

The Stand Off

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FADE IN:

INT. POOL HALL - EVENING

The pool tables line the room sitting side by side. The pool hall is separated by a pass-through from the karaoke and bar.

A woman in her mid 40s wails at the nearby karaoke stage, butchering the current song playing.

PAUL (25) well dressed, hits the number eight ball into the right corner pocket. He stands, puffing his chest out in pride.

Chalking his pool stick he grins at CHRIS (26) whose dark eyes show age beyond his years. Chris leans against a nearby pool table.

CHRIS
Every single time.

PAUL
Told you, my specialty.

Chris cringes as the woman fails to reach the higher notes of the song.

The song ends and the woman bows. A man in his early 50s walks up and gives her a hug.

CHRIS
Thank God, I thought that song would never end. We gotta find a new hangout joint. One with less...noise.

PAUL
Ah c'mon, then I couldn't beat you at pool.

CHRIS
I think it's more that girl you've been talking about.

Paul rounds up the balls and shrugs.

CHRIS
Come on, you can't fool me, we haven't done anything but hang out here in the last couple of months since you saw her.

PAUL
Ready for round three?

CHRIS
I need a drink.

TESS (24) steps up to the microphone. Chris returns with two drinks and hands one to PAUL. He sets his on the pool table.

CHRIS
Not another one.

Chris falls into a nearby chair and hides his head.

CHRIS
Tell me when the torture is over.

The song starts, Tess swings seductively to the music.

Tess sings, her voice radiates through the hall. Paul spins around. The pool stick drops out of his hand.

PAUL
It's over.

Chris gazes at her in disbelief.

CHRIS
Can't believe it, someone who can
actually sing.

Paul downs the rest of his drink and walks up to Tess, smitten.

PAUL
It's her, I'm not going to let her
slip away this time.

CHRIS
Wait...
(muttering)
Sure Paul, I'll sit right here. I
don't mind. Go on, enjoy yourself.

INT. BAR

Tess looks at him and winks.

Paul leans against the wall, trying not to fall over. The song finishes.

He reaches out for her, she accepts his hand and steps off the small stage.

PAUL
Nice voice.

TESS
Aww. Not that great, more of a church voice.

PAUL
You could be a singer.

TESS
Flatter all your girls with that tongue of yours?

PAUL
It has more uses than just talkin'.

Tess bites her lower lip.

TESS
You'll have to show me.

Paul fidgets with her shirt, his hand crawls up to touch her hair and cheek.

PAUL
I'm Paul. Do you live around here?

TESS
Tess. Passin' through.

PAUL
Do you want drink, or something?

They are interrupted by JUNE (28), muscular yet beautiful, who bursts through the front door. She slips off her jacket and throws it on a chair.

She spins a shotgun from her back and it settles in her hands.

JUNE
No one move, unless you want to lose something important.

Tess touches Paul's chest and smiles.

TESS
All work and no play.

June pulls one of two pistols from the holsters resting at her side and tosses it to her. Tess catches it and backs away from Paul.

TESS

Sorry babe, I would've loved to see that tongue in action.

Paul stands there, bewildered. June gathers the man and woman and sits them on the floor in front of the bar.

Tess motions Paul and Chris over to join them. Paul sits, stunned, staring at Tess as she goes to work.

JUNE

Where's Chino?

Tess points the gun at the BARTENDER.

BARTENDER

Chino ain't here.

Tess twists to see a hidden door behind the bar. She motions to June.

June nods and walks behind the bar.

The bartender slips his hand under the bar.

JUNE

Touch it and lose a hand.

His hands whip into the air. She pokes the gun in his ribs.

JUNE

Move it!

He obeys and joins the others in front of the bar.

BARTENDER

Chino's gonna kill me.

JUNE

Shut up or I'll save him the trouble.

HALEY (22) bursts through the front door. She closes the blinds and switches the front sign to CLOSED

HALEY

Sorry I'm late.

June shakes her head. She tosses Haley the second handgun.

JUNE

Take point. I have business to settle.

June walks over to the hidden door and opens it. She disappears to the other side.

Tess paces in front of the hostages. She slides her tongue along her top lip as she does.

She pulls Haley to the side.

TESS

Think you can handle this for a moment?

Haley nods.

HALEY

Why?

TESS

An offer I just can't pass up.

Tess winks at Paul. Chris leans closer to Paul.

CHRIS

(whispering)

Stay away from her.

PAUL

I can't help it.

CHRIS

Nothing but trouble.

Tess and Haley return to the front. Chris looks away, gritting his teeth.

Tess points her gun at Paul.

TESS

You, follow me. Move it.

Paul obeys and allows himself to be led to the pool area around the pass-through.

INT. POOL HALL

PAUL

What are you going to do with us?

TESS
The question is, what are you going
to do with me?

INT. OFFICE

CHINO, 35, zips up a full duffle bag and grabs his leather
jacket.

June barges into the room. The door bangs against the wall.

JUNE
Now you weren't thinking of
skipping out, were you?

CHINO
Course not, was gonna pay Toni a
visit. Pay off the loan.

JUNE
I'm the collector.

Chino straightens his suit.

CHINO
I'd feel better payin' Toni in
person. How do I know you're his?

JUNE
I guess you're just going to have
to trust me. You didn't need to
see Toni to get the loan, what
makes you think Toni would see you
now?

CHINO
Pop told me never trust a woman
with a gun.

JUNE
You're pop never met me, hand it
over.

Chino sets the duffle bag on the desk.

CHINO
So what now?

JUNE
You hand it over, we leave.

CHINO
What about Toni?

JUNE
I'm just here to settle up.

INT. BAR

Haley paces nervously in front of the hostages. She glances over at the pass-through.

HALEY
Hurry up girl.

She resumes her stride along the floor. The four hostages shift uncomfortably. Chris stares at the wall, disgusted.

He hides his head in his arms, cursing Paul under his breath.

INT. OFFICE

Chino pulls out a chaser and sets it on the table along with two glasses.

CHINO
Can't do business without a drink.

He fills up the two glasses and slides one over to June.

She sits on the chair and props up her legs, keeping the shotgun trained on Chino's head.

JUNE
Don't try anything, or it's gunna
get messy.

Chino sits back in his chair and studies her.

CHINO
This is what I want.

INT. BAR

Haley glances at the clock at back over at the pass-through.

HALEY
Hey, what's taking so long?

Tess giggles from the other room.

Haley backs away from the hostages and leans against the pass-through.

HALEY

Girl, you'd better be husslin'. If June catches you doin' this, you'll be in big trouble.

TESS (O.S.)

Ya ya, in a minute.

The bartender leans closer to the others keeping his voice low.

BARTENDER

This is what we're going to do.

Chris' eyes widen in alarm.

CHRIS

We're going to do nothing. You hear me? They'll grab what they want, then they'll leave.

BARTENDER

I got a job to do and I'll...

CHRIS

You'll get us all killed that's what. You think those are water guns they're packin'?

BARTENDER

Look city boy, ever thought they might kill us anyway?

CHRIS

If they were going to they would have already.

The woman who was singing earlier starts sobbing.

Haley stalks over to them and taps her foot.

HALEY

Keep a lid on it and we'll be gone before you know it. Don't make me shut you up.

The woman nods nervously and blinks back some tears. She presses her lips together, shaking from the force.

The man puts his arms around her, attempting to comfort her.

INT. OFFICE

June turns the glass in her hand. The last few drops of liquid rock along the bottom from side to side.

JUNE

And why should I agree to these terms?

CHINO

Cuz I got the cash.

JUNE

And I have the gun.

CHINO

Watchin' my back, that's all.

JUNE

How do you propose to do that with no face?

June stands and leans over the desk.

JUNE

Pay up, or die. Those are the terms and they are non-negotiable.

CHINO

And I'm sayin' call Toni or you get nothin'!

Chino leans and meets her face to face, matching her glare.

INT. BAR

A bump on the pass-through startles Haley. Her gaze snaps in the pool hall's direction.

The man lunges forward meeting the barrel of the gun, pointed at his throat.

The woman tugs at his shirt.

HALEY

Eager to die?

The man holds up his hands and backs down.

Haley glances at the clock.

HALEY
Tess, times up!

Tess leads a disheveled Paul back to the group. She hands Haley her gun.

Tess pulls her wild hair back into a pony tail and pulls an elastic band out of her pocket.

She secures her hair and checks it quickly in the reflection of a metal table.

Paul sits next to Chris, dazed. Lipstick smudges line neck and collar.

Tess pulls out a compact and fixes her makeup.

HALEY
You're gorgeous, now knock it off.
You cut it too close.

Tess places the compact in her pocket and takes back her gun.

TESS
He was better than I expected.

Haley eyes Tess but her contagious smile spreads and Haley smiles back.

HALEY
I want the run down.

TESS
Oh, you'll get it.

Chris glares at Paul.

CHRIS
And what the hell were you
thinking?

PAUL
What? She had a gun.

Chris rolls his eyes and looks away.

INT. OFFICE

Chino stands and walks around his desk, leaning on the edge in front of June.

CHINO
So what you say? Can I speak to
Toni or what?

June rubs her chin in thought and pulls out her cell phone.

INT. BAR

Paul gazes at Tess as she converses with Haley across the room.

Haley walks toward the bar.

HALEY
June's taking too long, I'm
checking on her.

Tess grabs her arm.

TESS
Relax, June can handle herself. If
not, we mop up.

All the hostages except Paul shudder at this. Tess winks at Paul and smiles.

TESS
Besides, I like the view.

Paul glances around. He meets the eyes of the horrified woman and sobers up.

INT. OFFICE

Chino closes the phone with a half smile.

CHINO
Was that so hard?

Chino stands and walks over to a small floor safe. He fiddles with the combination.

He opens the door.

CHINO
A little something for Toni.

Chino pulls a box out of the safe and walks over to the desk.

He sets it down and touches the lid gingerly.

INT. BAR

Paul rubs his hair and leans against the bar closing his eyes.

Chris nudges him with his elbow.

CHRIS
What, you gonna take a nap now?

Paul half-smiles at Chris.

PAUL
You'd want one too.

Paul leans on his knees and buries his head in his folded arms.

Chris shakes his head and sighs.

CHRIS
Night out and we don't even get a decent drink.

Tess saunters behind the bar and grabs some bottles.

Haley crosses her arms.

HALEY
What are you doing? We're supposed to be on guard duty.

TESS
He has a point. June takes her time, we enjoy ours.

She hands out the bottles to all but Paul. She takes of the lid a takes a quick sip before handing it to him.

Haley shakes her head and accepts her drink. Tess knocks her bottle into Haley's and smiles.

The liquid sloshes over the edge and Tess takes a drink.

Paul stares at the lip of the bottle as if Tess's lips were still on it.

CHRIS
What, you in love with the bottle now?

Paul casts a playful glare at Chris.

PAUL

What do you want from me?

CHRIS

We're being held hostage while they're on a gold hunt, or something and you're screwing around with one of em.

Paul shrugs and finally takes a sip.

INT. OFFICE

Chino lifts the lid to the box and smiles. The item inside is covered with a black cloth. He pulls it out.

June's eyes narrow.

The cloth slips off revealing a bomb, June takes a step back but keeps the shotgun trained on June. The trigger is in Chino's hand.

JUNE

Don't be stupid Chino.

CHINO

I've been askin' myself since you came, why would Toni send a woman to collect?

JUNE

Since you don't know Toni, this conversation is moot.

CHINO

Moot? What, you some kinda scholar?

JUNE

Toni only trusts the best.

CHINO

So why a skirt? Why not genuine muscle to do his backin'.

JUNE

Look, we can do this your way, or my way. In the end, Toni's getting paid.

INT. BAR

Tess pulls up a bar stool and sits. She tosses her empty bottle into the garbage.

Haley paces uneasily, glancing several times at the door.

CHRIS

So what now? Gonna keep us here
all night?

Haley glares at him.

HALEY

Look, you're cute, but not that
cute so shut up.

Paul sits up and leans against the bar. Tess smiles at him and bites her lip seductively.

HALEY

Will you knock it off girl.

TESS

If June would hurry up, it's a
simple collect, that's it!

HALEY

Toni's not going to be pleased.
We're taking way too long.

Tess touches her fingernail to her teeth.

TESS

Think he would like the job?

HALEY

What?

TESS

You know, Toni's looking for a
new...

HALEY

Don't go there girl, keep your mind
on the mission. Toni hires all the
new ones, not us.

Tess sweeps her gaze approvingly over Paul.

TESS
I don't know, I think she'd like
him.

HALEY
Even if she did, his friend
wouldn't like it much.

TESS
Would have to ask to know that.

HALEY
Forget it girl.

INT. OFFICE

Chino and June stare at each other, holding their weapons
steady.

CHINO
Question is, who twitches first.

JUNE
Doesn't matter.

CHINO
Why's that?

JUNE
My hand starts to drop, my finger
pulls the trigger.

CHINO
How long you got?

JUNE
About ten minutes.

Chino clicks his tongue.

CHINO
Guess we'd better discuss fast.

JUNE
Drinks are down, you've talked to
your man, what's left to discuss?

CHINO
Insurance.

JUNE
Borrow from sharks, and want
insurance, what's next?

INT. BAR

The man and the woman huddle together.

WOMAN
A night out, that's it. It was a
simple night out.

MAN
It's okay.

WOMAN
How is it okay?

Haley steps forward rolling her eyes.

HALEY
Shut up. You're not dead...yet.

Tess pulls on Haley's elbow.

TESS
Give it a rest. She's never done
anything exciting in her life.
Waving your gun around won't help.

The bartender glares at the two women.

BARTENDER
What do you want with Chino, he
never did anything.

TESS
All we want is the money.

BARTENDER
What money? It's just a bar.

TESS
How little you know about your
boss.

INT. OFFICE

June takes a deep breath.

JUNE

I should have shot you and taken the case.

CHINO

Why didn't you?

JUNE

Toni likes customers left breathing. Bodies are bad for business. You should know.

Chino narrows his eyes.

CHINO

Don't know what you're talking about.

JUNE

Don't play lily white with me. We know what you run here.

INT. BAR

Haley leans over Chris and touches his face. He pulls away. She looks at Tess and shakes her head.

HALEY

Don't know how you do it.

TESS

Lucky I guess.

Haley studies Chris's eyes.

HALEY

Perhaps in a different time and place.

Chris looks at the floor.

TESS

Is she not you're type?

Chris glares at Tess.

CHRIS

I don't go for girls who hold me hostage.

TESS

Not the submissive type? Pity.

INT. OFFICE

June's gun begins to dip. Chino tenses.

CHINO

Wait, I just want reassurance.
Square with Toni.

JUNE

You'll square with me.

CHINO

You're killin me here.

JUNE

You have no idea.

CHINO

The money, it's all in the bag.

Chino motions with his head at the black duffle bag. June backs away and motions to it.

JUNE

Pick it up.

Chino leans over and picks it up. His hand swings. June presses the gun against his head.

JUNE

We're almost done here, don't do
anything stupid.

INT. BAR

Haley glances at the clock. She paces a bit in front of the bar.

HALEY

If June doesn't wrap this up soon,
I'm going to walk in there, grab
the money, and she'll walk home.

Tess stares at some of the pictures on the bar walls.

Haley glances at her.

HALEY

Can't be that interesting.

TESS
Ever wonder?

HALEY
About what?

TESS
What it's like.

HALEY
What what's like?

TESS
Being normal.

HALEY
No. You?

TESS
Occasionally.

HALEY
Why? We got the best job in the world.

TESS
Guess so.

Tess touches the glass on the picture. Paul and Chris are holding up a gold plated pool stick.

HALEY
He's got to you, hasn't he.

Tess shrugs and half smiles at Haley.

TESS
Can you blame me?

HALEY
So what now? House wife? College girl?

Tess ignores Haley and walks along the floor, taking in the area.

INT. OFFICE

Chino hands the duffle back over to June but does not let go.

CHINO
Ever need...

JUNE
Don't think so.

June hefts the back forcing Chino to let go.

CHINO
What now?

JUNE
You live.

June walks out the door and glances back.

JUNE
Toni sends her regards.

INT. BAR

Haley rubs the side of the gun against head.

HALEY
Where is she?

TESS
Relax, if she failed we'd have
heard gunshots by now.

Tess stretches and looks unconcerned. Footsteps thump behind the door.

TESS
Look alive.

Haley straightens up and trains her gun on the hostages.

June backs out of the door behind the bar and signals for Haley and Tess to follow.

JUNE
We know your faces, if we see ours
on the news, you won't have one
left.

Haley nods and covers June's back as she walks toward the door. June slips on her jacket and hides the shotgun inside.

Tess glances over the hostages. Paul leans forward.

PAUL
You're name isn't Tess, is it.

Tess shakes her head.

TESS

No.

PAUL

Am I ever going to see you again?

HALEY

Tess, we're leaving!

Tess looks longingly at Paul as she backs to the door. She smiles and winks. The three women pass through the door.

Tess looks back and blows Paul a kiss. The door closes.

Paul runs over to the door and yanks it open. The three women are gone.

INT. CONFERENCE ROOM - EVENING

MATTEO BOSSINI, 47, a strong quiet man with a look that could penetrate steel, sits in a large chair around a conference table.

The door opens, and Chino is assisted in by two of Bossini's men. They force Chino into the chair at the end of the table.

He chances a glare at the men standing by his side, their arms folded in body guard mode.

Bossini leans back, bored and unconcerned.

BOSSINI

What can I do for you?

CHINO

It's Toni. I know who she is.

Bossini looks up, intrigued.

Bossini motions for the two men to take Chino out of the room.

CHINO

But what about Toni?

BOSSINI

I'll take care of her.

TITO BOSSINI, a thin but dangerous man, walks confidently into the room.

Bossini stands, opening his arms for Tito. They hug.

BOSSINI
Tito.

TITO
Uncle.

They sit, Bossini places his hand around the back of Tito's neck.

BOSSINI
Tell me Tito, what do you know of
Tonita Adriana?

TITO
Her father died a year ago, rumor
has it she's taken over the family
business.

BOSSINI
What are her weaknesses?

Tito grins.

TITO
What'd you have in mind?

INT. POOL HALL

Paul and Chris are shooting pool. Paul readies for the shot. He hits the cue ball. It connects to the six ball. The six ball bounces off the side, missing the pocket.

Paul glances around the empty pool hall and sighs.

Chris stares at him and shakes his head.

CHRIS
She's not coming back.

PAUL
Huh?

CHRIS
It's been two weeks and you've come
back every day, looking for her.
Don't think I haven't noticed.
Sulking about, it's pathetic.

Chris shoots the eight ball into the corner pocket.

PAUL
It's just...she's...

CHRIS
Trouble, nothin' but trouble.
Forget about her.

Paul sags.

PAUL
I can't.

CHRIS
You haven't landed a single shot in
eighteen rounds since you met her.

PAUL
You gotta admit she was pretty hot.

CHRIS
Whatever. Looks aren't everything.

Paul twiddles the stick between his hands and sets it in the rack.

A girl who looks similar to Tess walks in. Paul stares at her and starts toward her. She turns, he sees her face.

He sags into a chair, dismayed.

CHRIS
She's gone, give her up. You don't
want to go back to living like
that. I remember when I met you,
running from the cops, always into
trouble.

PAUL
Yeah, yeah. I know. I can't help
it, though, she drives me wild.

A woman in a cowboy hat settles by the pool table nursing a beer. She props her legs up on the pool table keeping the hat low over her face.

CHRIS
Forget about her, she's forgotten
you.

Paul half smiles and picks up one of the loose balls leftover from their game.

PAUL
I hope not. Can you get me another beer?

CHRIS
Sure.

Chris walks away.

The woman under the hat stands up. She walks up to Paul.

TESS
Need a job?

Paul looks under her hat and pulls her into his arms. He moves her over to the corner.

PAUL
Tess, I can't believe...you came back.

Tess chuckles and straightens his collar.

TESS
After that much excitement? So you want it or not?

PAUL
What's the job?

INT. CONFERENCE ROOM - EVENING

Bossini and Tito sit by the fire place behind the conference table.

Bossini holds a detonator box.

BOSSINI
You sure this what's she's dealin'?

Tito nods. Bossini turns it into his hand and sets it carefully on the table.

BOSSINI
No self-respecting entrepreneur would deal with this kind of stuff, this is for terrorists. She never could understand that.

Tito taps on the table, waiting for Bossini.

BOSSINI
How many?

TITO
Just two.

BOSSINI
When?

TITO
A few days.

Bossini rubs his chin, worried.

INT. MAIN ROOM - MORNING

Tess and Paul walk across the room. Paul is blindfolded.

PAUL
This is romantic and all, but I
don't see...

Tess pulls off the blindfold. Paul blinks.

TESS
Now you do.

Paul looks around the large room. A grouping of exercise equipment sits on one side with a boxing ring and training area.

A spa type environment equipped with a massage table and lounge area sits on the other half.

A juice bar divides the space. A small bowl of oranges sits on the counter.

Paul's gaze lingers over the room when Tess pulls him forward.

She points to a door past the gym.

TESS
That's our room.

PAUL
Our?

TESS
Only if you take the job.

PAUL
What exactly would I do?

Tess takes Paul by the hand and leads him forward to a white satin veiled door.

The blinding sunlight strikes Paul's eyes and he squints trying to recover.

EXT. PATIO

Toni (37) smiles a sultry smile at Paul. Her cold deadly eyes betray her sensual front.

She stands as Tess approaches.

TONI
So this is the one I've heard so much about. Welcome.

PAUL
This all yours?

TONI
My fathers. See anything you like?

Toni plays with the neckline of her robe, revealing a bit of cleavage.

Paul grins at Tess and takes her by the hand.

PAUL
I sure do.

Toni disguises her anger with a curt smile.

TONI
Tess, training's in twenty minutes, you know the rules.

TESS
Right, let's go.

Tess tugs on Paul's hand and leads him away.

INT. MAIN ROOM

Tess pulls out the blindfold and dangles it.

PAUL
Why can't you act like a normal
person?

TESS
I could tie you up and throw you in
the trunk if you prefer.

Paul throws out his arms.

PAUL
I'm at your mercy.

Tess grins, and wraps the blindfold around Paul's head,
covering his eyes. Her finger trails down his chest. She
glances at the clock and pouts.

TESS
If only we had more time.

EXT. PARK

A car pulls up next to the park. Tess leads Paul out of the
car, whipping off his blindfold.

PAUL
So what now?

TESS
You make a decision.

PAUL
I don't even know what the job's
about? The secretive nature is
obvious but...

Tess presses her finger softly against his lips to quiet him.

TESS
Think about it.

PAUL
Think about what? You haven't told
me anything! What would I do?

TESS
Take care of me.

Tess pulls out a folded piece of paper and trails it down
Paul's chest, resting it in the palm of his hand.

TESS

Let me know.

Tess dons on a pair of sleek sunglasses and grins at Paul. She climbs in the car and drives away.

Paul rubs the small piece of paper between his fingertips.

Chris walks up to Paul and touches the back of the bench.

CHRIS

This seat taken?

Startled, Paul stares at Chris.

PAUL

What are you doing here?

CHRIS

I followed you. What happened with Tess?

PAUL

What? That wasn't Tess.

CHRIS

Come on. You think I'm that stupid? What do you take me for?

PAUL

Fine.
(beat)
She offered me a job.

CHRIS

You take it?

PAUL

No.

CHRIS

I get it, she left you here to think about it.

Chris runs his hands through his hair, trying to force back his frustration.

PAUL

What do you have against her.

Chris laughs in disbelief.

CHRIS
She held us hostage. She works for
a crime lord or something.

PAUL
How would you know?

CHRIS
Trust me on this one, I know.
Please, if all that work we did
getting you out of that mess you
called your childhood meant
anything...

PAUL
What do you know. I've been
friends with you for six years now
and you've never done anything
dangerous.

Chris' gaze levels with the grass.

CHRIS
A person's life is longer than six
years.

PAUL
What do you want me to do?

CHRIS
Run.

PAUL
I can't do that.

CHRIS
You just can't help yourself.

Chris shakes his head and walks away, his hands tucked in his
pockets, his posture dismal.

CHRIS
In case you cared, that couple at
the bar called the police, they
were killed on the way to the
station.

Paul stares ahead.

PAUL
So why don't you go?

CHRIS
I have my own reasons.

Paul looks at the folded paper between his fingers. He walks over to a garbage can. He opens it.

INSERT - PHONE NUMBER NOTE WITH HEART

"555-TESS"

BACK TO SCENE

INT. MAIN ROOM

Tess stands in a defensive boxing stand, kicking a punching bag.

White tape winds around her hands, keeping her knuckles safe.

Sweat beads on along her forehead, she wipes away the droplets nearing her eyes.

Her cell phone rings from a duffle bag sitting just off the mat.

She grabs a towel and dabs the sweat off her face. Reaching in the bag she pulls out the ringing phone.

Tess answers it, slowing her breathing.

TESS
Hello?

She listens for a second. A broad smile stretches the corners of her mouth.

EXT. PARK

Paul falls back onto the grass, his phone in hand. He stares at the clouds with a distant look in his eyes.

Tess appears standing over him, looking directly at him.

TESS
Already laying down on the job?
Bad sign.

She extends a hand to him and he accepts it. She starts to pull him up but he tugs on her, toppling her over.

She lands on him and he rolls her over, pinning her against the ground.

He kisses her, releasing her hand to play with her hair. She mock slaps him and grins.

TESS
Bastard. So you want to wrestle?

PAUL
Nah, you'd win.

TESS
Damn right I would.

Paul kisses her again and relaxes onto the grass.

TESS
Almost thought you weren't going to call.

PAUL
So did I.

TESS
What changed your mind?

PAUL
Like he said, I can't help myself.

TESS
You're friend?

Paul leans up on his elbow plucking at the grass, a sour look crosses his face.

TESS
Got me all wrong has he?

PAUL
Oh he's right.

TESS
How so?

PAUL
You ain't nothin' but trouble.

TESS
Oh?

PAUL
Problem is, I love trouble.

INT. MAIN ROOM

Tess pushes open the doors, Paul follows her in. Haley is working out on a weight machine.

Tess glances back at Paul.

TESS
Welcome home.

Haley pauses in her workout, stealing a side glance at Tess and Paul.

TESS
Come on, I wanna show ya some'n.

Tess jogs ahead, toward her room.

Haley cranes her neck to the other side, following Paul's movements.

She glares at him as tears well in her eyes.

INT. PRIVATE CHAMBERS HALL

Tess leads Paul down an ornate hall. They approach an open door. Toni's voice filters down the open space.

TONI
Is it ready?

Tess creeps closer to the doorway.

PAUL
I don't think...

Tess shushes him, motioning him back.

INT. PRIVATE CHAMBERS

Toni leans against a wall, a phone pressed to her ear.

TONI
It must go without a hitch we are
so...

Toni pauses startled by a bump in the hall. She walks slowly to the door.

INT. PRIVATE CHAMBERS HALL

Paul steadies a vase on a pedestal. Tess glares at him and clamps her hand over his mouth before he can utter an apology.

She pushes him into an indent in the wall that holds a small table.

Toni walks into the hall, glancing around.

TONI
Yes, I'm still here. Remember
tomorrow night.

Toni retreats into her room. Tess sighs soundlessly and shakes her head at Paul. She backs him up and slips her hand into his.

She struts boldly forward, crossing in plain view of the private chambers.

TONI
Oh Tess, did you just get here?

TESS
Yes, just. Showing Paul around,
since he's new here.

TONI
Did you see anyone?

Tess chuckles.

TESS
A rather startled cat came
streaking past us.

Toni half nods, and stares purposely at Paul who shuffles nervously.

TONI
The cat, right, what did it look
like?

TESS
It was...

Toni signals Tess to be quiet, cutting her off.

TONI

The boy has a tongue, let him use it.

Paul looks at Tess for help.

TONI

Come now, it's not very hard, what did the cat look like.

A picture of an orange and white cat sits on the wall behind Toni. Paul attempts to act casual.

PAUL

Orange.

TONI

Solid?

PAUL

No, it had white stripes I think. It was moving so fast I didn't...

Toni waves him off.

TONI

I have work to do, don't lose track of your toy, Tess. Wouldn't want him to get lost.

Toni emphasizes her statement as a threat coated in sugar.

Paul takes note of her words and shakes it off as Tess steers him away from Toni's icy stare.

EXT. GROUNDS

Tess points to an obstacle course and forest.

TESS

This is where part of our training takes place.

PAUL

Buzz my hair and call me grunt.

Tess laughs as Paul grunts and imitates a private in boot camp.

He salutes Tess and stands stiff.

TESS
You only wish you'd gone army.

Paul relaxes and pulls Tess into his arms.

PAUL
Ah, but the army doesn't have you.
When do we start?

TESS
Tonight. Until then, you should
pack.

PAUL
Are you placing me under house
arrest?

TESS
How else can I train you if I don't
keep you under my control?

Tess smiles seductively, rubbing her hip against him.

PAUL
Mmmm.

He grabs her and kisses her on the cheek. His eyes fall to the ground as a guilty expression crosses his face.

PAUL
Tess.

TESS
Hmm?

PAUL
Do you remember the couple at the
bar?

TESS
Ya, what about them?

PAUL
I have to ask, did you have
anything to do with...

Tess turns to him.

TESS
Do with what?

PAUL
They're dead.

TESS

Oh.

A mixture of shock and confusion crosses her face.

TESS

You think I did that?

PAUL

They called the police.

Tess backs away from Paul.

Her phone buzzes at her side. She glances at the face.
"Toni" flashes.

TESS

I've gotta take this.

Tess walks off the grounds.

EXT. STREET - DAY

Tito strolls down the street. His phone rings. He answers it.

TITO

Yeah?

FEMALE VOICE (V.O.)

Is the team ready for kick off?

TITO

When?

FEMALE VOICE (V.O.)

When the moon rises in the tree.

TITO

Absolutely.

Tito grins and shuts the phone.

INT. MAIN ROOM - EVENING

Haley plays with an orange from the bowl on the counter.
Tess walks through in her workout clothes.

Haley blocks her path.

HALEY
Hey, can we talk?

Tess glances at the clock and nods.

TESS
Sure what's up?

HALEY
It's about Paul.

TESS
What's wrong? Something happen?

Tess steps around Haley, but Haley moves to block her again.

HALEY
No. It's just...

TESS
Hey, can we finish this later? He starts his training in ten minutes.

HALEY
You don't get it do you. We were supposed to be the three, you know, amigas, not four.

TESS
Haley, I...this doesn't change anything, we're still a team.

HALEY
It's not supposed to be like this. I-I wanted...

TESS
It will be fine. You'll see.

HALEY
He'll cloud your judgment.

TESS
My judgment is fine, Haley, you worry too much.

HALEY
He's going to get you killed.

Tess walks away, not sure of what else to say.

HALEY
Tess!

Tess disappears out the front door.

Haley slams the orange on the counter splattering bits of juice and pulp everywhere.

She presses a hand to her face and cries.

EXT. FIELD

A pile of crates sit in the middle of an open field. Tito crouches down in the bushes with a group of armed men.

Three men walk into the field, signalling a cargo truck to back up.

They motion for it to stop. The driver climbs out of the truck. The driver and the head of the three men shake hands.

Together they pack up the crates quickly and slide them into the truck.

Tito touches his men's shoulder and motions them forward.

The field erupts with gunfire, the three men and the driver of a cargo truck fall dead.

They scurry out of the bushes and jump into the cargo truck. Tito climbs into the passenger seat while one of the gunman take the driver's seat.

The men in back close the sliding door and remain inside. One remaining gunman outside pounds on the side of the trailer signalling they are ready.

The cargo truck pulls away and the gunman returns to the bushes back to the car.

EXT. GROUNDS - NIGHT

Tess walks across the darkened grounds. Thick heavy clouds blanket the moon. The sky rumbles with thunder.

Tess rubs her arms and glances around.

TESS
Hello? Paul...

Paul jumps out and grabs her. She shrieks and play slaps him.

TESS
You're going to pay for that one.

PAUL
Mmm can't wait.

Rain starts to fall. Tess holds out her hand catching a few drops.

TESS
Not tonight!

Tess runs toward the house. Paul catches her and pulls her back into his arms.

TESS
Are you crazy?

The rain starts pouring, Paul locks his hand around her waist and smiles, swaying with her to a music only they can hear.

TESS
You've lost your mind.

Tess slips on the slick grass twisting her ankle.

PAUL
Easy.

Paul picks her up, carrying her to the shelter of the building.

INT. TESS' ROOM

Paul walks in holding Tess. He lowers her onto the bed and kneels by her side.

He touches her ankle.

PAUL
Light sprain. Should be gone by
the end of the week.

TESS
Eww, that means you're stuck with
June.

PAUL
Bad?

TESS
You have no idea.

Paul touches Tess's wet clothes.

PAUL
We should dry off.

Paul grabs some towels out of the bathroom and brings one over to Tess. He rubs the water from her arms.

TESS
Look. I swear I had nothing to do with those people, you know, dying.

PAUL
You should get some sleep.

Tess pulls Paul onto the bed and rolls him over.

TESS
I had other things in mind.

INT. TESS' ROOM - DAWN

Paul is sprawled across the bed, snoring lightly. June stands near him shaking her head. She holds a small bucket in her hand.

JUNE
This is your wake up call.

Paul gasps and glares at June, breathing heavy from the cold water dripping from his body.

PAUL
What the hell was that for?

JUNE
Training. Be on the grounds in ten minutes.

PAUL
Or what?

JUNE
I'll throw you out myself.

June marches out of the room.

Tess steps out into the room in a robe. Her hair drips from a shower. Her ankle is bandaged.

PAUL
I could stay here all morning.

TESS
Better get going, June doesn't have
much patience.

PAUL
Come on she can't really be that
scary.

Tess gives him the "Are you sure?" look.

Paul's shoulders droop and he pulls on a shirt.

EXT. GROUNDS

MONTAGE - PAUL TRAINING

-- Walkway. June races Paul and wins passing Paul by,
leaving him gasping for air.

-- Obstacle course. Paul runs up a rope bridge, his leg
falls through and gets stuck.

-- Grounds. June blows on a whistle, Paul is engaged in push-
ups. His arms quake. Large sweat circles stain his shirt. He
collapses, exhausted.

-- Boxing Ring. June and Paul have boxing gear on. Paul
throws a wide and uncontrolled punch at June, she dodges
easily and knocks him out with a powerful spinning kick.

-- Obstacle course. Paul leaps from one log to another. He
grabs on with his arms and slips off.

-- Grounds. June circles Paul while he does sit-ups.

-- Walkway. Paul lags only a little behind June while
running.

-- Grounds. Paul is engaged in a strong set of push-ups.

-- Obstacle course. Paul jogs through the lines of tires.
His foot catches the edge and he topples over.

-- Boxing Ring. June throws a kick at Paul. Paul blocks it
and knocks June down with a left hook. June touches her lip
and nods her head.

END MONTAGE

EXT. GROUNDS

Paul shakes his hands, readying himself for the obstacle course. June stands nearby with a stop watch.

June clicks the button.

JUNE

Go!

Paul successfully navigates the obstacle course. He cheers for himself as he runs across the finish line. June clicks on a stop watch.

JUNE

Congratulations, you finally completed the obstacle course.

PAUL

How'd I do?

JUNE

Minute five.

PAUL

That's pretty good, right?

JUNE

Back in Vietnam, marines could do it in fifteen.

PAUL

Fifteen? Kidding right?

JUNE

You will too, once I'm through with you.

PAUL

What's all this for? I don't recall needing any of these "skills" since grade school.

JUNE

Listen here and listen good, I don't know why Tess likes you, I don't care. If I had my choice I'd kill you where you stand. Either you take my instruction without question or you leave. Got it?

Paul walks a little ways away.

JUNE
There's no coming back.

PAUL
I need a break.

JUNE
There are no breaks in...

Haley calls out to June and she pauses.

HALEY
June!

JUNE
What?

HALEY
Toni's lookin' for you. She
sounded kinda angry.

June glares at Paul.

JUNE
You lucked out this time, there
won't be a next.

June stocks off the grounds. Paul waddles back to the house,
the toll of the training wearing on him.

INT. PRIVATE CHAMBERS

Toni lounges on her chair. June motions to knock when Toni
interrupts her.

TONI
The door's open.

June holds her hands behind her back and walks in like a
soldier would entering a commanders office.

TONI
How's training going?

JUNE
He's tougher than he looks. More
determined than I would have ever
guessed.

TONI
Think it's serious?

JUNE

Has to be. He lasted this long.
When you told me to taint her shoes
with oil I wondered why. I'm still
wondering.

TONI

Do you think she could have pushed
him so hard? Love does nothing but
make you soft.

JUNE

He made it this far. If he's not
doing this all for her...

Toni waves her off.

TONI

It's a small matter.

Toni pulls out a small white sheet of paper and paces in
front of June, tapping it gently in her hand.

TONI

The third shipment arrives tonight,
the other two have been hit. No
one must know of the location until
after pickup.

Toni holds out the piece of paper.

JUNE

So why tell me?

TONI

I need you on standby, in case of
trouble.

June accepts the paper and glances at the location. She
crumples up the paper and drops it in Toni's garbage.

JUNE

I'll be ready.

Toni sits in her chair and swivels so her back is to June.

TONI

I'm counting on it.

EXT. CAR - DAY

Tito Bossini leans back in his car, ignoring the passing streets. His phone rings and he answers it.

TITO

Yes?

A whispering voice cuts through the receiver

FEMALE VOICE (V.O.)

Docks, pier 2.

Tito hangs up the phone and smiles.

TITO

Excellent.

INT. MAIN ROOM

Haley's hand sets down a phone on the counter. Her fingers trail along the top of the bar.

HALEY (O.S.)

Sorry Tess, it's for your own good.

INT. CONFERENCE ROOM - EVENING

Bossini has his back to the door, he stares at the fire, crackling in the fireplace. Tito stands behind him, his hands shoved in his pockets.

TITO

Almost time.

BOSSINI

I don't like it.

TITO

It's a smash 'n grab, there ain't nothin' to...

BOSSINI

No questions? No inquiries? It's too quiet. She should be furious by now. Some'n ain't right.

TITO

She don't wanna show no weakness.
Out to prove she can play with the
big boys. We got her detonators,
all we need are things that go
boom.

BOSSINI

Stay here.

TITO

Uncle, it's the last one, I swear
it. 'Sides I got my lucky charm.

Tito pulls out a gold pocket watch and kisses it.

INT. TESS' ROOM

Paul lays on the bed, unmoving, staring at the ceiling. Tess
sits down on the bed next to him.

TESS

You've been busy.

PAUL

It's that slave driver you call a
friend.

Tess chuckles.

TESS

June's always been June. How ya
feelin'?

Tess moves his leg and he winces.

PAUL

Other than the fact that every
muscle in my body feels like it's
going to explode?

Haley bursts through the door.

HALEY

We've got a mission.

TESS

When?

HALEY

Tonight, after dark.

TESS

I gotta get ready for this, we shouldn't be gone long.

HALEY

He's coming too, Toni's orders.

INT. PRIVATE CHAMBERS

Toni sits behind her desk. The door is closed. She pulls on a headset and taps the screen. Three different locations are in tile frames on the screen.

She reclines in her chair, bored. She plants her feet on her desktop.

GUARD (V.O.)

There's movement at the pier.

His voice rings clear over the headset. Toni jerks her feet off the desk and leans forward, staring at the picture. She enlarges it.

GUARD (V.O.)

What do you want me to do?

TONI

Nothing. Let's see who came to the party.

A small team storms the second pier. They kill two of the guards and celebrate over two large crates. Tito pulls off his mask and looks around.

TONI

Little Tito, you son of a bitch.

Toni presses onto the mike.

TONI

Take them down, I want Mr. Bossini to be my honored guest. Use any force necessary, but I want him alive.

Toni stares at the screen. A team of eight mercenaries storm the area. Using high powered rifles they kill his guards.

Tito surrenders and kneels on the dock.

EXT. DOCK

Tito looks up at the masked gunmen.

TITO

Whoever you are, you're makin' the biggest mistakes of your lives.

GUARD

Shut up.

TITO

Man, you have no idea who you're messin' with.

The guard pistol whips Tito rendering him unconscious. He speaks into the mike.

GUARD

We've secured the target. E.T.A. one hour.

Toni leans back, pleased with herself.

TONI

Make it forty-five.

INT. MAIN ROOM

Tess helps Paul limp to the floor. He lays down on a mat. Tess pushes on his leg, stretching his muscles.

TESS

We've got to loosen you up, or you won't stand a chance.

Tess' phone starts ringing, vibrating itself almost off the table. She stares at it confused, walking slowly over to it. The phone stops ringing.

The caller ID shows "RESTRICTED NUMBER".

June walks through clapping her hands.

JUNE

Time to go.

Tess moves to tuck her cell phone into her pocket. June stops her.

JUNE

No phones.

June tucks her handguns in her side holsters. And pulls out her shotgun. Tess looks around.

TESS

Where's Haley?

June checks her shotgun and pushes in the last round. She use the pump action to load it.

JUNE

Not coming.

INT. CONFERENCE ROOM

Bossini sits at his desk staring the clock. His phone sits a few inches away from him.

The door cracks open.

MARCO, a strong associate, leans in through the opening.

MARCO

You, uh, wanted to see...

BOSSINI

Where's Tito?

MARCO

He's not back yet.

BOSSINI

Find him, now!

MARCO

Yes, sir.

Marco disappears out the door. Bossini resumes staring at his phone.

EXT. DRIVEWAY

A car sits out front, waiting. Paul, Tess, and June approach it. Paul reaches for the driver side door.

JUNE

I'll drive.

INT. CAR

June sits in the front seat with Tess and Paul in the back.

She dons on a pair of sunglasses and pulls out of the driveway.

INT. PRIVATE CHAMBERS

The rug in the center of the room is slid away revealing a floor restraint system. Tito is on his knees, chained to it.

Two guards from the dock stand by the door, weapons pointed to the ground.

TONI

How long?

GUARD

He'll be lucid in twenty minutes,
give or take.

TONI

Not much time for questioning.

GUARD

He woke up on the way here. We had
to drug him just to...

Toni holds up her hand, silencing him.

TONI

Leave us.

Toni waves off the guards. Toni circles him. His head sways from the effects of the drug.

EXT. FACTORY

Tess, Paul, and June sit in the car, waiting outside an old factory.

PAUL

What are we doing here?

JUNE

Shut up.

TESS

Looks abandoned.

JUNE
Let's check it out.

Paul pulls on the handle.

JUNE
Not you. Keep the car running in
case of trouble.

Paul climbs into the front seat and settles behind the wheel,
a sour look on his face. He rolls down the window and sags
in his seat.

Tess hands Paul one of her guns.

TESS
Just in case.

Paul accepts it and checks it out.

TESS
This is the safety.

JUNE
If you shoot, make sure it's not
us.

They disappear into the building.

INT. PRIVATE CHAMBERS

Tito tries to stand. The chains hold his arms back.

TONI
So you do wake up.

TITO
Where am I?

Toni pulls out a cattle prod.

TONI
It's of little consequence. I'm
going to ask a few simple
questions, all you have to do is
answer them.

Tito spits at her.

Toni wipes the spit off her cheek. She turns on the cattle
prod, it sputters with electricity.

TONI
Have it your way.

EXT. FACTORY

Paul taps on the steering wheel. Leaning on the rolled down window.

A loud crash rumbles from inside the warehouse.

Two men in suits approach the car carrying heavy machine guns. They take aim at the car.

Paul freezes.

A gunshot rings through the air. Paul jerks.

Tess walks out of the warehouse, weapon leveled at the gunmen.

A red stain spreads across the left man's chest.

The second man swings his over. Two more shots echo through the area.

His shoulder swings back from the impact. June walks in front of Tess, smoke rising from the barrel of her gun.

He falls, blood dripping from his mouth.

Paul's mouth hangs open, shocked from the event. Movement inside the warehouse catches his attention.

He climbs out the window, sitting on it, yelling.

PAUL
Tess!

A third gunman inside the warehouse points his gun at Tess' back.

Paul clicks off the safety and unloads half the clip at the warehouse door, hitting no one.

Tess ducks and they run to the car. June grabs the gun from Paul.

JUNE
Give me that!

She uses both guns to shoot at the warehouse while Tess clamors for the car.

JUNE

Get in!

Two more gunmen fall. June pushes Paul into the passenger seat and cranks the car into gear.

She slams on the pedal and they speed away, leaving the last of the emerging gunmen in their dust.

A line of gun shots mark the back window, but do not penetrate the glass.

INT. CAR

Paul stares at the glass. He climbs into the backseat with Tess to check on her.

PAUL

Bullet proof?

JUNE

Was this the first time you've ever shot a weapon?

Paul lifts her shirt exposing a blood stained tear along her side.

TESS

It's my fault, I...

Tess stops talking because of the pain.

JUNE

Forget it. Tess, you hit?

TESS

Just a scratch.

JUNE

Bloody ambush.

PAUL

How'd they know?

June clamps her jaw together in grim thought.

JUNE

First things first. Learn how to shoot. Next time we won't be so lucky.

June watches Paul from the mirror.

INT. CONFERENCE ROOM

A small group of gunmen bustle around the room. Bossini stands at the front looking very displeased.

BOSSINI
My nephew is out there somewhere,
now find him!

GUNMAN
Mr. Bossini, don't you think he's
at a bar or...

Bossini bangs his fists on his table, outraged.

BOSSINI
Whatever has happened, whatever he
is doing, I want him found, no one
rests until I know where Tito is!

INT. PRIVATE CHAMBERS

Tito is injured, blood runs from his eye and mouth. Drenched with sweat he grimaces at the small burn marks that dot his skin.

He spits blood onto the floor.

TONI
You can make this all end. Who is
your accomplice?

TITO
I ain't telling you nothin'.

Toni back hands him hard.

INT. MAIN ROOM

Paul and June haul Tess into the room, shouldering her weight.

PAUL
Almost there.

JUNE
Hang in there, girl.

INT. TESS' ROOM

They enter the room. Paul lays Tess on her bed. June lifts her feet onto the bed.

JUNE
We'll be right back, we need some supplies.

June tugs on Paul's shirt.

PAUL
No, I want to...

JUNE
If you want to help Tess you have to come, now.

TESS
(weakly)
It's okay.

Paul grips Tess' hand and kisses it. He pushes himself off the floor and forces himself to leave the room.

INT. PRIVATE CHAMBERS HALL

June points at a closet near Toni's room. June grabs an armful of supplies and hands them over to Paul. Voices filter from Toni's room.

June presses Paul against the wall and they creep quietly forward.

They see Tito kneeling on the floor. Toni's back is to them. Toni moves to the side, revealing a gun in her hand pointed at the tortured Tito's head.

Toni holds a gold pocket watch in her hand, playing with it absently.

TITO
You're life ain't worth a damn now.

Toni tosses it onto her desk.

TONI
That's what you think.

Toni squeezes off two rounds, executing Tito. His body falls to the floor.

June pushes Paul back and around the corner.

PAUL
She just, did you see...

She forces Paul against the wall.

JUNE
You saw nothing.

INT. TESS' ROOM

Tess sleeps on the bed, a light breeze rustles through the room.

Haley creeps up to her bed and touches her face, brushing aside a strand of hair.

Tess blinks her eyes open.

TESS
Haley, where've you been?

HALEY
Shh, I don't have much time.

Haley is shouldering a backpack.

TESS
What's going on?

HALEY
I finally made enough.

TESS
Enough for what?

HALEY
To run away. You're coming with,
I...

TESS
Haley, I...what about Paul?

HALEY
Forget him, he could never love you
the way I...

Haley looks at the ground.

TESS
Haley...I-I had no...idea.

HALEY

Please come.

TESS

I-I can't.

Haley frowns, angry and disappointed.

HALEY

Of course you can't. Always
fawning over men who see you as
nothing but an object.

TESS

Paul's different. And who are you
to judge my companions?

Haley's eyes narrow as her feelings for Tess die.

HALEY

You had your chance.

Haley shoulders her pack and climbs out the window.

HALEY

You'll regret this.

Tess leans up, painfully, catching a glimpse of Haley running
across the lawn.

Paul and June enter, carrying supplies.

June stares at the open window and back at Tess, concerned.

INT. CONFERENCE ROOM - DAWN

Bossini sits at the conference table, disheveled. Dark
circles rim his eyes.

A half empty glass decanter of alcohol sits off to the side.
With a shot glass. A small puddle of alcohol remains settled
on the bottom.

Marco enters the room. Bossini looks up, hope gleams in his
eyes.

MARCO

We found Tito.

Bossini jumps to his feet.

BOSSINI
Where is he?

Marco shakes his head and looks at the ground. The hope turns to rage.

Bossini grabs the glass and throws it across the room, shattering it against the wall.

INT. MAIN ROOM

June sits on the floor, in meditation. She can't hold her concentration and she smacks the mat, frustrated.

Toni walks through the room.

TONI
I must go.

JUNE
What?

TONI
I'm so sorry, something came up,
Debrief me the moment I return.

Toni waves at June and rushes out the door. June stares at the door, miffed.

INT. PRIVATE CHAMBERS

June stands at the door way. The rug has been returned to its place. June walks up to it, sliding it with her foot.

The blood stains the floor, hastily smudged in a clean-up.

June slides it back and looks around the room.

A drawing of a small bomb sits on Toni's desk.

June picks it up.

JUNE
Twelve city blocks? What are you
up to?

EXT. FIELD

Tito's car rests in the center of the field. Tito sits dead in the front seat, half naked. His glassy eyes stare at nothing.

Bossini stands a short distance away from it, looking into the eyes of his dead beloved nephew.

BOSSINI
I want who did this, and I want
them now.

Bossini's phone rings. He answers it, unable to say anything, his body shaking with rage and grief.

SCRAMBLED VOICE (V.O.)
I know who killed Tito.

BOSSINI
And your going to tell me?

SCRAMBLED VOICE (V.O.)
Yes.

BOSSINI
Why?

SCRAMBLED VOICE (V.O.)
Call it obligation. Check your
fax.

EXT. ALLEY - DAY

Haley walks down the street toward the subway entrance. A rustle down an alley catches her attention. She pauses at the opening.

HALEY
Hello?

Toni walks up behind her.

TONI
Going somewhere?

Haley spins around.

HALEY
Hey Toni. My Ma, she's sick.

TONI
That's funny, last time I checked,
she was dead.

HALEY
You don't understand, I...

Toni presses forward. Haley backs down the alleyway
cornering her.

TONI
I told one person.

HALEY
It was Tess, I saw her, the
phone...

TONI
I'll deal with Tess in my own
recourse.

HALEY
I begged her not to, you gotta
understand.

TONI
What's to understand? Yes it was
her phone, but it was your
location.

Haley's eyes widen as she is hit with realization.

HALEY
There were three? How could you?

INT. CONFERENCE ROOM

Bossini stares at the fax machine. A saved message is
blinking on it. His body guard stands to the side of him.

He touches the "receive" button.

A paper prints out, Tess' picture is circled in red. A hand
written note is scribbled to the side "SEEK YOUR JUSTICE".

BOSSINI
Get Geno.

INT. INTERROGATION ROOM

The large empty room of the old abandoned factory sits empty save a table piled with dirty tools and two chairs.

A bare bulb hangs done, hovering over the main area. A bleeding and crying man, VIC, sits in one chair, obviously tortured. Geno sits across from him, poised in an understanding hunch.

SERIO, 38, a very large man, sneers at the sniveling prisoner while Marco touches the tools deciding which one to use next.

VIC

Please, please forgive me.

GENO

I would, Vic, believe me I would in a heartbeat, but it's not my decision. You betrayed Mr. Bossini and those who betray him must pay the price. Now I need to know where are they hiding the other witnesses?

VIC

I don't know, I didn't see anything...I.

GENO

Now you didn't see.

Geno stands up and motions to Marco.

GENO

His eyes have failed him.

MARCO

We don't keep useless things around.

Marco pulls out a small knife and brings it closer to the Vic's eyes.

VIC

No, I swear, I...

Geno's phone rings.

GENO

Shut him up.

Serio forces a gag around Vic's mouth, Marco goes to work cutting out his eyes.

Geno walks a short distance away.

GENO
Geno here.

GUNMAN (V.O.)
Tito didn't make it.

Geno lowers his head, upset.

GENO
When?

GUNMAN (V.O.)
Last night.

GENO
Do we know who?

GUNMAN (V.O.)
Yeah.

GENO
How soon?

GUNMAN (V.O.)
Tonight.

Geno hangs up his phone and tucks it into his pocket.

GENO
Come on boys, playtime's over.

MARCO
Boss, they ain't never let us...

GENO
It's Tito.

Serio growls.

Vic snivels more. Serio punches Vic hard, knocking him over. He stabs him in the chest over and over.

Serio stands up wiping the blood from his cheek.

Marco holds out Vic's eyes.

MARCO

What should I do with these? Toss em?

GENO

Bag em, we made need em.

INT. CONFERENCE ROOM

Bossini stares at the decanter still on his desk. The gunman hangs up the phone and moves to tuck it away.

BOSSINI

Call my son, he needs to know.

GUNMAN

Geno? I just...

BOSSINI

Not Geno, my other son.

INT. MAIN ROOM

Paul is leaning against the counter, turning a gun over in his hands.

Tess walks in, a bandage around her stomach. Paul stands up, gazing at her.

PAUL

You should be resting.

TESS

I've rested enough. Ready for your first lesson?

Paul half nods.

EXT. ALLEY

Toni stands at the opening of the Alley.

She pulls off her gloves and tucks them into her purse, pulling on a pair of sunglasses.

She opens her phone and hits a speed dial number.

TONI

It's done.

Toni walks away from the alley.

Haley's hand lays in the open, her body stashed behind the dumpster.

INT. SHOOTING RANGE

Tess stands behind Paul. They are wearing ear and eye protection. Tess fixes Paul's stance and helps him level the gun.

She points to the sights on the gun.

TESS

Try it.

Paul tries it, expending a few rounds.

Tess brings the target forward. The pattern of bullets is wide and more erratic than desired.

PAUL

I've only shot rifles. I'm lousy with short barrels.

TESS

The shorter the barrel the less accurate it becomes. Try using both sights this time. Calculate your breathing, you don't want to shoot while your body is moving, unless you absolutely have to.

Tess changes the target and puts it back in place.

Paul readies himself, halfheartedly. He empties the rest of the clip into the target.

Tess pulls the target forward. The pattern is tighter.

TESS

Now we're gettin' somewhere.

June walks in, distracted.

TESS

Hey June, we have ourselves a natural.

June half nods, her mind obviously on other things.

JUNE
Don't let up.

INT. CONFERENCE ROOM

The room is full of seven masked men. They sit around a large conference table. A picture of Tess passes from hand to hand.

Bossini stands unmasked before them.

BOSSINI
Bring her back alive.

One of the gunman, Geno, responds.

GENO
And the others?

BOSSINI
Kill em.

GENO
For justice?

BOSSINI
Revenge.

INT. PRIVATE CHAMBERS

June stands in the center of Toni's room. She strokes her chin thoughtfully.

A gold pocket watch sits on the desk, opened. An inscription on the inside reads "TO TITO, LOVE UNCLE BOSSINI."

June slips it into her inner pocket.

The computer screen blinks on. June's eyebrows furrow together in puzzlement. Her jaw drops open.

JUNE
(whispering)
You bitch.

A red light flashes on Toni's desk. The screen switches to security cameras.

The video feed catches a group of armed men making their way across the grounds. They leave one behind as a sentry.

INT. MAIN ROOM

Paul lounges on the floor, enjoying Tess laying in his arms. He leans against the wall, caressing her face.

June races in, packing a gun bag with three AR-15's slung over her shoulder.

TESS

June!

June tosses each of them a rifle. A grenade and MAC 10 are hiding under her jacket, revealed in the toss.

JUNE

I'll explain later. We have to go.
Now!

EXT. DRIVEWAY

Three of the armed gunmen, packing heavy machine guns, cross the driveway and creep up to the front door.

June sets down her gun bag.

JUNE

I'll hold them off!

TESS

What are they after?

June pauses, but does not glance back.

JUNE

You.

Tess is stunned, her mouth gapes open. She glances at Paul, unsure.

JUNE

No. Go! Quickly, out the back.

Paul tugs on Tess' arm.

PAUL

Come on, there's nothing we can do.

Tess backs away from June. Tears well up in her eyes and she realizes this is the last time she will see June.

JUNE
(to Paul)
Take care of her.

Paul nods and takes Tess by her shoulders. They hurry through the side door.

June pulls out an AR-15 and locks the clip into place.

Two gunmen burst through the front door, shattering the glass as they do.

June opens fire on them, dropping one of the leaders, but a second one rolls out of the way, taking cover.

She backs up, keeping fire on the hiding position of the second man.

A third gunman sneaks into a side window behind June. He moves up on her and pulls out a pistol and points it at her head. He cocks the gun.

June freezes.

GUNMAN
It's a pity we couldn't have met
under better circumstances.

June lowers her gun, appearing defeated.

JUNE
Perhaps. It's not what you think,
about Tess.

GUNMAN
We'll let Bossini decide that.

JUNE
Listen to me you idiot. She
didn't...

GUNMAN
Doesn't matter now.

A switchblade knife slips into June's fingers. The gunman raises his gun a little higher.

JUNE
I have something, of Tito's,
something special.

GUNMAN

I'll be sure to take it from your
dead body.

JUNE

You'll ruin it.

GUNMAN

Oh?

June reaches into her pocket.

GUNMAN

Easy!

June pulls out a pocket watch and lets it dangle for him to
see. He lunges after it.

June side steps him, plunging the knife into his exposed
throat. He crumples to the ground, choking on his own blood,
the knife still lodged in his flesh.

She ignores the blood spatter on her face and pulls out a MAC
10 from the gun holster.

The second gunman fires at her, hitting June in the shoulder.
She fires the gun, forcing the gunman to take cover.

She drops to one knee from the force of the injury.

The gun slips out of her fingers, suddenly too heavy to hold
up, her good hand grabs a grenade out of her belt.

She pulls the pin out with her teeth and tosses it over to
the gunman as she falls to the ground, overcome by her
injuries.

She exhales her last breath, staring at the ceiling above
her.

The second gunman glances around the debris, smiling with
satisfaction. The grenade rolls to his feet and settles,
touching his boot.

He stares at it, shocked. He tries to move but he is too
slow. The explosion launches him off the ground.

INT. PRIVATE CHAMBERS HALL

Tess and Paul dash down the hall. Two gunmen run across the
grounds and toward the door. Paul pulls Tess to a stop. He
pushes her into Toni's room.

INT. PRIVATE CHAMBERS

Paul looks around the room, frantically. There are no windows or doors.

PAUL
Dammit! There's no way out.

Tess runs her fingers along the wall. Her finger slips into a groove in the wall. A panel slides open revealing a hidden closet.

Paul looks inside, inspecting the area. He walks in and slaps some clothes aside.

PAUL
It's another dead end.

Tess presses the groove again, closing the door.

Paul bangs on the door.

PAUL
You can't do this, you can't fight them alone.

TESS
Shhh, it's the only way.

Paul chokes on his words.

PAUL
Tess.

TESS
(softly)
Don't come out.

Glass shatters down the hall. Tess' arms sag to the floor, her gun dangles in her limp hand harmlessly at her side.

Three gunmen storm into the room. Geno pulls off his mask.

Geno points his gun at her head. Tess drops her gun to the floor without a fight.

GENO
Tess, at last, we meet. You don't look much like a killer, then again...

Geno hits her hard with the butt of his gun. She crumples to the floor, unconscious.

Geno motions to the other gunman.

GENO
Take her to The Pit.

INT. CELL

Geno walks into a small holding with Tess slumped over his shoulder. Her hair dangles down.

He tosses her on a pile of blankets.

He wipes his cheek and touches her hair.

GENO
Pretty. More the pity.

He steps back, leaving her there. The door closes behind him with a heavy SLAM.

INT. PRIVATE CHAMBERS

The room is empty. A loud BANGING comes from behind the panel. The wood splinters and cracks. Paul's foot emerges through a hole in the panel.

He kicks the center of the panel out, enough for him to climb out.

Paul screams in frustration and pulls off a splintered board. He bashes it across Toni's desk, clearing half of it.

Taking aim at the monitor, he readies it. An alarm on the computer beeps.

Paul stops, the board falls from his hands. He moves around it, activating the screen with the mouse.

A reminder window flashes in the center of the screen.

Paul opens the message.

INSERT - REMINDER WINDOW

"Old factory - 8:00 P.M. - Friday
22 N Odayo Drive"

BACK TO SCENE

Paul gazes at the computer, thoughtfully. He grabs a pen and a piece of paper and jots down the address.

A disc on the table is labeled "Toni'S REP". Paul places it into the CD drive and stares at the screen, shocked.

INT. MAIN ROOM

Paul wanders around the bullet riddled room. June's body lies still.

Blood and drag marks are the only signs of the ill-fated intruders.

The door hangs open, evidence of the intrusion.

Paul picks up a shell casing and turns it over between his fingers.

Chris walks into the room, his hands tucked into his pockets.

PAUL

What? How'd you find me?

CHRIS

Heard about the hit.

Paul stares at Chris, confused. A glimmer of understanding registers in his eyes.

PAUL

Why her?

CHRIS

How should I know?

PAUL

You found me, means you know something.

Chris' gaze wanders around the room, absently, he stares at the blood stain on the floor.

Paul cuts the distance between them and grabs Chris by his shoulders.

PAUL

Where is she?

CHRIS

I don't know!

Paul's resolve and grip slackens as he realizes Chris isn't lying.

CHRIS
Forget about her!

PAUL
I can't!
(softly)
I love her.

CHRIS
She's a cold blooded killer!

Paul punches Chris in the jaw, knocking him to the ground.

PAUL
Take it back.

CHRIS
Never. What I say is true.

Paul grabs Chris by his collar and shakes him.

PAUL
Liar, you don't even know her. She
didn't kill those people.

Chris pushes him away and hurries to his feet. He pulls out a picture of him and Tito and hands it to Chris.

CHRIS
She killed my cousin.

Paul grabs the picture and backs away slowly.

PAUL
Who told you that?

CHRIS
It doesn't matter.

PAUL
Bull shit! Who told you?

CHRIS
My father.

Paul stumbles back, the picture slips from his fingers, landing softly onto the floor.

PAUL
You're a Bossini?

CHRIS

I...

PAUL

Six years and you never once told me.

Chris picks up the picture and stares at it of a moment.

PAUL

So Alero, is what? Fake?

CHRIS

Alero is my mother's name. I thought I could leave it all behind. I knew my father's reputation would hang over me unless...

PAUL

No one knew.

Paul grabs his jacket and walks purposefully over to a nearby closet. A cache of weapons and clips line the shelves.

Paul pockets a few clips. Chris grabs him.

CHRIS

You can't! She's a murderer, unless you've forgotten.

Paul shakes him off and continues arming himself.

CHRIS

A death in the family demands retribution.

PAUL

Chris, she didn't kill him.

Chris leans against the wall, overwhelmed.

CHRIS

What? I know you love her but...

PAUL

I saw him die, Tess doesn't even know.

CHRIS

If she didn't, then...

PAUL
I'm going after her.

CHRIS
Who killed my cousin?

PAUL
They mentioned "The Pit". I need
to know where it's at.

CHRIS
Paul!

PAUL
Toni. She killed your cousin.

Paul pulls a gun strap holding a machine gun over his
shoulder.

CHRIS
You'll need help.

PAUL
What about family?

CHRIS
They need the truth.

PAUL
I can't ask you.

CHRIS
You don't have to, besides you
don't know where she is.

INT. CELL

Tess slowly wakes up. She touches the bump on her head.
Groaning quietly from the pain, she forces herself to sit up.

She looks around, disoriented and groggy. A rusted metal
door, locked from the outside, is the only way in and out of
the room.

She stares at the floor, it yields nothing.

Tess clamors to her feet and spins around, looking
frantically for another way out.

Bars cover a small shattered window. She pulls herself up
using the bars for support.

Outside a bland dirt and rock landscape is altered only by an old factory and truck loading shoot.

She lets go of the bars dropping softly to the floor. Tess feels along the edge of the door, searching for a weakness. She backs away, frustrated.

Tess kicks the door. She runs her fingers through her hair, barely containing a scream.

Heavy footsteps pad outside the door.

TESS
Come on. Think girl!

Tess climbs back up the window. Spotting a broken shard of glass, Tess grabs it and hides it in the palm of her hand.

The door swings open, two gunmen from the mansion, Serio and Marco stand with weapons at the ready.

Marco pulls out a k-bar knife along with a roll of duct tape and walks behind Tess.

Tess tucks the glass into the back of her underwear.

MARCO
Try anything and I'll cut your eyes out.

SERIO
But Geno said...

MARCO
She don't need eyes to talk.

Serio grins evilly. Marco pulls a strip of duct tape and binds her wrists.

He cuts it with the knife and smooths it out. Marco forces her forward, shoving the gun barrel into her back.

INT. INTERROGATION ROOM

Two chairs sit in the middle of the large room, filthy and empty save a small table piled with an assortment of items.

A cattle prod, a chain, a drill, and some wicked looking knives and saw blades line the table, all of them are caked with old blood.

The two men march Tess into the room and push her into the chair. She rocks back from the impact. Marco steps on the front of the chair, bringing it back to the ground.

Tess struggles a bit. Serio tosses a pair of eyeballs at her, they bounce off her chest and settle in her lap.

Bits of blood remain on her clothes.

SERIO

Belonged to the last guy who messed
with the Bossini's.

She jiggles them off her and stares bitterly at the eyes as they roll away. Serio and Marco laugh.

Marco slides into the other chair and tugs on Tess's chair pulling her forward.

MARCO

I hope you're as good as they say.

SERIO

Night of thrills, never gets old,
does it?

MARCO

Nope. Never.

Geno walks into the room. Marco jumps out of the chair, taking a step back, his joking mood gone.

Geno sits down, smiling amiably at Tess.

Tess pulls the glass from her pants and grips it as best she can with two fingers. It slips and cuts into her palm.

GENO

We're just going to ask a few
simple questions. If you behave,
we'll make it real quick like. If
not...well as you can see, they
enjoy their job.

Tess stares ahead blankly, working the glass from her palm to her fingertips. It's slick with blood and she nearly drops it.

Working the edge of the tape with the glass, the bonds weaken.

EXT. GRAVEL PIT - EVENING

Chris and Paul crawl up a pile of gravel. The abandoned building lies nearby. An armed sentry wanders aimlessly out front.

CHRIS
Tess will be in that building.

Paul grabs his gun and lurches forward. Chris catches him by the foot and drags him back.

PAUL
Let me go, Tess is in danger.

CHRIS
It'll be dark in a few minutes.
You'll need every advantage you can get.

PAUL
I can handle it.

CHRIS
Don't be stupid. It's not just your life you're throwing away.

PAUL
They'll hurt her.

CHRIS
Take it easy, they won't kill her, not for a while.

PAUL
But...

Chris motions him to follow. They slide to the ground. Chris points to a distant cliff.

CHRIS
When you grab Tess, climb over the cliff, there's a narrow path down, to some caves. I'll meet you there. But you have to hurry.

PAUL
How much time?

Chris glances at his watch.

CHRIS
Half hour, maybe.

PAUL
Not much time.

CHRIS
He'll be late.

PAUL
What, now your psychic?

CHRIS
Trust me.

Paul claps Chris on the shoulder.

PAUL
Have to say I thought...

Chris pats his shoulder reassuringly.

CHRIS
Forget it.

Paul moves forward, Chris grabs his shoulder.

CHRIS
Oh and Paul?

PAUL
Yeah?

CHRIS
Try not to kill my brother, I know
he's a prick 'n all.

PAUL
Which one is he?

CHRIS
The pompous fathead keeping his
hands clean.

Paul chuckles.

PAUL
I can only imagine what your family
gatherings are like.

CHRIS
Will you try?

PAUL

I swear.

Chris sneaks away, leaving Paul alone.

INT. MAIN ROOM

Toni walks into the room, talking on the phone. She pauses her conversation.

TONI

God what a mess.

Toni tiptoes around the pools of blood and debris.

TONI

You think they would have the common decency to clean up after themselves. Animals.

Toni walks over to June's still body.

TONI

Yes, that's right, everything is in place. Tomorrow night.

Toni hangs up and nudges June's hand with her shoe.

TONI

What a waste.

She steps on the pocket watch cracking the face of it and walks away.

INT. INTERROGATION ROOM

Tess sits in her chair, patiently working at the tape on her wrists.

Geno paces in front of her, and takes a drag on his cigarette.

GENO

When did you first meet Tito?

She stares ahead, unmoving.

GENO

It's a harmless question, there's no reason not to answer.

Serio picks up the drill and plugs it into an extension cord, now strung across the room. He tests it, bits of blood spatter his face.

He chuckles and wipes it off.

GENO
When did you meet Tito?

Tess doesn't budge. Geno slaps her hard across the face, splitting her lip.

GENO
Answer the question!

TESS
Christmas party, between the families.

GENO
Did it start then, things get a little hot?

TESS
I don't date mobsters.

Geno hits her again.

GENO
How noble. You don't date them but you have no problem working for them.

Tess' gaze wanders over to a window.

GENO
What are you looking at?

Geno walks over to the window, the sentry passes by slowly.

GENO
We're boring her, can you believe it?

Marco shakes his head.

MARCO
Twenty minutes, just give me that.

GENO
You got your orders.

MARCO

Five then, please give me five.

Geno stares at Marco, glancing a bit at Tess.

GENO

If Mr. Bossini ain't here in ten,
you got until he drives up, nothin'
serious.

MARCO

Aww Geno, you take all the fun...

GENO

Want nothin'?

MARCO

Okay, you're the boss.

Marco backs up, holding his hands up in surrender.

EXT. BOSSINI DRIVEWAY

Bossini walks over to his car. The driver opens the door for him. Chris sits in the backseat, waiting.

CHRIS

Dad, we need to talk.

BOSSINI

Since when do you call me 'Dad' and
for that matter since when do we
speak?

CHRIS

Fine, Mr. Bossini, and it's
important.

BOSSINI

Son, not now, I got bigger things
to deal with.

CHRIS

Oh, so that's how you're gonna to
be.

Chris climbs out of the car and slams the door shut.

Bossini touches his forehead and exhales, frustrated. He glances at his watch.

BOSSINI
Better be important.

CHRIS
I should hope anything your son
wants to say to you would be
important.

BOSSINI
Just say your piece, I have a lot
of things to do.

EXT. GRAVEL PIT - NIGHT

Paul moves from one pile of gravel to the next, making his way to the far side of the building. Flood lights kick on, lighting the outside building.

The sentry moves toward him, bored.

Paul throws a rock, hitting another one behind the factory.

Startled, the sentry walks over to investigate. Paul pulls out a knife and readies it, his hands trembling a little.

He hesitates, then tucks it away and grabs a board from a pile of boards.

He grips it hard as the sentry passes. He sneaks out, whacks the sentry hard.

He crumples to the ground, knocked out.

Paul drags the sentry around the pile for cover.

INT. INTERROGATION ROOM

Geno sits across from Tess, her lip and eyebrow are bleeding and her cheek is red.

GENO
If you don't answer soon, they're
going to take over, and you don't
want that do you?

Marco polishes a knife, playing with the sharp edge of the blade.

Serio stands there with his arms folded, his eyes half closed.

Geno's face contorts with anger.

GENO
Why Tito?

He raises his hand to backhand Tess. She doesn't flinch.
His phone rings.

Geno pulls out his phone and answers it.

GENO
Geno.

BOSSINI
I'm running late. You got her?

GENO
Course. We're just getting
acquainted.

BOSSINI
Don't touch her, I want her
unharmed.

GENO
But...

BOSSINI
Unharmed.

GENO
He's my cousin. I loved him too,
and that bi...

BOSSINI
You got orders, I'm on my way.

Geno shuts the phone and tucks it back in.

MARCO
Tuggin' the leash again?

GENO
I'm going out for a smoke.

MARCO
What about her?

GENO
Give her a rest, we got all night.

Marco frowns throws the knife onto the table resentfully.
The blade sticks in and it stands on an angle.

Tess continues to slowly work at the tape, it's almost severed.

Geno walks out of the room, Serio and Marco follow him to the door.

The glass slips out of Tess' fingers. She bits her lip trying not to curse.

Tess spreads her arms trying to sever the tape.

It breaks. Tess leans back, picking the glass back up.

Marco saunters over to her, hate oozes from his twisted smile.

He leans over her, whispering in her ear.

MARCO

Just you wait. It's not long now.

Marco trails a finger down the front of her. He looks her straight in the eye.

MARCO

After I'm done, you won't look quite so pretty.

Tess spits in his face. He jolts back, wiping the spittle from his face.

MARCO

You bitch!

He grabs a hold of her, the very action she was waiting for. Not wasting a second she bolts out of the chair, raking the glass across his face and over his eye.

He wheels back, screaming.

Marco grabs a jagged blade from the table, looking through his good eye.

He slashes at her. She spins around, the blade barely missing her.

Serio enters the room, shocked at the event. He reaches for his gun holster, its empty.

She grabs the stuck knife and stabs it into his other eye.

Marco falls to the floor, dead.

Serio curses, charging forward, knocking the knife from Tess' hand.

He grips her throat and starts to choke her, pressing her against the chair.

SERIO

Don't care what Geno says, you
ain't livin' another second.

Tess cuts him with the glass. He releases her enough. She forces him off, kicking him in the chest.

He bangs against the table.

Serio grabs a saw from the table, swinging it at her. She dodges his slashes and kicks him hard in the balls.

His grip slackens and the saw clatters to the floor.

INT. WAREHOUSE HALLWAY

Geno runs toward the commotion. Paul moves from around a beam and hits him in the head with his piece of wood.

Geno falls to the floor out cold.

INT. INTERROGATION ROOM

Tess swings around Serio, climbing on his back.

Paul runs into the room, shocked at the bloody scene.

Tess drags the shard of glass across Serio's throat. She jumps back, wiping the blood from her forehead.

Paul moves to her side and touches her arm, staring down at Serio who is staggering from the loss of blood.

TESS

What're you doing here?

PAUL

Uh, rescuing you.

Tess drops the glass shard, it CLATTERS on the floor. Paul examines her bloody hand.

Serio falls to the floor, lying in a pool of his own blood.

PAUL
You're hand's shredded.

TESS
No time for that. Bossini will be
here any minute and they think I
killed Tito. I don't know why,
I...

PAUL
It's Toni.

TESS
What? You sure?

PAUL
Saw it myself. Tess, she set you
up.

Tess frowns. The RUMBLE of a truck sounds in the distance.

Tess grabs Serio's hand gun.

Paul leads her out.

INT. WAREHOUSE HALLWAY

They pass Geno, he sits halfway up, dazed. Tess stands over
him, her weapon trained over his chest.

PAUL
Tess, what're you...

Tess stares at Geno for a moment.

TESS
(to Geno)
I didn't kill Tito.

She backs away from him and follows Paul out the side. Geno
touches his head, wincing.

EXT. GRAVEL PIT

Paul tugs Tess around the back and over to the cliff. Tess
pulls back, staring at the edge.

PAUL
Come on!

TESS
Are you crazy?

PAUL
Trust me.

Tess rips off a strip of her shirt and wraps it around her slashed hand.

Paul climbs over the edge, his foot touches an edge and he stands waiting for Tess.

Tess follows him over with his help.

EXT. GRAVEL PATH

A narrow path leads them down and along the side of the cliff keeping them hidden. They skid halfway down, careful not to make too much noise.

EXT. GRAVEL PIT

Bossini's car pulls up to the factory. He climbs out of the backseat and buttons his suit jacket.

Geno staggers out, dazed.

Bossini pauses, displeased.

BOSSINI
Don't tell me.

GENO
I'm sorry boss. They, she...

He holds up his hand, stopping Geno.

BOSSINI
I don't wanna know. Where's Marco,
and Serio, and where's...

GENO
Dead. They're all dead.

Bossini's face reddens with anger.

BOSSINI
What?

EXT. CAVES

Tess and Paul sit on a rock. Paul holds Tess, petting her hair.

TESS
How'd you find me?

Chris steps into the cave, tucking his hands inside his pocket. Paul smiles at him.

PAUL
I had a little help.

INT. POOL HALL

Tess, Paul, and Chris sit around a table. The layout and address of the factory are spread across the table.

PAUL
Final shipment arrives here, we can't miss it. Chris, stay clear. We'll already have enough company if you know what I mean.

CHRIS
Paul, I...

PAUL
I mean it, you're out.

Chris folds up the plans and stands.

CHRIS
But...

Tess places a hand on Chris' shoulder.

TESS
He's right.
(beat)
Stay outta trouble.

CHRIS
You're one to talk.

Tess musses his hair and follows Paul out.

Chris crumples up the paper and drops it into the garbage can.

The bartender watches him leave. He walks over to the trash can and pulls out the paper Chris threw away.

INT. OFFICE

Chino leans back in his chair staring at the crumpled paper. He waves the bartender off and picks up the phone.

CHINO
Bossini, heard that little gal got away from you.

BOSSINI (V.O.)
I'm not in the mood.

CHINO
I got som'n ta change that.

INT. FACTORY

Toni instructs a group of men working around the factory. Piles of crates line the wall.

The old truck bays are open, semi trailers are lined up, their doors open, waiting to be filled.

TONI
Keep them moving. I want them out of here in an hour or less. This is my mark, my presence, nothing is going to stop that. With these, no one will dare to challenge me.

Tess steps out of the shadows.

TESS
You sure?

TONI
Tess? I...

TESS
Surprised to see me?

TONI
I saw the mansion and thought...

TESS
You sent me to my death. I can't believe after all this time.

A few of the workers pause touching their weapons. Toni waves them off.

TONI

Keep working, the shipment must be on time. Tess, I'd love to talk, but it's business.

Toni pulls out a handgun. She motions to an area behind Tess.

Two gunmen push Paul to her side.

TONI

Tess, I'm disappointed, I expected you of all people to be a little more prepared.

TESS

I had to know why, from you.

TONI

Well, we don't always get what we want, do we?

Tess glares at Toni. The truck cargo doors shut and they can hear the semis start up.

Chris sneaks into the factory from the side, not far from Paul and Tess, he works his way through a tangle of open empty crates.

Toni cocks the gun.

One of the workers runs in, frantically motioning to the outside.

TONI

Time's up.

WORKER

The Bossini's are here! We gotta go.

Chris moves to a crate just a foot from Paul.

TONI

I'm coming, but you're not.

Toni pulls the trigger expending two rounds.

CHRIS

Paul!

Chris leaps in front of the bullet's path, catching both, one in his shoulder and one in his stomach.

He falls to the ground at the feet of Paul and Tess. Tess screams out as he does and they move to the ground next to him.

TONI
Stupid boy.

The warehouse door is forced open, a group of gunmen enter the area. Toni retreats out the side door.

Tess rips off Chris' shirt and wads up the cloth, pressing it against his stomach wound.

PAUL
Hang in there!

CHRIS
Go, he'll...

TESS
Shhh, we're not leaving you.

CHRIS
But...

PAUL
Just rest.

The gunmen spread out. Bossini walks up to Paul and Tess, unaware of Chris' presence.

BOSSINI
There's no running for it now,
you're going to...pay.

He sees Chris, injured on the ground. His face is ashen from loss of blood.

Bossini drops to his knees next to his dying son. The gun slips out of his fingers. He takes Chris by the hand.

BOSSINI
Chris, what are you doing here?

CHRIS
Fath...Dad, I-I couldn't leave him.

Bossini tears up.

BOSSINI

You were the one I never worried about.

CHRIS

I'm sorry, Dad, I didn't mean...

Chris groans from the pain.

BOSSINI

Chris, I should have been more...

CHRIS

Tess, she didn't, Toni.

BOSSINI

Shh, you shouldn't be mixed up in all this, you should...

CHRIS

(to Tess)

Watch over Paul, he has a thing for trouble.

Chris lays back, his body shaking from the loss of blood. Bossini pulls him into his arms.

His body stills, and Bossini relaxes his grip around his dead son.

Bossini sets his son gently on the ground and pulls out a handgun. His hand is shaking from grief and rage. He points it unsteadily at Tess.

She stands slowly, facing him unafraid.

Paul moves between Tess and Bossini.

PAUL

Killing her won't bring Chris or Tito back.

Bossini shoves him out of the way. Paul lunges forward but Tess motions him back.

TESS

It's okay. If it will help, it's okay.

Bossini's finger moves over the trigger, the gun lowers a bit, heavy in his shaking hand.

Paul pulls out the disc "Toni'S REP" and extends it for Bossini to take it.

PAUL
If you want justice, this will help.

Bossini glances between Paul and the disc.

BOSSINI
But she killed, she has to...

Paul shakes his head.

PAUL
She's not the one you're after.

Bossini's arm drops, his countenance fallen and dismal. He accepts the disc and looks at his son.

BOSSINI
What now?

INT. CAR

Bossini sits in the front seat of his car, next to the driver. Chris' body is laid gently in the back. Paul holds Tess near the car.

Bossini sticks in the CD Paul handed him.

A video buzzes to life. It is a video of Tito's murder. Rage and tears cross Bossini's face as he watches Toni walk around him, shooting him twice in the head.

BOSSINI
Toni.

The driver looks at him inquisitively.

BOSSINI
She never did understand family. I suppose it's time she learned.

EXT. GRAVE YARD

Paul and Tess stand near Chris' grave. Tess is in a black dress, Paul in a suit. Tess holds a handful of flowers.

Paul leans on her shoulder, she strokes his back in a comforting manner.

PAUL

He was always watching my back.

Paul draws Tess into his arms, trying to force back the rising grief.

EXT. OUTDOOR CAFE - DAY

Toni sits at a table, a satisfied smile stretches her features, as she chats on the phone.

TONI

While Bossini's been on a goose chase I've secured my fortune and the power to go have the big guy myself. We'll see who runs the city after this.

(beat)

Almost time. Who says you can't get away with murder?

A waiter approaches her handing her a the bill. Toni glares at him for interrupting her.

TONI

Hang on, I have a waiter who isn't getting his tip today.

Toni pulls off her sunglasses.

TONI

I said I didn't want to be disturbed.

The waiter bows and slips backward, holding the tray in front of him.

She picks up a slip.

INT. FACTORY

The semis pull up into a large factory. The doors to the back of the trucks open. A group of workers from the other factory walk into one.

An overseer walks between them, a phone to his ear.

They stare at the back of the truck and start speaking to one another.

OVERSEER
Get back to work.

He walks over to them and he looks into the truck. It's empty.

EXT. OUTDOOR CAFE - CONTINUOUS

TONI
What do you mean they're empty?

Toni glances at the paper.
It has writing on the back.

TONI
What's this?

She flips it over.

INSERT - NOTE

"Matteo Bossini gives his regards."

BACK TO SCENE

Toni stands up, startled. The waiter pulls out a silenced pistol, hiding it with his tray, shoots Toni in the head.

She crumples back into her seat. Her head lolls to the side.

Blood drips down her hand, still hanging onto the note. The note slips to the ground, splattered with blood.

The waiter opens a phone and presses it to his ear as he walks away.

EXT. GRAVE YARD

Tess hangs up her phone and sets down the bouquet of flowers.

TESS
It's over.

Paul squeezes her. She takes him by the hand and leads him out of the graveyard.

FADE OUT.