP

I've got some idea. If he has evidence against me, what will happen if I have evidence against him?

BARRY

What will happen?

PHILIP

Do not be dumb! He will stop chasing me.

Barry scratches the back of his head.

BARRY

Maybe this is a good idea!

PHILIP

By the way, you need to disappear. The FBI are on to you.

BARRY

Shit! I can --

PHILIP

My advice. Plastic surgery. Or a sex change.

Barry tries to understand what he heard.

BARRY

What? I'm not losing my dick! No way!

PHILIP

It's the only way, Barry. And when you do have the op, choose an ugly face so you don't get fucked!

Philip smiles.

BARRY

I hate your fucking jokes, man!

PHILIP

If you weren't so fucking dumb, you wouldn't fall for them.

BARRY

I'm not stupid! Trading girls - good business. We've killed all the competition, so we'd be market leaders right from the get-go. Damn good money. And it was my idea!

Philip is furious.

PHILIP

You think I do this for the money?

BARRY

I'm sick of being a snitch. I need something more serious.

PHILIP

It's great to have dreams. But not now, Barry.

Barry slumps off to the front of the van while Philip drags Azucena to the Dodge Charger.

GENTRY

Nick heads back the way he came.

EXT. WAREHOUSE - NIGHT

Nick climbs down the fire escape. He freezes as Bell's Charger leaves. Once it's clear; Nick continues down.

INT. RED VAN - NIGHT

Nick jumps into the driver's seat. Pulls away. Something's wrong.

He stops the van. Opens the door. Looks back at a flat tire.

EXT. DOWNTOWN APARTMENT BLOCK - NIGHT

Bell's car stops near a high-rise building.

Nick parks up on the far side of the street.

Bell and Dixon exit the car. They head toward an apartment block.

PHILIP

I want to shoot someone today! If I don't release my aggression soon, the day will have been in vain.

DIXON

When you filled out a police application form, did you tick the box marked cruelty?

Bell laughs as they enter the building.

INT. APARTMENT BLOCK - NIGHT

The two detectives take the stairs. Bell scoffs biscuits. They run into a young Asian girl. A mouthful of biscuits, Philip lecherously checks her out, she passes.

They reach their destination: Number Seventy-Four. Philip pulls out a handkerchief, wipes his hands.

DIXON

Why not call SWAT? Why the hell should we be doing their job?

PHILIP

Because it's cool to save pretty girls from sexual slavery! Imagine if your sister got into this situation?

DIXON

Lucky, I don't have a sister!
(points to the door)
After you, Mister Hero.

They pull out their firearms, break down the door.

APARTMENT SEVENTY-FOUR

A thug jumps up from a chair, but immediately takes a bullet to the head from Bell's gun.

Thug #2 appears. Sees their guns. Runs to the kitchen.

Bell and Dixon open fire. They obliterate a wall with bullets. Hope to hit him.

PHILIP
Check it out.

Dixon goes to the kitchen.

Philip heads to the bedroom. Checks it for life. Sits on the bed.

PHILIP
You can come out now. All the bad
guys are dead.

A petrified LATINA (21) peeks from under the bed. Gets out. Stands in front of the detective.

PHILIP
Don't be scared. I decide who'll
die and who'll continue to live
today. You're lucky. You'll
continue to live.

The Girl's eyes widen. Something behind Bell.

No time to turn. Huge hands GRABS his neck and strangles.

They belong to one TEO FOYT (30). A giant of a man.

The Girl runs away. Bell pulls off his gun.

Teo spots this. Knocks it to the corner of the room.

Philip strikes Teo's massive head. His grip weakens.

Bell rains down blow after blow on Teo.

Teo charges at Bell.

They break through the wall into another bedroom.

Teo jumps to his feet. Grabs a chair, breaks it across Bell's back.

Teo goes for a shotgun under the couch. Before he can shoot, Bell dives back through the hole into the bedroom.

Teo opens fire. Follows back into the first bedroom.

Philip picks up his gun as Teo storms through the hole. He spins, shoots Teo in the heart. The giant falls hard.

A relieved Bell takes out a candy bar, chews.

Dixon appears, takes in the destruction.

PHILIP
Killed anyone?

Dixon shakes his head.

PHILIP
What are you paid for?

DIXON
You're right, I should choose
another line of work. Then I
wouldn't have to listen to your
bullshit.

EXT. GAS STATION - NIGHT

A crime scene. Cops, unit cars and cordons everywhere.

A white Mercedes Sprinter van is being hitched to a tow truck.

Nick parks a safe distance away.

Philip enters the scene. Join their colleagues.

One COP takes a handcuffed Barry out of a unit car, hands him over to the Bell.

While Philip placates the OFFICERS, YOUNG COP (26) leads Barry to the Dodge. Puts him in the backseat.

Philip leaves the scene. Gets in the car, pulls away.

EXT. BACKSTREET - NIGHT

After a few blocks, the Dodge turns down a dim backstreet.

Nick copies. Sees the car parked in the shadows, lights off.

He stops just inside the dark lane. Vacates his Nissan. Takes up a hiding spot, snaps away.

Philip lets Barry out. The cuffed junkie looks bad. Early stage cold turkey. Shakes, sweats.

BARRY

Take these fuckin' things off! I can't feel my hands!

PHILIP

Ah shut up. You're used to it.

Philip uncuffs him.

BARRY

You've a real way with people, detective. You got a hit for me?

Philip tosses Barry a bag of coke. He hoovers up the contents like a vacuum cleaner.

PHILIP

So what's the damage? How many did we lose?

BARRY

Don't worry, the van was empty. I took them to a new place.

PHILIP

Good. Text me the address later. Meanwhile you'll have to use another van. Will take time to get the Sprinter out of the pound.

BARRY

That's okay. I'll boost another one.

Barry snorts up the last dregs of the coke.

EXT. PHILIP BELL'S HOUSE - NIGHT

Nick leans against the red van sporting a space saver wheel. He inspects the house. All is dark.

He creeps towards the property. Tries a side door to the garage. It opens. There's the Dodge.

Nick opens an internal door to the kitchen.

He passes silently through to another door.

PHILIP BELL'S OFFICE

Nick enters. Turns on the computer. Finds a host of video files. Looks through them, his eyes fill with rage.

Each video clip reveals Bell rapes a different young girl.

Nick tiptoes across the hardwood floor. He senses movement, freezes.

Nick sees the light from a TV through a closed glass door. Moves closer.

Philip on the sofa, watches the screen.

On the screen: Philip rapes and abuses Azucena while laughs.

Nick spots his FLASH DRIVER. It sticks out to the side of the TV.

Bell stops the video. Pulls out the drive. Slips it into his jacket pocket.

Nick silently retraces his steps. Back to the kitchen. He hides behind the large refrigerator. Bell comes in.

Bell opens the fridge door. Swigs from a juice box. Closes the fridge. Moves to his cell on the table.

Nick slips into the garage. Hides behind the Dodge just as Bell enters.

Bell checks his phone, doesn't spot Nick slips inside the Dodge.

Philip takes out the door remote, activates the garage entrance. Reveals the street beyond.

Nick carefully climbs into the backseat.

Bell gets in. Starts the engine. Looks back out the rear windshield --

-- just as Nick finishes sliding into the trunk.

The Dodge reverses out the garage.

BACK TO SCENE

Nick uses his phone torch to see inside the trunk. The car brakes hard. He drops the phone. It all goes dark.

GIRL (O.S.)
Hey baby. Wanna have some fun?

PHILIP (O.S.)
How old are you?

GIRL (O.S.)
I'm eighteen.

PHILIP (O.S.)
Get in the back.

Nick hears the rear door shut. He looks for his phone.

GIRL/LIV (O.S.)
I'm Liv, what's your name?

PHILIP (O.S.)
Shut up. Enough with the questions.

LIV (O.S.)
You not in the mood, baby?

PHILIP (O.S.)
What did I just tell you?

Nick still can't find the phone, the Dodge drives on.

After a while it stops again. He hears Bell climb over into the backseat.

PHILIP (O.S.)
Take it off.

LIV (O.S.)
Take it easy, baby. That hurts!

PHILIP (O.S.)
Shut up.

LIV (O.S.)
Stop!

The sound of a face slapped.

PHILIP (O.S.)
You're all mouth!

LIV (O.S.)
What the fuck? Get off me!

Nick seethes in the trunk. Helpless to react.

LIV (O.S.)
You sick bastard!

PHILIP (O.S.)
STOP TALKING!

Further strikes are heard amid screams and sobs. Nick finally finds his phone. The torch lights the trunk.

LIV (O.S.)
Please... stop!

Something muffles her mouth. Perhaps a hand?

Nick searches the small space. Sees a toolbox. Takes out a screwdriver. Tries to jimmy the trunk open.

PHILIP (O.S.)
Stop moving, dammit. I can't --

Bell yells out in pain. A door opens followed by the warning beeps.

PHILIP (O.S.)
Get back, you bitch! I'll find you!

The door slams shut. The beeps stop.

Nick continues to break the lock.

EXT. PHILIP BELL'S DODGE - NIGHT

Nick climbs out of the trunk.

Bell rounds a corner in pursuit of his female victim.

Nick follows him.

EXT. DRIVEWAY - NIGHT

Bell stalks down a dark drive, uses his phone's torch to light the way.

He looks around for the girl. At the end of the drive, he sees an abandoned house.

Bell smiles, approaches the front porch.

Meanwhile, Nick follows silently behind.

INT. ABANDONED HOUSE - NIGHT

Philip enters the house. Shines the phone into the dark, dirty corners. He creeps up the creaking stairs.

DOWNSTAIRS CORRIDOR

A petrified LIV (25) hears the creaking stairs. Takes her chance to leave, heads for the front door.

Suddenly she's grabbed from behind. Pulled into the kitchen.

It's Nick!

NICK
Quiet. I will help you.

She resists.

NICK
Take it easy. I'm on your side.

She frees a hand. Strikes him in the balls. Flees.

Nick rises to follow her but --

-- the floor gives way. He falls into the basement.

HALLWAY

Liv sprints away, checks behind her. Runs into Philip.

LIV
Hey! Time out, okay!? Some jerk
attacked me!

Liv spots Bell's holster. Grabs his gun. Bell's too quick.
Grabs her arm.

PHILIP
I'll deal with him. Where did you
see him last?

KITCHEN

Detective peers down the hole in the floor. Uses his phone's torch. No sign of Nick.

BASEMENT

Nick clings to the wall, hides from the light.

The light soon fades along with Bell's footsteps.

Nick moves to the only window. It's locked. Picks up a piece of wood. Breaks the window.

BASEMENT DOOR

Philip hears the smash. Kicks the door down.

BACK TO SCENE

Nick crawls through the window but gets stuck.

Bell barrels down the basement steps. He shines his phone torch on the broken window. No Nick. He curses, runs back up the steps.

Once he's gone, Nick slides out from behind an old closet.

EXT. PHILIP'S DODGE - NIGHT

Bell returns to his car. Liv sits on the hood, smokes a cigarette.

LIV
Did you get him? Who is he?

PHILIP
Long story.

She jumps off the hood.

LIV
I love long stories.

PHILIP
Good for you.

LIV
You gonna take me home now?

Bell takes off his jacket. Throws it on the backseat.

PHILIP
Not yet. This asshole is still
around. Wanna help me find him?

He holds out his gun.

PHILIP
You want to shoot him? Be my guest.

Nick lurks nearby, peers out from behind cover.

Liv stares at the gun.

LIV
Are you serious?

Bell nods. Liv takes the gun.

Nick watches them head off, searches around the house.

He dashes to the Dodge. Opens the rear. Searches Bell's jacket. The garage remote falls out. So does the flash drive.

He pockets the drive.

GUNSHOT!

Nick ducks for cover.

Liv stands outside the house with the smoking gun.

Philip snatches it from her. Fires.

The rear window shatters, covering Nick in broken glass.

Nick escapes through the car, out the other side.

Detective runs. Shoots.

Nick disappears down the dark driveway.

Bell reloads, follows Nick into the darkness.

EXT. QUIET SUBURBAN STREET - NIGHT

Nick darts low along a row of parked cars. He sees Bell exits the driveway.

Nick tries the door of a Mini. It opens. He quietly gets in.

Nick checks the visors for keys. Nothing. He breaks the steering column, hot wires the car.

The engine starts. He slams on the gas.

The Mini speeds towards Bell in the middle of the road.

Philip dives clear. The Mini zoom past. He opens fire.

The Mini flies around a corner. The driver's window shatters.

Bell runs back to his Dodge.

EXT. BOULEVARD - NIGHT

Nick swerves onto the larger road. Sideswipes a parked car. Its owner gets out. Protests and curses.

Bell's Dodge races past. Strikes the owner. Doesn't stop.

The Mini shoots ahead. Takes a sharp right onto a side road, narrowly misses a minibus. Then another sharp right.

Nick checks his rearview. No sign of the Dodge. He runs a red light --

-- a police car smashes into him, flipping the Mini.

A POLICEMAN (33) emerges from the heavily damaged police car. He approaches the overturned Mini.

The battered Dodge appears, pulls over.

Philip emerges, gun drawn.

POLICEMAN

He is still alive. I'll call an ambulance?

PHILIP

Not necessary. I'll take it from here.

Nick regains consciousness. Rolls out of the driver's window.

Bell grabs him, pulls him to his feet.

PHILIP

Someday luck will turn away from you!

Philip cuffs him, leads him to the Dodge.

PHILIP

You may be the biggest pain in the ass, but you've got balls, Nick. You're dealing with a cold-blooded killer, pal.

Bell pushes him onto the backseat.

PHILIP

Know how many I've bagged this week? Twenty-seven. Twenty-seven assholes. So killing you won't make any difference to me.

Philip closes the back door. Gets behind the wheel. Turns to Nick.

PHILIP

Maybe you don't want to live? Maybe you've got a deathwish?

INT. PHILIP'S DODGE - NIGHT

Nick squirms in the back while Bell drives.

PHILIP
What's so terrible about liking
young girls, anyway?

NICK
If you have to ask...

PHILIP
I've been thinking. It all started
at school. Or didn't start! I was a
virgin until twenty-two. Now I'm
making up for lost time, that's
all.

NICK
(sarcastic)
Oh that's alright then.

Philip pulls up outside Barry's house.

PHILIP
Exactly! I'm not to blame. I'm just
following my natural urges.

Detective points to the house.

PHILIP
I'm sure you recognize this place.
Our story began here, and here our
story will end.

He exits the car. Opens the rear door.

PHILIP
Get out.

Bell helps Nick out. Pushes him toward the house.

INT. BARRY'S HOUSE - LIVING ROOM - NIGHT

Philip leads Nick to a closed door. Takes out a key. Unlocks
it. Returns the key to his pocket.

PHILIP
I've got a surprise for you.

Bell opens the door a little.

Nick hears whimpering from inside.

Detective gestures for Nick to go through.

BEDROOM

Azucena lies on the bed, quivers. She pulls the bedsheet up around her.

Philip grabs her by the hair. Shows her face to Nick.

PHILIP

We've had enough death for today.
What do you say if we reshoot your
movie but with you in the lead
role? Then I won't have to kill
you!

NICK

I don't think so.

PHILIP

Oh, I think so. You know why? I've
got your daughter.

Nick looks horrified.

PHILIP

Think what I'll do to her if you --

NICK

No way! We are very different. You
can shoot me, but I'm not so
monster, unlike you.

PHILIP

Be my leading man and I'll tell
you.

NICK

I'm not going to rape her. You know
that.

PHILIP

Make the right choice, Nick. Save
your daughter.

Nick runs up to Bell, seethes. Writhes against his cuffs.

Philip sidesteps with ease. Pistol-whips him to the floor.

He takes out his phone, records video.

PHILIP

I've a full battery, so take your
time. Right, let's zoom in...

Azucena's whimpers turn to full tears.

Nick screams.

PHILIP
I know the feeling of helplessness.
Don't resist it. To save a loved
one, you have to compromise.

Philip bends over Nick.

PHILIP
What's it going to be, Nick?

Nick kicks out. Knocks Bell's gun away. Springs to his feet.

Philip delivers a knockout blow.

Nick crashes against the wall. Slides down it, unconscious.

GUNSHOT!

A bullet whizzes past Bell. Smashes a picture on the wall.

Azucena holds Bell's gun, hands shakes.

Philip takes a step towards her.

PHILIP
Give me the gun.

AZUCENA
Stay where you are.

He takes another step.

PHILIP
Just put it down.

She shoots. Hits his shoulder. He clutches it in pain.

Azucena moves to the door, still points the gun.

Bell checks his wound.

AZUCENA
Don't follow me.

Azucena leaves away.

Bell checks on Nick before running into the living room.

No sign of Azucena. Philip sees the front door's open.

He opens a drawer. Pulls out a spare gun. Heads outside.

Still no Azucena. But he does hear approaching sirens.

Philip heads back to the bedroom.

He walks up to Nick. Directs the gun at him. He's already consciousness.

PHILIP

The movie is canceled. I'm just
wasting my time with you.

Bell eyes Nick.

PHILIP

Why are you so calm?

Detective checks his jacket pockets. Finds the drive has gone.

PHILIP

You little thief!

He leans over to search Nick.

Nick KICKS Bell full in the face.

Philip reels, his NOSE a bloody mess.

Nick kicks him in his injured shoulder.

Detective leans towards the gun, but Nick KICKS it out of his hand.

He KICKS - relentless rage - until Bell is out cold. He searches Bell's jacket. Finds the cuff keys. Releases himself.

As Philip comes around, Nick PICKS UP the gun, aims.

PHILIP

What are you waiting for?

NICK

Only God has the right to take a
life.

PHILIP

Come on. All of us deep down in our
soul wants to kill.

NICK

Death is an easy out for you. You deserve to feel all the delights waiting for you in prison. Feel what your victims felt.

Philip slowly approaches him.

PHILIP

And what do you deserve, Nick? You killed your wife. What about your punishment?

NICK

It was an accident.

PHILIP

You're lying to yourself, Nick. It's your fault she died.

FLASHBACK - INT. NICK'S CAR - DAY

Nick drives at speed along the highway.

He squirms in his seat. His wife Lana beside him.

NICK

Damn bucket seats! Another hour and I'll not be able to feel my back!

LANA

Let's stop and take a break.

NICK

We're late as it is. How about one of your massages?

Lana undoes her belt. Leans over. Kneads his back.

Nick leans over the steering wheel, moans.

LANA

That good, huh?

NICK

So good. Up a bit. Yeah!

Lana smiles. Moves her hands to his neck.

NICK

Those are some magic hands.

LANA

Just don't fall asleep.

Nick closes his eyes for a moment. Pretends to snore.

Lana chuckles, kisses him on the cheek.

She looks out front. Horror on her face. She mouths the word "NICK".

Nick opens his eyes, jaw drops. He slams on the brakes.

Violent sounds of smashing metal and glass as --

-- Lana flies through the windshield.

The violent sounds subside.

Nick sees Lana on the tarmac.

He staggers out of the car to her.

BACK TO PRESENT

Philip wipes his bloody face.

PHILIP

I've studied the case. Too many questions. Why wasn't she wearing her belt? Why were you driving so fast? Face it. You killed her?

NICK

You weren't there.

PHILIP

Helps to have dad on the force, huh? Who's the bad guy now?

Nick shows the flash drive to Bell.

NICK

We'll all have to pay for our sins. Including you. See you in court.

PHILIP

Do you know how hard it is to pretend to be good? To bury the evil inside? You can't control it.

NICK

Like someone told me: go tell it to a shrink, pal.

EXT. BARRY'S HOUSE - NIGHT

Nick exits the house. Tosses the gun in the bushes. He moves calmly down the sidewalk, not notices --

-- Philip gets out the house, searches the bushes. He finds the gun, fires but the shots go wide.

Nick runs around the corner of the neighboring house. Approaches a well-lit house. He tries a window. Finds it open. Slips inside.

Seconds later, Philip appears. Stumbles across the well-cut lawn. Searches for Nick.

INT. SUBURBAN HOUSE - LIVING ROOM - NIGHT

Nick shuffles exhausted into a modern living area. Slumps onto a sofa.

He rests his eyes for a moment. Opens them to see --

-- A large, angry Alsatian right in front of him! Nick tries to get up. The dog growls.

Nick sits back down.

Detective enters. Gun drawn.

The dog senses danger. Charges Bell, who kicks out.

PHILIP

Get away!

The Alsatian clamps onto his leg. Bell shoots.

The dog runs off, yelps.

Nick pounces. They fall to the floor.

Gun slips away.

Philip subdues Nick with a swift kick to the kidney.

With Nick immobilized, Bell stands up. Finds his gun.

PHILIP

What else you got for me?

Nick throws the house phone. It smashes into Bell's face.

Nick jumps at him. Knocks the gun away. Pummels his face.

Bell laughs off the onslaught, kicks Nick off.

Nick's quick to his feet. Grabs a vase. Smashes it over Bell's head.

Dazed, Nick punches him in the gut.

Then a one-two to the face. A roundhouse kick to the chest --
-- sends Bell to crash into the wall.

Philip falls unconscious, leaves a huge dent in the wall.

EXT. NICK'S HOUSE - NIGHT

Beaten and bruised, Nick staggers up to his front door.

BEDROOM

It seems untouched though it's hard to tell what with all the clothes strewn across the floor.

Nick crashes on the bed.

INT. NICK'S KITCHEN - DAY

Nick clears up. Fills a third black trash bag with rubbish.

He opens the fridge. Puts the empty bottles into the bag.

EXT. NICK'S HOUSE - DAY

Still battered but better for sleep, Nick exits with a smoke in his lips, two bags in one hand, an ashtray in the other.

He leaves the garbage at the roadside. Returns to his doorstep.

Enjoys his cigarette, deep in thought.

Nisan pulls up. Diana and Olivia get out. Diana rushes past Nick --

DIANA
Sorry, got to pee!

-- into the house.

Olivia approaches Nick, much calmer.

OLIVIA
Dad. My phone died yesterday, so I
couldn't call you back.

NICK
You're lucky I can't punish you.

OLIVIA
You feeling okay? Or is this your
new way of dealing with your anger?

NICK
I do not get angry. I'm just really
worried about you. After all, I
need you to be happy.

Olivia sits down next to him.

OLIVIA
I'm lucky 'cos you love me.

She sees the garbage bags at the end of the drive.

OLIVIA
You? Cleaning? Are you sure you're
alright?

NICK
I'm doing okay.

Olivia senses where his mind's at.

OLIVIA
I miss her too.

NICK
It's my fault she's not with us.

OLIVIA
Don't say that!

NICK
If I hadn't distracted her...

She rests her head on his shoulder.

OLIVIA
Leave it all in the past.

NICK
I was so afraid to lose you too.

Nick gazes up at the sky.

OLIVIA

We are not safe from anything. Not everything depends on us. So do not pay attention to the fear.

He hugs her stronger.

OLIVIA

Whatever the fate, you must accept this. With the loss of loved ones. With a black stripe that dragged on for a long time in your life. To control it or to try to change is not in our power.

NICK

Yes, you're right. You must enjoy what we have.

EXT. GROCERY STORE - DAY

Dixon pushes a trolley out the store accompanied by his WIFE (33) and DAUGHTER (8). He spots Nick to one side.

DIXON

You carry on. I'll be with you in a minute.

His wife takes the trolley, heads to their car.

Dixon comes up to Nick who hands him the flash drive. No words exchanged. Nick walk away. Dixon rejoins his family.

EXT. NICK'S CAR - DAY

Nick joins Diana, leans up against the rusty Nissan.

DIANA

So, what do you want to do today?

NICK

Something different.

DIANA

Oh? How different?

NICK

I've realized I need to change. What these past few days have taught me is that I can't be afraid to move on.

Nick gazes up at the blue skies.

NICK
I used to think the loss of a loved
one was a life sentence. That I
deserved to be punished. I'm tired
of being alone.

Diana hugs him.

DIANA
Oh that different!

The pair share a kiss.

NICK
Marry me?

INT. LA CAFE - DAY

Nick sips coffee in a corner booth. He glances over at a
muted TV on the wall shows the local news.

ON SCREEN

A news reporter does a piece to camera. A strap-line reads:
"PEDOPHILE COP EXPOSED."

Two COPS escort Philip and Barry in handcuffs into the
station.

BACK TO SCENE

A WAITRESS (28) places a plate of bacon and eggs in front of
Nick. He smiles up at her.

FADE OUT.

THE END