

## BREAKING NEWS IN YUBA COUNTY

Written by

Amanda Idoko

[Amidoko@gmail.com](mailto:Amidoko@gmail.com)  
607-227-7783

EXT. SMALL TOWN, YUBA COUNTY - DAY.

The dry heat is visible in this small Northern California town. The slow, soothing sounds of a British woman's voice--

BRITISH WOMAN (VO)  
You are capable. You are confident.  
You are enough.

INT. SUPER STORE - BAKED GOODS SECTION - CONTINUOUS.

SUE BOTTOMS (mid 40s, a face you forget) waits in line, listening intently to the voice coming out of her headphones. These are her daily affirmations and she takes them very seriously.

BRITISH WOMAN (VO)  
You are important. You are strong.  
Your life is unfolding beautifully.

The indifferent CLERK signals Sue that she's next. Sue takes off her headphones and cheerfully approaches the counter.

Another CUSTOMER bumps into her as he cuts through the bakery line. Sue reflexively moves out of the way.

SUE  
Sorry.

Customer doesn't acknowledge Sue's apology as he passes her. This isn't weird for Sue. She continues on to the counter.

SUE (CONT'D)  
Picking up an order for Sue Bottoms.

Clerk goes to get her order.

SUE (CONT'D)  
The worst thing about the heat is that everyone feels the need to blast the AC. You must be freezing, working in here all day. Or, I guess you're probably used to it.

CLERK  
Sure. Here's your cake.

Sue looks down at her cake. It reads "*Happy Birthday Suc!*"

SUE  
Oh. I think someone forgot to finish the e. It should say Happy Birthday Sue. Not Suc.

Clerk glances down at the cake.

CLERK

Weird. Your total is 43.50. Cash or credit?

SUE

Oh...

We hear the faint sounds of Sue's affirmations coming from the headphones around her neck.

BRITISH WOMAN (VO)

You are powerful. You are bold.

Sue forces a smile and hands over her credit card.

SUE

Credit. Thank you.

INT. BOTTOMS HOUSE - KITCHEN - DAY.

BILL BOTTOMS (mid 40s, lanky nerd, wants more from life) is on the phone. He reads from a print out titled: "How to Give Great Phone Sex (Yes YOU Can Do It!)"

The NEWS plays on a TV in the background.

BILL

(on phone)

Now move those soft, fat fingers down and touch your...

(barely audible)

...clit.

Bill takes a sip of his protein shake and rubs his brow. He really doesn't like this.

BILL (CONT'D)

I said touch your clit. Mhm, rub it

and - Jesus... It's just weird.

Saying this stuff and I can't even see you. I feel--

Bill's phone buzzes with a new call. He checks it.

BILL (CONT'D)

Shit, it's Nancy. My wife's sister.

I am trying to ignore the call!

Okay, she's gone. Yeah, she's gone.

(back to phone sex)

(MORE)

BILL (CONT'D)  
Spread your legs and - shit, what if I hit the wrong button and I thought I was ignoring her but I actually conferenced her in! Nancy? Nancy, are you there? Okay, I don't think she's there. Sorry hotstuff. Do you want me to keep going? Okay. But I'll still see you tonight, right? Great. I'll make this up to you then - with my penis!

Bill cringes at the lameness of his comment.

BILL (CONT'D)  
Oh, yeah, I have to go too. I'll--

Whoever he was talking to has already hung up. Bill drops his phone on the table, frustrated with his poor performance.

BILL (CONT'D)  
Idiot.

Bill folds his phone sex script into a square and tucks it into his gym bag. His phone rings.

BILL (CONT'D)  
Not now, Nanc--

Bill tenses up when he sees who's calling: **KAVI**.

BILL (CONT'D)  
Shit.

Bill holds his breath and stares at his phone until it stops ringing. The back door opens and Sue enters with her cake.

SUE  
Good, you're still here. What's wrong?

Bill turns to the TV.

BILL  
That Tammi girl is still missing.

Sue turns her attention to the TV. On the news we see a school picture of TAMMI ROSE (13, that wholesome little angel whose disappearance makes national news).

NEWS ANCHOR (ON TV)  
The search continues for 13-year-old Tammi Rose, who disappeared last Wednesday on her way to school.  
(MORE)

NEWS ANCHOR (ON TV) (CONT'D)  
Her parents made a desperate plea at  
a press conference today.

The news cuts to HILARY & JONATHAN ROSE (late 30s, suburban  
beauties) at a press conference.

JONATHAN ROSE (ON TV)  
To whoever has my little girl,  
please - please let her go.

HILARY ROSE (ON TV)  
Tammi, we love you.

BILL  
Crazy world.

SUE  
Yeah.  
(beat)  
I bought a cake.

BILL  
That's nice.

Bill goes to the blender and starts to blend another protein  
shake.

SUE  
They spelled my name wrong.

Bill doesn't hear her over the sound of the blender. Sue  
quietly watches his back. The phone in the hall rings.

INT. BOTTOMS HOUSE - HALLWAY - CONTINUOUS.

Sue answers the phone.

SUE  
Hello?

INT. NANCY'S CAR - SAME TIME.

Sue's sister, NANCY (late 30s, ambitious with a desperate  
edge) talks on the phone and puts on make-up while driving.

NANCY  
Where's Bill?

Intercut phone conversation.

SUE  
He's in the kitchen. You want me to  
get him?

NANCY

I don't want to wait. Just remind him about the loan. If the station goes under, I'm on your couch.

SUE

Okay. Did you call for anything else?

NANCY

What else would I be calling about?

SUE

You should come over for dinner tonight.

NANCY

Why?

Nancy cuts off a car and it honks at her. She honks back.

NANCY (CONT'D)

Fuck you, Prius!

SUE

Come on, Nancy, it'll be fun. I bought a cake.

NANCY

I don't eat dinner. Gotta go. This moron's on my ass.

Nancy hangs up.

INT. BOTTOMS HOUSE - HALLWAY - CONTINUOUS.

Sue hangs up the phone. She catches her reflection in the hallway mirror.

SUE

You are important. You are strong.

Re-convinced of her self worth, Sue heads back to the kitchen.

SUE (CONT'D)

Bill, if you don't want my sister moving in, you better not forget--

INT. BOTTOMS HOUSE - KITCHEN - CONTINUOUS.

Sue stops abruptly and deflates in the doorway. Bill is gone. He left without saying goodbye. Her cake catches her eye.

Sue takes the cover off of her birthday cake and looks at it - "Happy Birthday Sue!" Sue takes the frosting from the exclamation point to finish the e. "Happy Birthday Sue."

Sue looks around. She's alone. It's quiet.

INT. GEORGE'S ELECTRONICS - DAY.

Top 40 music blares in this small, family-owned electronics store. PETEY BOTTOMS (early 30s, tattoos, reformed petty criminal) stocks a glass case with new cell phones.

DEBBIE (mid 40s, mom jeans all day every day, nothing gets by her) watches Petey suspiciously from the front.

Petey's phone buzzes. He takes it out and looks at the message. It's a picture of a pregnant belly with a caption: "**he kicked!**" Petey smiles, texts a heart emoji, and puts his phone back in his pocket. Debbie makes a beeline towards him.

DEBBIE

What did you just put in your pocket? Are you stealing from us?  
George! GEORGE!

GEORGE (mid 40s, at the start of his mid-life crisis) appears behind Debbie.

GEORGE

Honey, remember how we agreed you wouldn't scream my name unless you were dying or receiving pleasure?

DEBBIE

This little felon you hired is stealing from us!

PETEY

What?! No, I'm not!

DEBBIE

I saw him put a phone in his pocket.

PETEY

It was *my* phone.

DEBBIE

It looked like one from the new shipment.

Petey takes his phone out of his pocket.

PETEY

Really, Debbie? My crappy old phone looks like one of these brand new phones that are sealed in a box and tied up with security wires?

GEORGE

Honeybear, it appears you were wrong and should apologize.

DEBBIE

Well, he shouldn't be messing with his pockets on the job.

PETEY

Messing with my pockets on the-- Should I stock the shelves naked?! Though I guess even then I could smuggle out phones up my butt!

DEBBIE

I wouldn't put it past you, you little convict!

PETEY

I knew I shouldn't have told you about that. You're the reason why people lie on their job applications! You're what's wrong with America!

DEBBIE

I love America!

GEORGE

Okay, you two, that's enough. Petey, you can't talk about sticking stuff up your naked butt in front of my wife - not cool. And Debs, we don't need no hateration holleration up in here, okay? Now, let's all get back to work.

DEBBIE

(whispering to George)  
Don't let the criminal out of your sight.

PETEY

Real good whispering, Debbie. I didn't hear anything you said.

Debbie shoots him a dirty look and stalks off.

PETEY (CONT'D)  
I really appreciate the job,  
George.

GEORGE  
I know.

PETEY  
I swear I don't steal anymore.

GEORGE  
I know. I know. But listen...

George looks to make sure Debbie is out of earshot.

GEORGE (CONT'D)  
It's okay if you still want to  
commit crimes every now and then.

PETEY  
I don't!

GEORGE  
Okay. But if you ever need a  
partner for one of your crime jobs,  
promise you'll consider me.

PETEY  
What? No!

GEORGE  
I'm too old?

PETEY  
No, it's - look, that's a real nice  
offer, but when Jonelle got pregnant,  
I promised her I'd quit. I'm about to  
be a dad, you know? It's time for me  
to stop stealing stuff and start  
paying taxes and be a family man.

DEBBIE (O.S.)  
George!

GEORGE  
Believe me kid, you don't want to  
be a family man.

DEBBIE (O.S.)  
George!

GEORGE  
(as he walks off)  
Honeybear, are you dying or  
receiving pleasure?

As George walks away, Petey sees RAJ (30s, a massive, stone-faced, Indian man) & KAVI (20s, a tom-boyish, sociopathic Indian woman) enter the store. They approach Petey. Petey looks around nervously for Debbie.

PETEY  
You can't be here.

CAVI  
You get us Bill. You get to leave.  
Wasn't that the deal, Petey?

PETEY  
Yeah and I set you up with Bill, so--

CAVI  
We went to clean our money and  
guess what? Bill doesn't work at  
the bank anymore.

PETEY  
That's weird, I'm sure--

Raj slams Petey's head into the counter. He presses the side of Petey's face into the glass surface.

CAVI  
We treated you okay, Petey. Didn't  
we treat you okay?

Petey tries to lift his head, but Raj pushes it back down.

CAVI (CONT'D)  
We gave you work. We paid you well.  
And after all the kindness we  
showed you, you wanted to leave us.  
I mean, talk about no respect.

PETEY  
Kavi--

CAVI  
And we never let anyone leave. But  
you said you could get us a money  
guy. You remember that, Petey?

No response. Raj squishes Petey's face harder into the glass.

PETEY  
Yes!

CAVI

We do too. So you can imagine our frustration when the money guy we traded you for up and disappears after a few jobs. This is my frustrated face! I'm frustrated!

Raj rolls his eyes. He's not a fan of Kavi's dramatics.

CAVI (CONT'D)

Now, you know my dad's not a patient man when it comes to his money. Which means that I can't be patient. Where's Bill?

PETEY

I don't know.

Raj lifts Petey's head and slams it into the counter again.

PETEY (CONT'D)

He switched branches! He's at the Stanlow Bank on 4th and Clarke!

CAVI

Wow. One minute to sell out your brother. Thought you'd at least make it to five.

GEORGE (O.S.)

Let him go.

Kavi and Raj turn to see George pointing a gun at them.

GEORGE (CONT'D)

Or I'll shoot you in the face with this gun.

Beat. Kavi smiles.

CAVI

Has anyone ever told you that you look just like- shit, who sings *the beautiful day in the neighborhood?*

GEORGE

Mr. Rogers.

CAVI

Yeah, Mr. Rogers.

Kavi slowly approaches George, singing.

KAVI (CONT'D)  
*The beautiful day in the neighborhood.*

She keeps walking until the gun is pressed against her head. Beat. Then, in one swift motion, Kavi knocks George's gun out of his hand and headbutts him. George falls to the floor. Kavi pulls a pocket knife and presses it to George's neck.

KAVI (CONT'D)  
It's not nice to point guns at people, Mr. Rogers.

A CUSTOMER enters the store, sees what's going down and quickly heads back out.

RAJ  
Kavi, let's go. Let's go.

KAVI  
I'm sorry, I can't kill you right now, Mr. Rogers, cuz of Old Man Grumps over there. But maybe we can do this later.

Kavi gets up and heads over to Petey.

KAVI (CONT'D)  
Good seeing you, Petey. Do us a favor and don't tell Bill we're coming. I'd hate to have to come back here if he disappeared again.

Kavi and Raj leave. George pops up. His nose is bleeding.

GEORGE  
Woooo! Wow! Did you see that?

PETEY  
Are you okay? You're bleeding.

GEORGE  
I can't believe I was in a street fight!

George picks up his gun.

PETEY  
This isn't a game, George! Where'd you get a gun from?

GEORGE  
Found it in the Whole Foods parking lot. Looks good on me, right?

PETEY

You shouldn't have done that. Those  
are really bad guys.

GEORGE

You know who's a bad guy? The guy  
with the gun.

PETEY

Do you even know how to use that  
thing?

George points the gun at Petey and pulls the trigger. Petey  
screams and ducks away.

PETEY (CONT'D)

No-no-no!

George laughs.

GEORGE

It's broken. See?

George points the gun to his head and pulls the trigger.  
There's a click, but no bang. Petey walks away, unamused.

GEORGE (CONT'D)

Oh come on, that was funny!  
(he poses with the gun)  
This feels right.

INT. RAJ'S CAR - LATER.

Raj drives. Kavi has an open briefcase of money on her lap.

CAVI

*The beautiful day in the  
neighborhood.*

Kavi grabs a stack of bills and holds it up to her face.

RAJ

Stop messing around.

Kavi looks at Raj. Then sticks her hand out the window and  
lets the bills blow away.

CAVI

Whoops. My daddy's money just blew  
away. You gonna tell on me,  
babysitter?

Raj closes the briefcase and grabs it away from Kavi.

## KAVI (CONT'D)

Don't worry, Grumps. We'll just take it out of Bill's payment.

RAJ

I don't trust this money guy. We should get rid of him.

KAVI

Sure. Then you can tell my dad why we weren't able to get his money clean.

Raj doesn't respond.

## KAVI (CONT'D)

That's what I thought... *The beautiful day in the- ugh, now that stupid song is stuck in my head. You should've let me kill him.*

INT. LARGE GRAY OFFICE - DAY.

CUBICLES. The place where dreams go to die a long, monotonous death. We push past cubicles of lifeless PENCIL PUSHERS, until we reach--

INT. SUE'S CUBICLE - CONTINUOUS.

Sue hunches over her computer. She's on Facebook, but there are no posts on her wall. She refreshes her Facebook page - still no posts. Sue clicks away with desperate optimism. Refresh. Refresh. So far, nobody has remembered her birthday.

Sue takes out her phone and drafts a text to Bill: "Let's do something tonight honey." She erases the word "honey" and replaces it with "Bill." She hits send. And waits.

INT. STANLOW COMMUNITY BANK - BILL'S OFFICE - SAME TIME.

Bill sits behind his desk, doing absolutely nothing. His cell buzzes with a message from Sue. He reads it and ignores it. Bill turns to look in his wall mirror. He flexes his muscle.

INT. STANLOW COMMUNITY BANK - CONTINUOUS.

Raj and Kavi enter and are immediately accosted by STEVE, that over-achieving guy at the office.

STEVE  
How can I help you two?

KAVI  
We're looking for Bill.

STEVE

Are you currently banking with us?  
If not, I would be happy to help  
you set up some accounts.

CAVI

We're looking for Bill.

STEVE

If you need a loan or have any  
other financial questions, I'm your  
guy. Stanlow Banker of the Year,  
three years running.

Steve points to his three *Banker of the Year* plaques that are hanging on the wall. He shakes Kavi's hand.

STEVE (CONT'D)

Name's Steve. Numbers are my thing.

Steve moves to shake Raj's hand, but Kavi holds onto Steve's hand and squeezes it a bit tighter.

CAVI

Nice to meet you, Steve. We're  
looking for Bill.

Steve, startled by the pressure that Kavi is putting on his hand, tries to remain professional.

STEVE

Oh. Okay. Right this way.

INT. STANLOW COMMUNITY BANK - BILL'S OFFICE - CONTINUOUS.

Through his window, Bill sees Steve pointing Raj and Kavi in his direction.

BILL

Shit!

Bill ducks down under his desk and holds his breath. Beat.

CAVI (O.S.)

We're not happy, Bill.

Bill knows he's been caught. He comes out from under his desk. Raj and Kavi are sitting in the chairs across from him.

BILL

Hey! I didn't see you come in.  
Dropped my thing, and was just--  
what's up? How's it going?

KAVI

You changed branches.

BILL

Yes, didn't I tell you? I thought I sent you an e-mail. It might have gone to your spam folder.

Kavi takes out her pocket knife.

KAVI

Would you rather have one eye or one ear?

BILL

No, oh God, I can't do this anymore! Please, I don't want to do this anymore. I can get fired. I can go to jail!

KAVI

One eye, or one ear?

BILL

Um... One ear.

Raj places the briefcase on the desk.

RAJ

One million, minus your cut.

KAVI

Which will be a thousand less than usual cuz I threw some money out the window.

Bill opens the briefcase. It's full of hundreds.

BILL

Jesus Christ! I can't wash this! It's too much!

RAJ

Clean accounts. By tomorrow.

Kavi and Raj get up to leave. Kavi turns back.

KAVI

Oh, and if you try this disappearing act again, I'll cut off your ear. Good choice, Billy.

Raj and Kavi leave. Bill looks down at the money.

BILL  
Shit.

INT. SUE'S OFFICE - EMPLOYEE KITCHEN - LATER.

Sue eats at a table with JANET & ROBERTA (40s, the office gossips). She listens and nods intently along to their conversation, which she is clearly not a part of.

JANET  
I mean, it's really sad that young girls can't leave their homes anymore without some sick pervert snatching them up.

ROBERTA  
We don't know what happened. She could've run away.

JANET  
She's way too pretty to run away.  
It was definitely a pervert.

SUE  
Crazy world.

Janet turns to Sue.

JANET  
(sincere)  
Did you say something?

Before Sue can respond, Janet's attention is pulled by a GROUP OF EMPLOYEES who enter the kitchen, holding a birthday cake and singing *Happy Birthday*.

Sue's eyes light up - they did remember! Sue smiles and touches her cheeks, just as she'd seen other women do in moments of happy surprise. And then she notices that Janet is also smiling and touching her cheeks. Sue looks back to the group of employees and it becomes painfully clear that they are not singing to her. She slowly lowers her hands.

GROUP OF EMPLOYEES  
*Happy birthday dear Janet! Happy  
birthday to you!*

The room erupts in cheers as Janet blows out the candles. A moment of crushing sadness flashes across Sue's eyes, but then she smiles and cheers along with everyone else.

JANET  
You guys are too sweet! It's not even my birthday yet.

ROBERTA

Well, since we won't be able to sing to you on Saturday for your actual birthday, we figured we would do it for you now.

JANET

Stop. You're going to make me cry.

EMPLOYEE

Are you doing anything special to celebrate?

JANET

My husband's taking me to that new french restaurant that just opened downtown, La Femme Aimée.

EMPLOYEE

I heard that place is super swanky.

JANET

It better be!

Everyone laughs as pieces of cake are passed around. Sue also laughs and smiles and eats cake, but with no one in particular. She's alone in a room full of people.

INT. SUE'S CUBICLE - LATER.

Sue makes a phone call.

SUE

Hi, I would like to make a dinner reservation for two tonight. I hear your place is super swanky.

INT. STANLOW COMMUNITY BANK - BILL'S OFFICE - LATER.

Bill paces in his office, eyeing the briefcase of money. His phone rings. He rushes to it - it's only Sue. He ignores the call. Bill makes a phone call.

BILL

Petey, pick up your freaking phone! I don't know how, but those slumdog thugs found me at the new bank. They came by today and-- Petey, you gotta help me out here. I can't do this anymore. I thought I wanted-- look, the money's not worth it. You gotta help me out.

Bill hangs up. He peeks through his office window and watches as the last of the bank tellers leave for the night. He takes a deep breath, grabs the briefcase and leaves his office.

INT. STANLOW COMMUNITY BANK - CONTINUOUS.

Bill moves quickly towards the back vault. Steve appears out of nowhere.

STEVE

New guy! You're here late.

BILL

Oh. Yeah. Had to finish some work.

STEVE

Bringing in referrals, working late  
- I know what you're up to.

BILL

What? I'm not--

STEVE

You're trying to get your face on  
that wall.

Steve points to his three *Banker of the Year* plaques.

BILL

Hahaha. You caught me.

STEVE

Well, Steve isn't afraid of a  
little competition. I'm going to  
keep my eye on you, new guy.

BILL

Okay.

STEVE

You walking out?

BILL

Yeah. Oh, actually I forgot  
something in my office. You go  
ahead. I'll see you tomorrow.

Bill turns and scurries back to his office.

STEVE (O.S.)

Hey, new guy!

Bill turns back. Steve points at his eyes and then points at Bill (ie I'm watching you). Bill laughs nervously.

BILL

Okay. Good night.

Bill slips back into his office.

INT. STANLOW COMMUNITY BANK - BILL'S OFFICE - CONTINUOUS.

Bill throws the briefcase across the room. It falls open and some of the money falls out. His phone rings - it's Sue.

BILL

Goddammit, Sue! Call someone else!

Bill ignores the call. He looks at the stacks of money on his floor. It's a lot of fucking money...

Bill grabs his gym bag and dumps everything out. The folded phone sex script from earlier flutters underneath his desk. Bill quickly throws all of the money into the gym bag and tosses his gym clothes on top. The phone sex script goes unnoticed under his desk. Bill makes a phone call.

BILL (CONT'D)

Hey hotstuff, I'm on my way. I've got news.

Bill smiles and leaves his office.

INT. SUE'S CAR - SAME TIME.

Sue pulls up across the street from Bill's office. She parks and fixes her hair in the rearview mirror.

SUE

(practicing)

Bill, you are not working late tonight! You are taking me out to dinner because it's my birthday!

Sue moves to exit her car, but stops when she spots Bill through her window. He's buying flowers from a street vendor. Sue smiles, a weight lifted.

SUE (CONT'D)

I thought you forgot. Shoot, now I've ruined the surprise. That's okay, I'll act surprised.

Sue puts her hands to her face and gasps, practicing her surprised reaction.

SUE (CONT'D)

Oh honey! Thank you for the flowers! I love them!

Bill gets into his car and drives off. Sue follows happily behind him. Her smile wanes slightly when Bill turns his car in a different direction than she expected...

SUE (CONT'D)  
Where are you going?

EXT. QUALITY TIMES MOTEL - LATER.

Bill's car pulls into the motel parking lot. Sue's car pulls up across the street.

INT. SUE'S CAR - CONTINUOUS.

Sue watches as Bill gets out of his car with the bouquet of flowers and enters the motel, the realization that those flowers aren't for her setting in. She can't breathe.

EXT. STREET - CONTINUOUS.

Sue falls out of her car and stumbles into the street. The world is spinning. She tries to calm herself.

SUE  
You are important. You are strong.  
You are enough. You are enough.

A blaring horn cuts through the fog of Sue's breakdown. She turns just in time to see a car full of teenaged boys swerve around her. The passenger shouts out the window.

TEENAGE BOY  
Get the fuck outta the street, you  
stupid cunt!

SUE  
I'm sorry. I'm sorry.

Sue hurries back into her car.

INT. SUE'S CAR - CONTINUOUS.

Sue's hand trembles as she tries to start her car.

SUE  
You are important. You are strong.  
You are enough.

Sue catches her reflection in the rearview mirror.

SUE (CONT'D)  
You are nobody. You are nothing.  
You are nothing! YOU ARE NOTHING!

Sue tries to rip the rearview mirror off of the windshield, but can't. She falls back into her seat, defeated. She closes her eyes and quietly recites her mantra.

SUE (CONT'D)  
You are important. You are strong.  
You are enough.

Sue opens her eyes. There's a darkness there we haven't seen before.

INT. QUALITY TIMES MOTEL - MINUTES LATER.

A SWEET ELDERLY MOTEL CLERK watches a soap opera behind the desk. Sue enters.

SWEET ELDERLY MOTEL CLERK  
Hello dear. Would you like a room?

SUE  
I'm looking for my husband.

SWEET ELDERLY MOTEL CLERK  
Well, let me just check the husband lost and found. I'm just kidding, dear. A little Friday night humor.  
What room is he in?

SUE  
He forgot to tell me.

Clerk gives Sue a confused look.

SUE (CONT'D)  
He just walked in, holding flowers.  
Today's my birthday.

SWEET ELDERLY MOTEL CLERK  
How lovely. Men don't give flowers like they should anymore. My Charlie used to give me flowers every day. Daisies. But men these days, they just don't give flowers like they should. Not your husband though. A true gentleman, getting flowers for his wife on her birthday. How lovely.

SUE  
Yes.

SWEET ELDERLY MOTEL CLERK  
Yes indeed. But here I am talking  
your ear off when you have a  
romantic night to get to.

Sweet elderly motel clerk hands Sue Bill's room key.

SWEET ELDERLY MOTEL CLERK (CONT'D)  
Happy birthday, dear.

Sue holds onto the clerk's hand a bit longer than necessary.  
She's been waiting to hear that all day.

SUE  
Thank you.

INT. BILL'S MOTEL ROOM - LATER.

The sounds of porn-style sex fill the room. We pan the floor - clothes, Bill's gym bag, the flowers. Sue's feet appear beside the flowers. She bends to pick them up and we follow her back up to see what she sees - Bill fucking his mistress, LEAH (40s, extremely overweight, clearly nasty in the sack) at the foot of the bed. It's not pretty.

Sue stands, inches from the oblivious sexing couple's heads, holding the flowers.

SUE  
Bill.

Bill looks up and sees Sue. He opens his mouth and emits a sound that could best be described as half horrified scream half incredible orgasm. His body goes limp and he slumps over on top of Leah.

LEAH  
Bill? Bill?!

Bill doesn't respond. Cuz Bill's dead. Leah screams bloody murder as she struggles to get Bill's limp body off of her. Sue watches, completely shocked at what just happened. Leah finally pushes Bill off and jumps out of bed.

LEAH (CONT'D)  
AAAAAAAH! AAAAAAAH!

Sue snaps into action. She sees a pair of scissors on the desk, grabs it, and points it at Leah.

SUE  
Stop! Stop screaming!

LEAH  
I have kids! Please, I have kids! I  
have kids!

Sue lowers the scissors. Beat.

SUE  
What's your name?

LEAH  
Leah.

SUE  
Leah. Can I have these flowers?

LEAH  
What?

SUE  
I know that he bought them for you,  
but it only seems fair that I should  
have them. Because I'm his wife and  
it's my birthday. Can I have them?

LEAH  
Yes.

SUE  
Thank you.

Sue stands over Bill's body and looks down at him.

LEAH  
Is he okay?

SUE  
No Leah. He's dead.

LEAH  
Oh God! Oh God!

Sue points the scissors at Leah.

SUE  
Stop it. You stop it.

Leah whimpers naked in a corner. Sue relishes in this power  
she has never felt before.

SUE (CONT'D)  
I am important. I am strong. I am  
enough. Don't you think so Leah?

LEAH

Yes.

SUE

I do too. I don't think Bill  
thought so. But look at him now.

LEAH

Please. I won't tell anyone.

SUE

What? That your vagina killed my  
husband? No, I don't imagine you  
will... Hey, don't cry.

Sue wipes Leah's tears away.

SUE (CONT'D)

Everything is going to be okay,  
Leah. Because I'm going to take  
care of everything. Okay?

LEAH

Okay.

SUE

Okay. Now go.

Leah grabs her clothes and runs from the room. Sue stands over Bill, unsure what to do next. She makes a phone call.

SUE (CONT'D)

Hi, I have a dinner reservation for  
two tonight that I need to cancel.  
Under the name Bottoms. Yes, I'm  
disappointed too, but my husband  
isn't feeling well, so we won't be  
able to make it. Thank you.

Sue sits next to Bill.

SUE (CONT'D)

You forgot my birthday... What are  
we going to do with you, Bill?

Sue turns on the TV. Sobbing Mom & Dad of missing Tammi Rose are giving a press conference. Sue changes the channel - sobbing Mom & Dad of missing Tammi Rose. Sue changes the channel - sobbing Mom & Dad of missing Tammi Rose. Their faces are on EVERY. SINGLE. CHANNEL. Sue looks down at her dead naked Bill. She looks at sobbing Mom & Dad of missing Tammi Rose. Light bulb!

EXT. WOODS - NIGHT.

Sue digs a hole in the woods behind the motel. She practices her lines.

SUE  
My husband! Oh God, why is this happening!

Sue drags Bill's naked, sheet-wrapped body across the dirt and rolls him into the hole.

SUE (CONT'D)  
My husband! Please, you have to help me!

Sue throws Bill's shoes and clothes into the hole. Sue grabs Bill's gym bag (the one with 1 million dollars in it) and gives her dead, naked Bill one last look.

SUE (CONT'D)  
My husband, Bill! He's missing!

Sue throws the gym bag of money down the hole.

INT. POLICE STATION - DAY.

A small-town police station. They don't see too much hard crime. The front door swings open and DETECTIVE CAM RAMIREZ (30s, smart, the job is her life) leads in a TEEN ASSHOLE. OFFICER JONES (mid 20s, rookie, eager) falls in step with her and hands her a cup of coffee.

OFFICER JONES  
Morning, Detective Ramirez.

RAMIREZ  
Got a bus of teen assholes coming in for tearing up the county mall. Half of them are on something this little Heisenberg wannabe cooked. Take him to booking for me.

TEEN ASSHOLE  
My dad has lawyers. I'll be out in an hour.

RAMIREZ  
Ted Bundy had lawyers. We executed him.

OFFICER JONES  
Okay, daddy's boy, let's go to jail.

Officer Jones leads Teen Asshole away. Ramirez continues onto her desk. CAPTAIN JESSICA RIGGINS (50s, company woman) approaches her.

CAPTAIN RIGGINS  
Ramirez.

RAMIREZ  
Captain.

CAPTAIN RIGGINS  
I just got a call from Councilman Becker.

RAMIREZ  
Who?

CAPTAIN RIGGINS  
He says his son was arrested this morning.

RAMIREZ  
Ah, the dad with lawyers.

CAPTAIN RIGGINS  
He's on his way over here now.  
Let's hold off on booking his son.  
See if we can straighten this out.

RAMIREZ  
Manufacturing and distributing illegal narcotics. What else is there to get straight?

CAPTAIN RIGGINS  
Let's see what we can do.

Riggins clasps Ramirez on the shoulder and walks away. Ramirez picks up her desk phone and calls down to booking.

RAMIREZ  
(on phone)  
Hey, did Jones just drop off a kid, last name Becker? Great, let's put a rush on that booking. Thanks.

Ramirez hangs up the phone. She stands and comes face to face with Sue. Ramirez steps back, startled.

SUE  
Sorry. I didn't mean to startle you.

RAMIREZ

Can I help you?

SUE

I need to report a missing person.  
My husband, Bill! He's missing!

RAMIREZ

Okay. Someone can help you fill out  
a report up front.

SUE

There wasn't anyone at the front  
desk when I came in.

Ramirez looks around to see if there's an officer nearby to help Sue. There isn't. She pulls out a note pad and signals Sue to take a seat.

RAMIREZ

Your name?

SUE

Sue. Sue Bottoms.

RAMIREZ

Mrs. Bottoms, when was the last  
time you saw your husband?

SUE

Yesterday.

RAMIREZ

Okay, in situations like this, we  
recommend checking in with family  
and friends first. I can't tell you  
the number of times a man goes out  
of town for the weekend and forgets  
to tell his wife.

Officer Jones races by Ramirez and Sue.

OFFICER JONES

Ramirez, your bus just showed up!

At the front we see several police officers trying to control a horde of DRUGGED OUT TEENS who are in the process of screaming and kicking over things.

RAMIREZ

Shit.

(to Sue)

Wait here!

Ramirez rushes towards the chaos. Sue follows. An officer bumps into Sue as he tries to restrain a drugged out teen. The teen screams in Sue's face.

DRUGGED OUT TEEN  
WHO ARE YOU?!

SUE  
My husband--

OFFICER  
Ma'am, you can't be here!

SUE  
I need to report--

OFFICER  
Move!

The officer pushes Sue out the door. Sue watches the chaos in the lobby from the doorway. Like always, she's invisible. The sounds of the station fade to the background as we push in on Sue's helpless face.

PRE-LAP the piercing whistle of a tea kettle. We pull out to REVEAL--

INT. BOTTOMS HOUSE - KITCHEN - LATER.

Sue sitting at the kitchen table, staring off into space. Her birthday cake is on the table, a small slice on a plate in front of her. Muffled sounds of the news plays from the TV.

The kettle whistles louder and Sue snaps to attention. She stands and makes herself a cup of tea. From behind her, she hears the news anchor move on to the next story.

NEWS ANCHOR (O.S.)  
And in heartbreaking news, 13 year  
old Tammi Rose is still missing.

Sue tenses at the sound of Tammi's name. She turns to face the TV, clenching her mug tightly. The reporter on screen is a woman we will later come to know as GLORIA MICHAELS (bright suit, big hair).

GLORIA MICHAELS  
Her parents spoke at a press  
conference this morning.

On the news we cut to a press conference with Hilary & Jonathan Rose. Sue clenches the mug tighter.

## HILARY ROSE

I know that people are starting to lose hope. Because of how long it has been. But I know that my Tammi is out there and I know that I'll see her again.

## JONATHAN ROSE

Tammi, we--

Sue lets out a frustrated growl and hurls her mug at the TV. The TV screen cracks, but she can still see those fucking weeping parents. She lunges at the TV and throws it to the floor, shattering it. She tears her kitchen apart in a rage - knocking things over and throwing things to the floor. She picks up her birthday cake, but can't bring herself to throw it. She sets it back down on the counter.

Sue looks around her trashed kitchen, and starts to clean up. The doorbell rings.

INT. BOTTOMS HOUSE - HALLWAY - MOMENTS LATER.

Sue opens the door and Nancy storms in without acknowledging her. She is yelling at someone on her cell.

## NANCY

(on phone)

I swear to God, Lennie, if they find that girl before I get an interview with the parents, I will lose my fucking shit.

(calling out)

Bill!

(on phone)

Then do your fucking job and get me another story.

Sue's eyes light up when she hears "story" - that's it!

Nancy hangs up the phone and continues through the house looking for Bill. Sue pauses at the mirror in the hall. She messes up her hair and sags her shoulders.

## NANCY (CONT'D)

Seriously, Bill, if you weren't going to show up, you shouldn't have taken the job. Made me look like a fucking--

Nancy cuts off when she enters--

BOTTOMS HOUSE - KITCHEN - CONTINUOUS.

Nancy takes in the mess. She finally turns and addresses Sue. Leaning in the doorway, Sue looks so small and fragile.

NANCY  
Jesus. What happened in here?

SUE  
Someone destroyed my kitchen.

NANCY  
What? Who?

Sue covers her face with her hands.

NANCY (CONT'D)  
Sue, what's going on!

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

Nancy wraps her arms around Sue.

NANCY  
Hey, hey, it's okay. It's okay.

Sue relaxes into Nancy's chest. Over Sue's shoulder, Nancy takes in the mess in the kitchen.

NANCY (CONT'D)  
Where's Bill?

SUE  
He's gone.

Nancy pulls back from the embrace and looks at Sue.

SUE (CONT'D)  
I woke up and... I think someone took him. Someone took Bill!

NANCY  
Oh my God! Did you call the police?

SUE  
I tried. I went to the police, but they wouldn't help.

NANCY  
Are you serious?

SUE  
Bill is missing and nobody cares.

NANCY

The police can't ignore an  
abduction! It's their job...

Nancy's wheels start spinning.

NANCY (CONT'D)

Sue, let me help you.

SUE

How?

NANCY

If the police won't do anything,  
then we'll use the media to find  
Bill. You've seen the Tammi Rose  
story?

SUE

The missing girl?

NANCY

I can do that. I mean, for you. For  
Bill. I can make the public aware,  
like with Tammi, so that people are  
looking for him.

SUE

Shouldn't we... go to a bigger news  
station?

NANCY

No! They wouldn't give you the  
attention you deserve. But I will.  
Because you're family.

Nancy wraps Sue in another hug.

NANCY (CONT'D)

I can take care of all of this for  
you. Okay?

SUE

Okay.

Nancy breaks away and pulls out her cell. She's back to  
business as she exits the kitchen.

NANCY

(on phone)

Lennie, get the crew together. Now!

Sue exhales as if she's been holding her breath this whole time. She looks around her trashed kitchen. Finally, unable to contain her excitement, she lets out a little squeal.

INT. BOTTOMS HOUSE - KITCHEN - LATER.

The hustle and bustle of the small, clearly low-budget KTV1 NEWS CREW: Nancy and her segment producer, LENNIE (40s, schlubby, nervous) argue in a corner; the TECH GUY fiddles with some old lights; the super old MAKEUP WOMAN works on Sue's face; the CAMERA MAN takes a light test shot of Sue.

CAMERA MAN

We need more light. She's fading into the background.

TECH GUY

Dude, this is all we got. Donna's gonna have to fix it with make-up.

MAKE UP WOMAN

Yeah, cuz I'm a miracle worker.

Nancy walks away from Lennie. Lennie follows.

LENNIE

Nancy, we can get into a lot of trouble for this.

NANCY

We'll call the police after we get the shot. Just don't touch anything.

LENNIE

Jesus!

Lennie nervously wipes his finger prints off of the last thing he touched. Nancy looks at the shot Camera Man set up.

NANCY

How are we looking?

CAMERA MAN

This is the best we're gonna get.

They watch on the camera as Sue fidgets with her hair - how is this plain, boring woman going to save the station?

CAMERA MAN (CONT'D)

You sure about this? I mean, she's...

Camera Man has no words to describe the meh in front of him.

NANCY  
She's a story.

Nancy walks up to Sue and gently fluffs up her hair.

NANCY (CONT'D)  
You're going to be great.

SUE  
Thank you.

NANCY  
You're sad.

SUE  
Yes.

NANCY  
You feel like crying.

SUE  
Yes.

NANCY  
(to the team)  
Let's go!

The team clears and Nancy hits her mark like a pro.

CAMERA MAN  
Rolling!

The camera guy counts Nancy in - 3, 2, 1.

EXT. STREET - DAY.

JONELLE (late 20s, very fit, very pregnant) sprints down the sidewalk in workout clothes, focused. This super intense cardio workout is easy for her, even with the huge belly.

INT. JONELLE & PETEY'S HOUSE. LIVING ROOM - DAY.

Jonelle enters, drops her things down and turns on the TV and exits the room.

On TV: Nancy reports from Sue's house.

NANCY  
Local banker, Bill Bottoms,  
abducted from his home in what  
appears to be a violent struggle.

Jonelle re-enters at the sound of Bill's name. She picks up the remote and raises the volume.

NANCY (CONT'D)  
Bill's wife, Sue Bottoms, woke up this morning to find her kitchen destroyed and her husband missing. Local police have yet to respond to the incident.

Jonelle throws down the remote, annoyed by the inconvenience Bill's disappearance is sure to cause in her life.

JONELLE  
God dammit!

INT. GEORGE'S ELECTRONICS - DAY.

George talks nonstop as Petey tries to work.

GEORGE  
So, in a shoot-out, do you look at everything you shoot? Or do you just close your eyes and hope you hit something?

PETEY  
Never been in a shoot-out, George.

GEORGE  
That's so cool, I--

Petey's phone rings. It's Jonelle.

PETEY  
Gotta take this. Baby. You know.

Petey quickly walks away before George can keep talking. He answers his phone.

PETEY (CONT'D)  
Hey babe... what's wrong? What!  
(calling to George)  
George, put the TVs on channel 9!

George changes the channel and Bill's picture pops up on all the TVs lining the wall.

On TV: Nancy reports on Bill.

NANCY  
If you have any information regarding the disappearance of Bill Bottoms, who is believed to have been abducted from his home yesterday, please call the number on the screen below.

PETEY

Holy shit. They kidnapped my brother!

GEORGE

Should I get my gun? I'll get my gun!

George runs off to get his gun.

EXT. BOTTOMS HOUSE - LATER.

The members of the KTV1 News Crew lounge in the grass by their news van.

Nancy and Sue sit quietly on the porch steps, waiting. Nancy smokes a cigarette. She offers the cigarette to Sue.

Sue takes the cigarette. She holds it "the cool way" between her two fingers, but doesn't smoke. Sue looks down at the cigarette in her hand, relishing this moment of inclusion.

Nancy puts her hand on Sue's knee.

NANCY

He's going to be okay.

SUE

Thank you.

Sue passes the cigarette back to Nancy.

A police car rolls to a stop in front of the house. Ramirez and Officer Jones get out and walk up to Sue and Nancy, who stand to meet them. Ramirez nods towards news crew.

RAMIREZ

Usually in a missing person case, people call the police before they call the media.

NANCY

She tried.

Ramirez indicates towards the door.

RAMIREZ

May we?

SUE

Oh yes, of course. Please come in.

INT. BOTTOMS HOUSE - CONTINUOUS.

Ramirez looks around the house. Officer Jones asks Sue the standard initial questions.

OFFICER JONES

When was the last time you saw your husband?

SUE

Yesterday morning.

RAMIREZ

Kitchen?

SUE

This way.

Sue leads them to...

INT. BOTTOMS HOUSE - KITCHEN - CONTINUOUS.

Ramirez closely examines the scene, taking pictures.

SUE

It looks like there was a struggle, right? With everything thrown all about. That's how I knew something bad had happened.

Ramirez clocks the untouched birthday cake with a slice cut out, sitting nicely on the counter. She takes a picture.

RAMIREZ

You said missing, not abducted.

SUE

What?

RAMIREZ

Why didn't you mention a struggle? This morning at the station.

SUE

I tried to tell you. But then all of those teenagers came in and no one would listen to me.

OFFICER JONES

When did you realize your husband was missing?

SUE

This morning. When I woke up I realized that Bill never came home last night. Then I saw the kitchen. And I knew something bad had happened.

RAMIREZ

You didn't see the kitchen last night?

SUE

No. It was my birthday and we had dinner reservations at La Femme Aimée. It's that swanky new French restaurant downtown. But I was exhausted when I got home, so I went right upstairs and I lay down to do my evening affirmations. I must have fallen asleep because then it was morning. I knew something was wrong because Bill hadn't woke me. And I came downstairs and saw the kitchen. And Bill was gone.

RAMIREZ

Evening affirmations?

Sue takes out her phone and plays her affirmations for them.

BRITISH WOMAN (V.O.)

You are confident. You are capable.  
You are strong.

Ramirez looks at Jones. He stifles a laugh. Who is this woman?

INT. BOTTOMS HOUSE - LIVING ROOM - MOMENTS LATER.

Sue looks at the photos on the fireplace. Officer Jones and Ramirez stand behind her.

OFFICER JONES

Can you think of anyone who would want to harm your husband?

SUE

Oh goodness. I don't think so. Bill was such a sweet man. Why would anyone take him?

OFFICER JONES

We'll do everything we can to find him, Mrs. Bottoms.

SUE  
Thank you.

Sue picks a photo off the fireplace and hands it to Ramirez.

RAMIREZ  
What's this?

SUE  
A photo of me and Bill. For all the  
press conferences.

RAMIREZ  
Oh. Right.

EXT. BOTTOMS HOUSE - MOMENTS LATER.

Ramirez and Officer Jones walk back to their car.

RAMIREZ  
She kept talking about him in the  
past tense.

OFFICER JONES  
You think she knows something?

RAMIREZ  
I don't know.

Ramirez and Officer Jones arrive at their car and look back at Sue, who's standing in the doorway with Nancy. Sue waves at them. Officer Jones waves back.

OFFICER JONES  
I mean, she's a little weird, but  
that woman's definitely not a  
criminal mastermind.

RAMIREZ  
(not 100% convinced)  
Yeah.

They get in their car.

EXT. DINER - DAY.

Raj and Kavi eat at a table outside. Raj is eating a salad. Kavi watches him curiously, a half eaten burger on her plate.

CAVI  
Do you think you're a grumpy, old  
man because you stopped eating  
meat?

Raj pauses mid bite and looks up at Kavi. Kavi picks up her burger and sticks it in Raj's face.

KAVI (CONT'D)  
Eat it. Come on, what are you guju now?

RAJ  
You don't have to be guju to not eat meat. I'm being healthy.

KAVI  
I bet if you ate burgers like a normal person you'd smile more?

Raj silently resumes eating. Kavi starts to smoke.

RAJ  
You shouldn't do that.

KAVI  
Why? Cuz you want me to live forever so you can stare at my ass every day?

Raj looks away, embarrassed. Kavi smiles. She enjoys messing with Raj and making him uncomfortable.

KAVI (CONT'D)  
Don't worry, Grumps. I won't tell my dad that you think I'm a hottie with a body.

Kavi touches Raj's hand. He enjoys the touch for a brief moment, but then remembers that she's the Boss' daughter and pulls his hand away. Kavi smirks at his discomfort.

Petey comes running up.

PETEY  
What did you do with my brother?!

Raj shoots up, throws Petey down on the table and presses his fork into Petey's neck.

PETEY (CONT'D)  
Oh shit! Oh shit!

KAVI  
(laughing)  
No bodyguard today, Petey?

PETEY

Look guys, I'm real sorry about yesterday. George - he was just kidding around, you know.

Raj presses his fork harder into Petey's neck. Petey starts to bleed. Other diners look on uncomfortably, but nobody moves to help Petey.

PETEY (CONT'D)

Aaaah! Fuck! I swear I didn't mean any disrespect! I swear! Come on man, y'all are real fucking scary - you know I'd never mess with you.

Raj releases Petey. He sits, wipes off his fork and continues eating his salad. Petey hops off of the table and covers his bloody neck with a napkin.

PETEY (CONT'D)

Look, I know Bill screwed up with the whole changing banks thing. But he's sorry and it won't happen again. So, just let him go, okay?

CAVI

What the fuck are you talking about?

PETEY

Bill's missing and I know you have him.

CAVI

What?

PETEY

He's okay though, right? You haven't hurt him or anything?

CAVI

We don't--

PETEY

Just tell me what you want! What do you want?

Kavi leans back and smiles.

CAVI

Twenty grand.

PETEY

What?

KAVI

That's his ransom, dumbass. Give us twenty Gs, and we'll give you Bill.

PETEY

Where am I gonna get twenty grand?!

KAVI

Yikes, that sounds like a personal problem. Tick tock, Petey.

PETEY

Okay. Okay. I'll get you your money. Just don't hurt Bill.

Petey runs off. Kavi bursts out laughing.

KAVI

Looks like I'm about to make some easy cash.

Kavi reaches for her burger, but before she can pick it up, Raj stabs it with his knife. Kavi leans back, amused.

KAVI (CONT'D)

See? That's why you should eat meat.

RAJ

We don't have Bill.

KAVI

So?

RAJ

So, where is he? And where's your dad's million?

Kavi's smirk disappears. Oh shit.

INT. SUE'S CAR - DAY.

Sue parks. She checks herself in the mirror and fixes her hair. She gets out of her car and looks up at--

EXT. NEWS STATION - CONTINUOUS.

A fancy news station. She smiles.

INT. NEWS STATION - CONTINUOUS.

Sue enters the newsroom, which is in go mode as the crew there works to put together that night's broadcast.

This crew is clearly more advanced than Nancy's. Sue moves through the room unnoticed, taking in everything in awe:

WRITERS going over notes with PRODUCERS. EDITORS cutting together footage in the editing bay. GLAMOROUS REPORTERS getting their make up done as they rehearse lines.

GLORIA MICHAELS, the famous anchor from TV, stands near the news desk, doing tongue twisters. Sue watches her, mesmerized. Gloria notices Sue watching her.

GLORIA MICHAELS  
Can I help you?

SUE  
Yes. I would like to give you an exclusive story to play on the news.

GLORIA MICHAELS  
You can drop off any potential stories at the front desk.

Gloria Michaels signals an ASSISTANT to come get Sue.

SUE  
It's a missing person story.

GLORIA MICHAELS  
Child?

SUE  
I'm sorry?

GLORIA MICHAELS  
Is it a missing child?

SUE  
No.

GLORIA MICHAELS  
Senior citizen? Mentally ill?

SUE  
No. It's my husband Bill.

Gloria Michaels is clearly not interested. The Assistant appears by their side.

GLORIA MICHAELS  
My assistant can take your story and contact info.

Gloria Michaels turns back to her work as the assistant leads Sue away. On the monitors, Sue sees footage of Tammi Rose, which will clearly be running again that night.

ASSISTANT  
If you follow me up to the front--

Sue turns and calls back to Gloria Michaels.

SUE  
TAMMI ROSE!

Gloria Michaels looks back up at Sue.

GLORIA MICHAELS  
What?

SUE  
She's the reason my husband is  
missing.

Gloria Michaels walks over to Sue, now very interested.

GLORIA MICHAELS  
What are you talking about?

SUE  
Bill figured out who took Tammi  
Rose. He was going to tell the  
police and I think that's why he  
was taken. I think, if we find  
Bill, we'll find Tammi Rose.

Sue puts on her best concerned wife slash citizen face. For a second we believe that if we find Bill, we actually might find Tammi Rose. But then we remember that Bill's dead. And, let's be real, that girl's probably dead too.

Gloria Michaels' eyes widen at the delicious scoop that just fell into her lap. Sue knows she has her.

INT. STANLOW COMMUNITY BANK - DAY.

Raj and Kavi enter and head straight for Bill's office. Steve appears at their side and falls into step with them.

STEVE  
Good to see you two again.  
Steve, Stanlow Banker of the Year.

He offers his hand. Neither shake.

STEVE (CONT'D)  
Bill's actually not in today, but  
perhaps I can help you with--

Raj grabs Steve and throws him into--

INT. STANLOW COMMUNITY BANK - BILL'S OFFICE - CONTINUOUS.

Kavi closes the door behind them. Steve picks himself up off the floor in a huff.

STEVE  
I think you two should leave... I'm  
calling security.

Kavi takes out her knife and Steve throws his hands up.

STEVE (CONT'D)  
I live with my mother! She's very  
sick! I give her her medication! I  
bathe her!

KAVI  
Yo, shut-up!

STEVE  
Please don't kill me.

KAVI  
I should for making me picture you  
bathing your old ass mother. Nasty.

STEVE  
Please. What do you want?

Raj gives a piece of paper to Steve.

RAJ  
Was any money deposited into these  
accounts yesterday?

Steve sits nervously behind Bill's desk and puts on his best professional banker face.

STEVE  
I can certainly check account  
balances for you. Thank you for  
choosing Stanlow Community Bank for  
your banking needs. We appreciate  
your business. Wow, these are a lot  
of accounts - that's fine!  
(MORE)

STEVE (CONT'D)  
Nothing wrong with having multiple accounts under different names, because you two are clearly businessmen, and I respect that. My father was a business man. A very honest profession.

Steve looks up at them, scared shitless, but trying his darnedest to remain professional.

STEVE (CONT'D)  
I'm sorry, it appears that all of these accounts are empty.

Kavi runs her knife along Steve's face.

CAVI  
You wouldn't happen to know where your colleague Bill is?

STEVE  
No. He didn't come in to work today. I don't know. I'm so sorry.

RAJ (O.S.)  
He took it.

Kavi turns, her knife still pointed at Steve, and sees Raj holding the empty briefcase.

RAJ (CONT'D)  
He took the money.

CAVI  
Go ahead. Say I told you so.

RAJ  
We don't have time for I told you so.

Steve eyes the door, nervously. He makes a break for it! But he trips and falls RIGHT ONTO KAVI'S KNIFE.

Steve falls back, blood gushing from his neck. Raj shoots Kavi an annoyed look. Kavi wipes the blood off her knife.

CAVI  
What? It's not my fault the mother bather threw himself onto my knife.

Raj puts on gloves and starts to wipe down everything they touched. Kavi squats over Steve, talking to him as he dies.

KAVI (CONT'D)

Don't worry, I'll wash your old ass  
mom for you. I'm kidding, I'm not  
gonna do that.

Steve dies. Kavi stands.

KAVI (CONT'D)

Okay, let's go get our money.

INT. POLICE STATION - LATER.

Ramirez hangs pictures of Sue's destroyed kitchen on the board behind her desk. She sits and studies them. She puts a post-it on the picture of the cake with a slice cut out.

Jones enters holding a file.

RAMIREZ

Got anything for me?

OFFICER JONES

Bill has a younger brother - Peter  
Bottoms.

Jones hands Ramirez the file. She opens it and we see a mugshot of Petey.

OFFICER JONES (CONT'D)

Small timer. Mostly petty theft.  
Did some time last year on B&E  
charges. Hasn't been in any trouble  
the last few months.

RAMIREZ

(grabbing her coat)

That we know of.

INT. GEORGE'S ELECTRONICS - STOCKROOM - LATER.

Petey stuffs new cell phones and cameras into a duffle bag. The barrel of a gun is pressed against the back of his head.

GEORGE (O.S.)

You're stealing from me?

Petey slowly stands and turns around. He sees a pissed George pointing his gun at him.

PETEY

It's not what it looks like. I--

George gets right in Petey's face and presses the gun against Petey's forehead.

GEORGE

After everything I did for you?  
You're stealing from ME!

PETEY

George.

George pulls the trigger. There's a click but no bang. Petey screams and ducks away. George starts to laugh.

PETEY (CONT'D)

Fuck! Fuck! Fuck you, George!

GEORGE

Oh come on, that was funny. But  
real talk, you're stealing from me?

They both look down at the duffle bag that Petey was stuffing electronics into. Awkward silence.

Debbie bursts in. Petey stands in front of his duffle of stolen goods. George hides his gun behind his back.

DEBBIE

George! There are police officers  
here for the felon!

PETEY

What?!

Petey looks out the stockroom door windows and sees Ramirez and Jones standing at the front.

DEBBIE

What did I tell you, George? What  
did I tell you? What's going on  
back here?

GEORGE

Nothing. Tell the officers we'll be  
right out.

Debbie shoots Petey a dirty look as she huffs past him. As soon as she's gone, Petey turns to George, panicked.

PETEY

You called the cops?! Look, I'm  
sorry! I need money for Bill's  
ransom! I was going to pay you  
back! I swear!

GEORGE

Hey, I'm no rat!

PETEY

Then what are they doing here?

GEORGE

Have you committed any other crimes lately?

Petey leans against the wall - it's all too much.

PETEY

I just want to work and be a father.

GEORGE

You should make a break for it!  
I'll distract the pigs!

Petey sighs and exits the stockroom to--

INT. GEORGE'S ELECTRONICS - MAIN FLOOR - CONTINUOUS.

The front of the store, where Ramirez and Jones are waiting. George follows behind him. He shoos a nosy Debbie away, but then hangs back to watch - Petey's life is so cool!

PETEY

Can I help you?

OFFICER JONES

Peter Bottoms?

PETEY

Yeah. Petey.

OFFICER JONES

We're here about Bill.

PETEY

Bill?

OFFICER JONES

Your brother, Bill. His wife reported him missing this morning.

PETEY

Right. I saw that on the news.

Ramirez jots down a note in her note-pad.

OFFICER JONES

When was the last time you spoke to Bill?

PETEY

I want to say a week or two.

RAMIREZ

Which is it? You want to say it or  
you're saying it?

PETEY

I'm saying it.

RAMIREZ

Are you and Bill close?

PETEY

Well, he's my brother, so yeah.

RAMIREZ

And you haven't talked to him in a  
week or two?

PETEY

I've been busy. Work, I'm having a  
baby - my girlfriend is.

RAMIREZ

Can you think of anyone who might  
want to harm your brother?

PETEY

No I cannot.

RAMIREZ

Are you okay, Petey?

PETEY

Yes.

RAMIREZ

You seem nervous.

PETEY

Well, I don't like talking to cops.  
Is that a crime?

RAMIREZ

Can you think of anyone who might  
want to harm you?

PETEY

What?

RAMIREZ

Someone who might have taken Bill  
as a way to hurt you.

PETEY

No, is there anything else? I need  
to get back to work.

RAMIREZ

We're trying to help you find your  
brother, Petey.

OFFICER JONES (O.S.)

Whoa, check this out.

Ramirez turns to where Jones is looking. Sue is on the TVs  
lining the walls. Ramirez gets closer.

RAMIREZ

Turn that up!

George quickly raises the volume. On the TVs we see--

Sue sitting across from Gloria Michaels, mid-interview. Sue  
looks like she's been crying - she's getting good at this.

GLORIA MICHAELS

And you're sure he said the name  
Tammi Rose?

SUE

Yes. Yesterday morning. He made me  
breakfast for my birthday. And  
while we were eating he said, I  
know who took Tammi Rose.

GLORIA MICHAELS

Why didn't you immediately call the  
police?!

SUE

I didn't think anything of it. I  
don't watch TV, so I hadn't heard  
about poor Tammi Rose. It wasn't  
until I heard her name at your  
station today that I put two and  
two together.

GLORIA MICHAELS

Even if you didn't know who Tammi  
Rose was - if my husband says that  
he knows who took someone, anyone -  
I'm going to ask questions.

SUE

I know, and I wish I had. But, you have to understand Gloria, my husband Bill is a conspiracy theorist. He's always saying things like he knows who killed JonBenet Ramsey and he knows who kidnapped Natalee Holloway-- I thought it was another conspiracy theory. But then he went missing and I heard the Tammi Rose story and-- He knew something that got him taken!

Sue starts to cry. Gloria Michael's addresses the camera.

GLORIA MICHAELS

If you're just joining us, I'm here with Sue Bottoms. Is there a link between the disappearance of her husband Bill and the disappearance of thirteen year old Tammi Rose?

Jones turns to Ramirez.

OFFICER JONES

Guess we don't need to hold that press conference.

Ramirez turns to Petey?

RAMIREZ

When was the last time you spoke with your sister-in-law?

PETEY

I don't know. Sue's pretty quiet. We don't talk much.

RAMIREZ

She didn't reach out to see if you knew where Bill was?

PETEY

No.

Ramirez hands Petey her card.

RAMIREZ

Give me a call if you remember anything else.

Ramirez and Jones head toward the exit. Ramirez turns back.

RAMIREZ (CONT'D)  
What was Bill's favorite conspiracy theory?

PETEY  
What?

RAMIREZ  
Call if you hear anything.

Ramirez and Jones exit. Petey breathes a sigh of relief.

GEORGE  
Do you think the same people who took Tammi Rose took your brother?

PETEY  
No, George, Raj and Kavi took my brother. And they're holding him for ransom! This is fucked. This is all so fucked. Where am I gonna get twenty grand?

GEORGE  
We have to steal it.

Petey looks at George. He knows he's right.

PETEY  
Fuck.

EXT. BOTTOMS HOUSE - LATER

Sue pulls into her driveway. Her co-workers, Janet & Roberta, are waiting at her doorstep. Janet is holding a casserole dish. She waves when she sees Sue.

JANET  
Sue!

Sue is surprised that her co-workers know her name.

SUE  
Hello.

JANET  
We saw you on Gloria Michaels. I am so sorry about Bill.

ROBERTA  
So sorry! I can't even imagine what you must be going through.

Roberta hugs Sue.

ROBERTA (CONT'D)  
I'll say a prayer for him tonight.

SUE  
Thank you.

JANET  
I made you a casserole. I know it's  
hard, but you have to remember to  
eat.

Janet hands her the casserole.

SUE  
How kind.

ROBERTA  
If you need anything, let us know,  
okay? You're not alone.

JANET  
You're not alone.

SUE  
Thank you.

Roberta and Janet turn to go. Sue catches their conversation as they walk away.

JANET (O.S.)  
Poor thing.

ROBERTA (O.S.)  
So brave.

Sue smiles.

INT. BOTTOMS HOUSE - LIVING ROOM - LATER.

Sue clicks through the TV channels until she finds a station that's playing her story. She picks up the casserole that Janet made her and eats straight out of the pan, enjoying her face on TV. She's basically a celebrity.

The doorbell rings.

INT. BOTTOMS HOUSE - HALLWAY - MOMENTS LATER.

Sue answers the front door and finds Nancy there.

NANCY  
How could you do this to me?

SUE

What?

NANCY

Gloria Michaels! I broke this  
story! This was my story!

SUE

Nancy, my husband is missing. This  
isn't just a story.

Sue leans in the door frame - the weight of the world on her  
shoulders. Nancy looks away, embarrassed.

NANCY

How are you holding up?

SUE

Okay.

NANCY

Can I come in?

INT. BOTTOMS HOUSE - LIVING ROOM - CONTINUOUS.

Sue sits on one end of the couch. Nancy sits on the other.  
The casserole sits between them. Sue holds it up.

SUE

Are you hungry?

NANCY

I'm okay.

SUE

My friend Janet made it for me.

NANCY

That was sweet of her... Is there  
anything I can do for you?

SUE

I'm just happy you're here.

NANCY

Of course.

Nancy reaches across the couch and takes Sue's hand. Sue  
smiles at the touch. It feels good to be with her sister.

SUE

Do you remember when we were little  
how we would always hold hands when  
we walked to school?

(MORE)

SUE (CONT'D)  
And you would squeeze my hand  
whenever we walked by a dog because  
you thought they were all out to  
get you.

Nancy smiles to herself.

NANCY  
Dogs are the fucking worst.

SUE  
And then in sixth grade Shelley  
Davis called me ugly, and you said  
you didn't want my ugly to rub off  
onto you, so you stopped holding my  
hand.

NANCY  
I was such a little bitch.

SUE  
Yeah.

The sisters look at each other and start to laugh.

SUE (CONT'D)  
I used to pray that you would get  
bitten by a dog.

NANCY  
(laughing)  
No, you didn't!

SUE  
Yeah! Every morning when I was  
walking behind you and your friends  
on the way to school, I would say -  
Dear God, please let a dog bite  
Nancy today, right in her pretty  
little face.

NANCY  
Ouch! Right in the face?

SUE  
Yeah. God never answered. But I  
don't think he ever listens to me.

Nancy is taken aback by the casualness of Sue's last  
statement. The phone in the hall rings.

SUE (CONT'D)  
I'll be right back.

Sue smiles at Nancy, gives her hand one last little squeeze and exits to answer the phone.

Nancy watches her go, it's as if she's seeing her sister for the first time. Nancy takes in the living room - she's been here before, but she's never noticed the photos on the walls. There are pictures of Bill and there are pictures of Nancy - these two are the only people Sue has.

The sound of the TV catches Nancy's attention.

GLORIA MICHAELS (O.S.)  
And you're sure he said Tammi Rose?

She turns and sees Sue on with Gloria Michaels.

SUE (ON TV)  
I didn't think anything of it. I don't watch TV, so I hadn't heard about poor Tammi Rose. It wasn't until I heard her name at your station today that I put two and two together.

Nancy frowns. Something isn't right. Sue enters.

NANCY  
Didn't you know who Tammi Rose was?

SUE  
What?

NANCY  
Before you went to Gloria Michaels. When I was with you, you called her the missing girl.

SUE  
That was Tammi Rose's parents. On the phone.

NANCY  
Are you serious? What did they want?

SUE  
They want to meet with me. To talk.

Nancy's wheels start spinning.

NANCY  
To talk? Okay. Okay. We need to do a joint interview.  
(MORE)

NANCY (CONT'D)

While there's still buzz about a possible connection between Tammi and Bill.

SUE

I don't know.

NANCY

Sue, I know you don't want to think of this case in terms of the story. But the media is your best friend right now and this interview would be good for both families. It would bring more attention to Bill's story and keep Tammi's story fresh. And I know you think it's gross - me thinking about the story when people are missing, and maybe it is gross. But remember, the bigger the story, the bigger the chances of finding Tammi and Bill.

SUE

Okay.

NANCY

I'll set it up for you. We're going to solve this thing. Together.

Nancy hugs Sue. Sue smiles.

INT. TOY WAREHOUSE - MAIN FLOOR - SAME TIME.

Small, gray and empty. There are a few shelves stocked with boxes of toys from a decade ago and a TV in the corner, but mostly it's open space. This place is clearly a front.

We push through the warehouse, until we get to the back. Through the huge glass window of the back office, we see--

The BOSS (late 60s, Indian, fear-inducing presence).

INT. TOY WAREHOUSE - BACK OFFICE - CONTINUOUS.

Boss takes his time talking to Raj and Kavi, who sit silently across from him.

BOSS

People don't fear you.

CAVI

Dad--

Boss silences Kavi with a look.

BOSS

He took my money because he thinks  
he can get away with it. He thinks  
he can get away with it because he  
doesn't fear you. I can't trust you  
to handle my business if PEOPLE  
DON'T FEAR YOU!

Boss turns to Raj.

BOSS (CONT'D)

She is just a girl. I expected more  
from you.

Kavi tenses at the comment, but knows not to speak.

RAJ

We'll find him.

Boss signals them to leave. Kavi storms out of the office.  
Raj follows.

EXT. JEWELRY STORE - NIGHT.

Sound of a security alarm. Two masked men run from the store,  
holding bags of jewelry. They jump into a car and take off.

INT. PETEY'S CAR - CONTINUOUS.

Petey and George pull off their ski masks as Petey zooms down  
the street. George screams in exhilaration.

GEORGE

Woooooo! Yes!

George rolls down his window and sticks his whole torso out  
until he's sitting on the window. He screams into the night.

GEORGE (CONT'D)

I'M THE KING OF THE WORLD! I'M THE  
KING OF THE WORLD!!!

PETEY

Would you get back inside!

Petey rolls his eyes, but smiles. He kinda missed the danger.

INT. POLICE STATION - NIGHT.

Ramirez is working late. She looks up at her board, which has  
some new stuff up on it: a picture of Bill, Petey's mugshot,  
a screen shot of Sue on the news, a picture of Tammi Rose.  
Question marks - how is this all connected?

Jones approaches her desk holding a folder.

OFFICER JONES

No recent activity on any of Bill's credit cards. Last purchase he made was a bouquet of flowers last night.

Ramirez stands at her board and looks through the pictures of Sue's kitchen.

RAMIREZ

There are no flowers.

OFFICER JONES

What?

RAMIREZ

He buys a bouquet of flowers. Presumably a last minute purchase for his wife's birthday. He goes home. He's forcibly taken from his kitchen. Where are the flowers?

OFFICER JONES

Maybe the kidnappers took them.

Ramirez looks up at Jones. She isn't amused.

RAMIREZ

Or he never made it back home.

Captain Riggins appears by their side.

CAPTAIN RIGGINS

We got a body.

RAMIREZ

Bill?

CAPTAIN RIGGINS

No, but the body was found in his office.

INT. STANLOW COMMUNITY BANK - LATER.

There are several police officers and lab techs and an inconsolable CLEANING LADY. We move towards--

INT. STANLOW COMMUNITY BANK - BILL'S OFFICE - CONTINUOUS.

Steve's dead body is on the floor. Lab techs take pictures and dust for prints. Jones and Ramirez inspect the scene while the BANK MANAGER gives them all the info he has.

BANK MANAGER

The cleaning lady found him. That's  
Steve Perkins, our best employee.

LAB TECH

He's been dead about eight hours.

RAMIREZ

Your best employee is murdered in  
your bank in the middle of the day  
and nobody notices?

BANK MANAGER

Yes. It's quite unfortunate.

RAMIREZ

Quite.

Ramirez notices the folded phone sex script near Bill's desk. She picks it up and opens it - "*How to Give Great Phone Sex (Yes YOU Can Do It!)*". Ramirez frowns, curious, and hands it to the lab tech.

RAMIREZ (CONT'D)

Bag this.

The Bank manager hands Ramirez a DVD and some pictures.

BANK MANAGER

Here's the surveillance footage you  
requested. I've also printed out  
screen shots of the people who  
Steve was last seen with. If that  
helps.

Ramirez looks at the pictures and then holds it up to Jones.

RAMIREZ

Officer Jones, who do these people  
with our dead banker Steve look  
like to you?

Jones studies the pictures.

OFFICER JONES

Let's see, we've got fuzzy blob 1  
and fuzzy blob 2.

Ramirez holds the picture in Bank Manager's face. We can now see that the image he gave her is worse than crappy. You can barely make out Steve, let alone the mystery clients.

RAMIREZ

Okay, we have missing banker Bill and dead banker Steve. A lot of bad things are happening to the bankers at your bank, and *this* is the picture you give me?

BANK MANAGER

We've never had any trouble before. It wasn't cost effective to update our surveillance system.

RAMIREZ

Let's see if Steve agrees.

Ramirez leans over Steve's body.

RAMIREZ (CONT'D)

Steve do you agree? I don't think Steve agrees because Steve is dead and this joke of an image won't help us catch the people who killed him.

BANK MANAGER

I'm sorry.

RAMIREZ

Apologize to Steve.

BANK MANAGER

I'm sorry, Steve.

RAMIREZ

Get me records of all transactions that Bill and Steve worked on in the last few months.

BANK MANAGER

Well, see, that will be difficult, as we have a strict confidentiality policy--

RAMIREZ

You don't want to get in my way.

OFFICER JONES

Believe me, you don't want to get in her way.

BANK MANAGER

I'll see what I can do.

INT. BOTTOMS HOUSE - KITCHEN - MORNING.

Sue sips coffee in her bathrobe. Her kitchen is still a mess. Sue looks at the TV she smashed, sitting in the corner.

INT. GEORGE'S ELECTRONICS - LATER.

Sue browses the TV section. Debbie bounces up to her.

DEBBIE  
Can I help you?

SUE  
I want a new TV. A big one.

DEBBIE  
Bigger is better.  
(then)  
Have we met before? You look  
familiar.

SUE  
I'm Sue. Sue Bottoms.

DEBBIE  
Ohmygoodness yes! Your husband Bill  
is missing!

SUE  
Yes.

DEBBIE  
And you're TV shopping?

Sue immediately realizes the bad optics of TV shopping while your husband is missing. She covers.

SUE  
Bill and I would watch TV together  
every morning. And our TV was  
destroyed during the abduction. I  
just want *something* to go back to  
normal. To keep me from losing my  
mind. You think I'm crazy?

DEBBIE  
Of course not! I can't even imagine  
what you're going through. I'd kill  
anyone who tried to hurt my George.  
Stab them right through the heart.

Debbie stops in front of a huge flat screen TV.

DEBBIE (CONT'D)  
How about this Samsung? 50 inches,  
LED, HDTV, really good picture.

SUE  
It's perfect.

INT. GEORGE'S ELECTRONICS - STOCK ROOM - SAME TIME.

George and Petey stand over an open duffle bag full of sparkling jewels.

GEORGE  
I want to make love to this bag of bling.

PETEY  
Please don't.

George picks up a HUGE DIAMOND RING.

GEORGE  
We should keep some for our ladies.  
Debs would have sex with me so hard if I gave her a diamond.

Petey takes the ring from George and puts it back in the bag.

PETEY  
You don't keep the shit you steal.  
That's how you get caught. This has gotta be worth at least twenty grand. I'll give it to them, I'll get Bill and everything will go back to normal.

Petey spots Sue in the store through the stock room window.

PETEY (CONT'D)  
Shit, it's Sue!

GEORGE  
Have you talked to her yet?

PETEY  
What the hell am I supposed to say?  
Hey, it's been a while, by the way,  
I'm the reason your husband got kidnapped!

GEORGE  
Well, I wouldn't lead with that.  
(then)  
(MORE)

GEORGE (CONT'D)  
You can at least let her know that  
we're handling it. Poor thing looks  
so sad on TV.

Petey knows he has to go talk to Sue.

PETEY  
Shit.

INT. GEORGE'S ELECTRONICS - CHECK OUT - MOMENTS LATER.

Sue pays for the TV, which is in a shopping cart next to her.  
Debbie hands back her credit card.

DEBBIE  
Five percent discount. For Bill.

Sue smiles in gratitude and heads towards the exit.

EXT. GEORGE'S ELECTRONICS - CONTINUOUS.

Sue pushes her cart towards her car. Petey chases after her.

PETEY  
Sue! Sue!

Sue turns back, surprised to see Petey.

SUE  
Oh, hi Peter. What are you doing  
here?

PETEY  
I work here now. How are you  
holding up? With everything.

SUE  
Not great.

PETEY  
I'm going to get Bill back.

SUE  
What? How? I mean... do you know  
where he is?

PETEY  
No! I don't know where he is or who  
took him or why or anything really.  
I don't know anything. Do you know  
anything?

SUE  
I don't know anything.

PETEY

Me neither. But I wanted you to know that I'm handling it. I'm going to get Bill back.

Petey turns and heads back to the store. Sue watches him go, nervous. What does he know?

INT. GEORGE'S ELECTRONICS - LATER.

Petey enters the store and is immediately hit in the head with a giant purse. He turns to see a pissed off Jonelle.

JONELLE

You didn't come home last night, jackass!

PETEY

Shit. I meant to call you. I ended up working late, so I crashed at George's place upstairs.

JONELLE

Try again.

PETEY

Jo--

JONELLE

Where were you?!

PETEY

I was working late! Ask George if you don't believe me. Yesterday was fucked, okay? With everything going on with Bill. I needed to work, to keep myself from going crazy.

JONELLE

I'm here for you.

PETEY

I know.

JONELLE

You can't just not show up.

PETEY

I should've called. I'm an idiot.

Petey kneels and talks to Jonelle's belly.

PETEY (CONT'D)

Daddy's an idiot. But he's trying.

Petey looks up at Jonelle.

PETEY (CONT'D)  
He's really trying.

JONELLE  
You didn't do anything bad last  
night?

PETEY  
No. I'm done with that, I told you.

JONELLE  
Okay.

PETEY  
Your boyfriend is now a boring  
shelf stocker.

Petey stocks some equipment onto a shelf in a very boring  
fashion for emphasis. Jonelle laughs.

JONELLE  
That's all I want.

Jonelle kisses Petey.

JONELLE (CONT'D)  
Come home on your lunch break.

PETEY  
I want to... and I will.

Jonelle smiles up at Petey.

INT. BOTTOMS HOUSE - HALLWAY - LATER.

Sue drags her new flat screen through the front door and  
leans it against the wall. She closes the door, turns and  
comes face to face with Raj and Kavi. Sue backs up, scared.

SUE  
Who are you? How did you get into  
my house?

CAVI  
We're looking for Bill.

SUE  
Bill's missing.

CAVI  
Do you have any idea where he might  
have gone missing to?

SUE  
No.

Kavi approaches Sue. Sue backs up until she is pressed against the wall. Kavi is right in Sue's face. She runs her finger along Sue's neck. Kavi looks at Raj to see if he is watching. He is. Raj looks away uncomfortably. Kavi smiles.

CAVI  
(to Sue)  
You don't know where Bill is?

SUE  
No.

CAVI  
Are you sure?

SUE  
Yes.

CAVI  
Are you sure?

SUE  
Yes.

CAVI  
Where's Bill?

SUE  
I don't know.

CAVI  
Where'd you get the money for this TV?

SUE  
Credit card. They gave me a five percent discount. You can have it.

CAVI  
We want to find Bill.

SUE  
Me too.

CAVI  
Do you want us to help you find him?

SUE  
Yes.

KAVI  
We'll help you find him.

SUE  
Okay.

Kavi takes out a card with a number on it. She tucks it into the top of Sue's shirt.

KAVI  
You'll call if you hear from Bill?

SUE  
Yes.

Kavi caresses Sue's face.

KAVI  
You won't talk to the police?

SUE  
No.

KAVI  
It would make it hard for us to help you find Bill.

SUE  
Yes.

KAVI  
Are you afraid?

SUE  
Yes.

Kavi touches her forehead to Sue's forehead... for an uncomfortably long time. And then--

Kavi turns and leaves through the front door. Raj follows her. Sue sinks down to the floor, shaken. Shit just got real.

INT. POLICE STATION - LATER.

Ramirez looks at her board. There are new things on it: the crappy grainy image of Raj and Kavi and the phone sex script. She is wearing the same clothes from the night before.

Jones enters holding coffee.

OFFICER JONES  
Please don't tell me you've been here all night.

RAMIREZ

Please don't waste my time with  
small talk.

OFFICER JONES

The bank is stalling on the  
transaction records, but I'll keep  
working that lead. See if I can  
uncover our fuzzy blobs.

RAMIREZ

Bill was having an affair.

OFFICER JONES

What?

Ramirez points to the phone sex script on her board.

RAMIREZ

From his office.

Officer Jones reads from the script.

OFFICER JONES

Move your fat fingers down and  
touch your - whoa.

RAMIREZ

Does Sue strike you as the phone  
sex type?

OFFICER JONES

No. And she definitely isn't fat.

RAMIREZ

And then there's the cake.

OFFICER JONES

What?

Ramirez points out the pictures of the cake.

RAMIREZ

She said they never got a chance to  
celebrate. But a slice is missing.  
Who wakes up, finds their kitchen  
destroyed and their husband missing  
- and then eats cake?

OFFICER JONES

So, you think Sue violently kidnapped her own husband, reported him missing, then went to his office and stabbed his coworker Steve to death?

Ramirez hears how strange that sounds. Jones points to the grainy image of Raj and Kavi.

OFFICER JONES (CONT'D)

These are our killers. Fuzzy blob 1 and fuzzy blob 2.

RAMIREZ

Yeah.

Ramirez leans back in her seat. She stares at Sue's picture. Something's off.

INT. BOTTOMS HOUSE - LIVING ROOM - LATER.

Nancy's crew sets up for the interview. Sue is still visibly rattled from her encounter with Raj and Kavi. Nancy clips a small mic to Sue's collar. The Camera Man flashes his camera in Sue's face. For the first time, Sue is overwhelmed by all of the attention.

NANCY

Are you okay?

SUE

Yes.

NANCY

You seem jumpy.

The doorbell rings. Sue jumps. Nancy rubs her shoulders.

NANCY (CONT'D)

I'm here. You're okay. Lennie get the door!

Lennie scurries out to get the door. The camera flashes in Sue's face again. Sue begins to unravel.

SUE

I don't want to do this anymore.

NANCY

What?

SUE

I can't.

NANCY  
Don't do this, Sue.

Lennie enters with Hilary and Jonathan Rose. They are surprised to see the camera and crew.

JONATHAN ROSE  
Sue?

Nancy approaches them.

NANCY  
Hi, I'm Nancy, Sue's sister. I'll be hosting the interview.

JONATHAN ROSE  
(to Sue)  
You said Bill knew who took Tammi Rose.

NANCY  
We'll discuss all of that during the interview.  
(whispering)  
Lennie get them mic'd.

HILARY ROSE  
Please, Sue, do you know anything about my daughter?

Sue's world starts to spin, as she begins to have a panic attack, very similar to the one she had outside the motel. She can see everyone watching her, but can't quite make out what they're saying.

A voice behind Sue cuts through the fog of her breakdown.

LEAH (O.S.)  
Hi, Sue.

Sue turns and sees Leah standing in the doorway. Sue freezes. Quick images flash through Sue's head: Bill fucking Leah, the flowers, Leah whimpering naked, the scissors, Bill fucking Leah. Under this we hear the slow, soothing sounds of a British woman's voice:

BRITISH WOMAN (VO)  
You are capable. You are confident.  
You are enough.

Leah smiles and takes in the scene.

LEAH

Are you going to be on the news  
again?

NANCY

Who's she?

Sue snaps into action.

SUE

A friend. I'll be right back.

Sue grabs Leah and drags her--

EXT. BOTTOMS HOUSE - CONTINUOUS.

To the front porch.

SUE

What are you doing here?

LEAH

Where's the money?

SUE

What money?

LEAH

Maybe I go on the news too. Tell  
them what really happened to Bill.

Sue drags Leah down the porch steps and away from the house.  
Leah pulls her arm away.

LEAH (CONT'D)

You get your hands off me! I'm not  
scared of you. I can tell everyone  
about Bill, so don't mess with me!

SUE

I'm sorry, you must be mistaken.  
You know nothing about Bill.

LEAH

Oh yeah? Maybe I go to the police.

SUE

Don't forget, I'm doing you a favor  
here. Or do you want the world and  
your kids to know that it was your  
poisonous vagina that killed my  
husband?

Sue reaches out and runs her finger along Leah's neck, just as Kavi did to her earlier.

SUE (CONT'D)  
I don't think you do. So, as I said, you know nothing about Bill.

LEAH  
I don't have any kids. Yeah. I only said that because you were pointing scissors at me like a crazy psycho and I didn't want you to kill me.

Leah imitates what Sue did to her that night at the motel.

LEAH (CONT'D)  
I am important! I am strong! I am enough! Don't you think so, Sue?

Sue doesn't respond.

LEAH (CONT'D)  
I want that money.

Leah walks towards her car. Sue's eyes darken as she watches her go. She takes the card that Kavi gave her out of her pocket and looks at it. She makes a phone call.

SUE  
(on phone)  
Hi. This is Sue. I know someone who can help you find Bill.

Sue looks across the street. She sees Ramirez sitting in her car, watching her.

INT./EXT. RAMIREZ'S CAR - CONTINUOUS.

Ramirez watches as Leah gets into her car. She quickly jots down Leah's plate number as she drives off. She turns back to Sue, who hangs up her phone and approaches her car.

SUE  
Hi Detective. Have you made a break in the case?

RAMIREZ  
Not yet. Just checking in.

SUE  
That's so sweet of you. I'm sick with worry, but I'm holding up okay. The community has been a really great support.

RAMIREZ

Who was that woman you were talking to?

SUE

An old friend.

RAMIREZ

It didn't look like a friendly conversation.

SUE

Well, to be honest, she hasn't made the time to show her support like others have. My friend Janet, she made me a casserole. But I shouldn't have snapped at her. I can't expect everyone to stop their lives and come to my aid because my husband is missing.

Ramirez studies Sue. Is she crazy for thinking something's off with this sweet simple woman?

Ramirez points to the KTV1 News van in Sue's driveway.

RAMIREZ

Do you have any new information for me? Or do I have to wait to find out on tonight's news with the rest of the world?

SUE

Nothing new, unfortunately. We're just doing everything we can to raise awareness. I should get back inside. Thank you for stopping by Detective Ramirez.

Sue heads back across the street. Ramirez calls after her.

RAMIREZ

When did you eat the cake?

Sue turns back around.

SUE

I'm sorry?

RAMIREZ

You said you didn't have a chance to celebrate your birthday that night.

(MORE)

RAMIREZ (CONT'D)  
And Bill was gone when you woke up  
in the morning. So, when did you  
eat the cake?

There is a moment - a quick moment - where both women really see each other. Ramirez sees the master manipulator who knows more about her husband's disappearance than she says. Sue sees the cunning detective who is onto her act.

And as quickly as they came down, the masks are back up. And the game is back on.

SUE  
I guess Bill must have snuck a  
piece. Before he was taken.

Sue starts to cry.

SUE (CONT'D)  
Detective Ramirez, please find my  
husband and bring him home. I just  
want my husband back.

Ramirez smiles slightly at Sue - good one.

RAMIREZ  
I'll do all I can, Mrs. Bottoms.

SUE  
Thank you.

Ramirez starts her car and drives off. Sue immediately stops crying and frowns as she watches Ramirez's car disappear around the corner.

NANCY (O.S.)  
Mr. and Mrs. Rose, please wait!

Sue turns to see--

EXT. BOTTOMS HOUSE - CONTINUOUS.

Hilary & Jonathan Rose hurrying out of her house, followed by Nancy. Sue hurries back across the street.

SUE  
What's going on?

JONATHAN ROSE  
We can't do this. It's too much for  
her - all of the constant cameras.  
(MORE)

JONATHAN ROSE (CONT'D)  
It feels like the world is taking  
some sort of sick pleasure in  
watching our pain. We just want our  
little girl back.

Jonathan joins Hilary, who is already waiting in the car. The Roses drive off. Nancy accosts Sue.

NANCY  
They lost their nerve waiting on  
you. I needed this interview!

SUE  
I'm sorry. Detective Ramirez  
stopped by to check in. We can  
still do the interview.

NANCY  
We can't do the interview without  
the Roses, the Roses were the hook,  
no one is going to want to watch  
just you!

Sue's face falls - that hurt. Nancy knows she went too far.

NANCY (CONT'D)  
I'm sorry. That was a stupid thing  
to say... Let's do the interview.

SUE  
It's okay. I think it would be best  
for me to do my interviews with  
Gloria Michaels anyway. She'll  
reach a larger audience. For Bill.

Sue heads back to the house. Nancy watches her go. Her sister may not be the powerless victim she thought she was - there's a darkness there.

INT. BOTTOMS HOUSE - CONTINUOUS.

Sue pauses in the entrance to the living room and addresses Nancy's crew.

SUE  
Thank you for coming. I won't be  
filming today. You can go.

Sue continues upstairs.

INT. BOTTOMS HOUSE - BEDROOM - MOMENTS LATER.

Sue sits in front of her vanity, looking at herself in the mirror. We can hear Nancy's crew packing up downstairs.

SUE

You are powerful. You are strong.  
You don't need the Roses. Your  
story is important. You are  
important. Who's important?

Sue points at herself in the mirror.

SUE (CONT'D)

You're important!

Sue smiles, because for the first time, she believes it.

INT. BOTTOMS HOUSE - LIVING ROOM - LATER.

The shades are drawn. The only light in the room comes from Sue's giant new flat screen TV. The news is on, but Sue's not on it.

Sue sits in the middle of the floor, working intently on something. From behind we can't quite make out what she is doing. But as we travel around, we see magazines, lots of magazines. Sue is wearing plastic gloves. She carefully cuts letters out of a magazine.

INT. JONELLE & PETEY'S HOUSE - BEDROOM - LATER.

Jonelle is asleep in bed. Petey quickly and quietly gets dressed. He looks at Jonelle before he leaves. He gently puts his hand on her belly.

PETEY

(whispering, a promise)

I'm going to pay taxes and I'm  
going to be a family man.

Jonelle stirs slightly.

JONELLE

Hmm?

PETEY

Best afternoon delight ever.

Jonelle smiles in her sleep.

JONELLE

I love you.

PETEY

I love you too.

Petey gives her a kiss and turns to go. He grabs his hoodie on the way out the door. The HUGE DIAMOND RING that George was holding earlier falls out. Petey doesn't notice.

INT. POLICE STATION - LATER.

Ramirez runs the drivers license number she took down at Sue's house. Her phone is to her ear - she's on hold. Leah's drivers license pops up on her screen.

RAMIREZ  
(on the phone)  
Yes, hello? Yes, Sue Bottoms, two  
nights ago. You're sure she  
canceled the reservation? Okay,  
thank you.

Ramirez hangs up the call. She writes "**La Femme Aimée**" on a piece of paper and pins it to her board. She prints out Leah's drivers license.

RAMIREZ (CONT'D)  
Who are you, Leah Norton?

Jones hurries over, excited.

OFFICER JONES  
The numbers came in from the bank.  
Dead banker Steve was clean. But  
missing banker Bill has been up to  
no good. He's been laundering money  
through the bank for months now.  
AND--

Jones holds up two grainy images.

OFFICER JONES (CONT'D)  
These are from the day that Bill  
went missing. Fuzzy blob 1 and  
fuzzy blob 2. The guys who killed  
Steve definitely met with Bill the  
day he disappeared!

Ramirez, who has been staring at her board this whole time, doesn't respond.

OFFICER JONES (CONT'D)  
Okay, I don't need a gold star, but  
I think we can both admit that this  
is a major break. Ramirez.

RAMIREZ  
She canceled their dinner  
reservation that night.

OFFICER JONES  
Don't tell me you're still on the  
wife.

Captain Riggins storms over.

CAPTAIN RIGGINS  
Ramirez!

OFFICER JONES  
Hi Captain Riggins!

Riggins ignores Jones and goes in on Ramirez.

CAPTAIN RIGGINS  
Have you been following Sue  
Bottoms?! Sitting outside her  
house?!

RAMIREZ  
I have not been following her.

CAPTAIN RIGGINS  
What do you think you're doing,  
Ramirez?

RAMIREZ  
I think I'm working my case.

CAPTAIN RIGGINS  
By harassing the victim's grieving  
wife? Her sister's a reporter! We  
don't need more bad press on this.

RAMIREZ  
Captain, something is not right  
with that woman.

Ramirez goes to her board and points out all of the evidence  
as she talks.

RAMIREZ (CONT'D)  
She canceled their dinner  
reservation the night Bill  
disappeared. Why cancel your dinner  
plans, unless you already know that  
your husband won't be there for  
them? And then the whole Tammi Rose  
thing - no one else in Bill's life  
has ever heard him talk about  
conspiracy theories. But now all of  
a sudden, according to Sue, he's a  
conspiracy theorist who has  
information on who took Tammi Rose.  
(MORE)

RAMIREZ (CONT'D)

And then the birthday cake. Her story keeps changing and it doesn't add up. Not to mention her odd obsession with being on the news. Captain, she knows something. I can feel it.

CAPTAIN RIGGINS

Do you hear yourself, Ramirez?  
Birthday cakes and dinner reservations? That's your evidence?

RAMIREZ

Captain--

CAPTAIN RIGGINS

What do you think Officer Jones? Do you share Detective Ramirez's "feelings?"

Ramirez looks to Jones to back her up. Jones averts his eyes uncomfortably.

OFFICER JONES

Oh, um, well, I think Mrs. Bottoms is strange for sure. But I don't think she has anything to do with her husband's disappearance. Our strongest lead is the bank. Bill was laundering money and he's somehow connected to these men who we believe killed Steve Perkins.

CAPTAIN RIGGINS

And that Ramirez is actual evidence.

RAMIREZ

Sue--

CAPTAIN RIGGINS

Stand down, Ramirez. Or you're off the case.

Captain Riggins turns and walks away. Ramirez seethes at her desk. Jones stands awkwardly by her side.

OFFICER JONES

I think if we focus on--

RAMIREZ

I am the senior officer on this case. You back me up!

OFFICER JONES  
I can't back you up when what  
you're saying doesn't make sense!

A tense silence. Ramirez grabs the print out of Leah's drivers record and heads out.

OFFICER JONES (CONT'D)  
Ramirez--

RAMIREZ  
You keep working that bank lead,  
Officer Jones. Gold star.

Ramirez walks away.

EXT. SHOPPING CENTER PARKING LOT - DAY.

Raj's car is parked in an empty section of a large outdoor parking lot. Kavi leans against the outside of the passenger door, smoking. Through the window, we can see Raj sitting in the drivers seat.

RAJ  
We don't have time for this.

CAVI  
Relax, Grumps.

Petey's car pulls up next to them. Petey gets out, clutching a duffle bag.

CAVI (CONT'D)  
Took you long enough. We were about to leave and go kill Bill. You have the money?

PETEY  
Yeah.

Petey unzips the duffle bag and shows Kavi the jewels.

CAVI  
What the fuck is this?

PETEY  
It's at least twenty grand, probably even more! Come on. It's the best I could do on short notice. Please.

CAVI  
You know what? I'm feeling hospitable.

Kavi grabs hold of the bag, but Petey doesn't let go.

KAVI (CONT'D)  
This is the part where you let go  
of the bag.

PETEY  
Where's Bill?

KAVI  
He's with the Boss. Just waiting  
for us to get back with the ransom  
so that he can go home.

PETEY  
I'm not giving you the bag until  
you give me Bill.

KAVI  
How about this? You let go of the  
bag and then we let Bill go. Or, I  
kill you, take the bag, and then go  
kill Bill.

Petey lets go of the bag. Kavi smiles and clasps him on the shoulder.

KAVI (CONT'D)  
You gotta be more trusting, Petey.  
Suspicion is bad for the soul.

Raj calls from inside the car, annoyed.

RAJ  
Let's go.

Kavi hops into the car with the bag of money. Raj starts the car and pulls out. Kavi gives Petey one last reassuring smile and wave through her window as they drive away.

INT. RAJ'S CAR - CONTINUOUS.

Kavi unzips the duffle and takes another look at the bling.

KAVI  
Easiest money I've ever made.

RAJ  
Congratulations. Now how about you  
focus on getting your dad's million  
back?

Kavi zips up the bag.

KAVI  
Don't kill my vibe, Old Man Grumps.  
Today's a good day.

Kavi turns to put the bag on the back seat. We REVEAL: Leah, bound and gagged, lying on the floor of the car.

KAVI (CONT'D)  
(to Leah)  
Don't you think it's a good day?

Leah tries to scream, but all we hear is a muffled sound.

KAVI (CONT'D)  
(to Leah)  
No?

Kavi turns back around in her seat.

KAVI (CONT'D)  
Well, I think it's a good day.

Raj and Kavi drive on.

EXT. SUBURBAN HOUSE - LATER.

Ramirez pulls up in her car and gets out. She checks an address on a piece of paper and walks up to a house. She knocks on the door. No answer. Ramirez sees Leah's car parked in the driveway. She knocks again.

RAMIREZ  
Police! Ms. Norton?

Ramirez tries the door handle. It's unlocked. Ramirez hesitates... but then goes inside.

INT. SUBURBAN HOUSE - CONTINUOUS.

Ramirez enters cautiously and calls out her presence.

RAMIREZ  
Police! Leah Norton?

Ramirez moves through the house and sees:

Leah's purse, keys and cellphone sitting on the hall table.  
A home cooked dinner sitting on the kitchen table, untouched.  
The fridge door, open.

RAMIREZ (CONT'D)  
Ms. Norton?!

Something doesn't feel right.

INT. TOY WAREHOUSE. BACK OFFICE - LATER.

Boss works at his desk. Through the window, he sees Kavi and Raj enter the warehouse dragging a gagged Leah. Kavi holds up Leah's hand like a prize and screams across the warehouse.

                          KAVI  
We got you a present!

INT. TOY WAREHOUSE. MAIN FLOOR - MOMENTS LATER.

Boss walks over to Kavi and Raj, who are in the process of tying Leah to a chair.

                          KAVI  
It's the mistress. The wife put us  
on her.

Leah's eyes widen - Sue sent these bad guys after her!

Boss takes off Leah's gag. She immediately screams. Boss backhands her to silence. Leah whimpering and starts to cry.

                          BOSS  
So, you're the little mistress?

                          KAVI  
Little? Ha.

Kavi turns on the TV and starts to channel surf.

                          LEAH  
Tell Sue I'm sorry.

                          BOSS  
I don't care about your infidelity.  
What do you know about Bill?

Leah remembers how Sue told her to respond. Is this a test? She gives the answer she thinks they want to hear, hopeful.

                          LEAH  
Nothing. I promise. I know nothing.

Boss slaps her.

                          BOSS  
Where's Bill?

                          LEAH  
I know nothing!

Boss slaps her again, hard.

BOSS  
Are you lying to me, little  
mistress?

Leah is dizzy, bleeding and sobbing. She honestly doesn't know what they want her to say.

LEAH  
I don't know.

BOSS  
You don't know if you're lying?

LEAH  
I won't tell anyone about Bill! I  
promise!

BOSS  
What do you know about Bill?

LEAH  
I know nothing.

CAVI  
Is this chick retarded?

Raj brings over a tool box. Leah looks helplessly at her captors.

LEAH  
What do you want me to say? I'll  
say whatever you want me to say!

Raj pulls out a bolt cutter.

BOSS  
Cut off her fingers.

LEAH  
Wait!

CAVI (O.S.)  
Holy shit!

Everyone turns to Kavi, whose eyes are on the TV. She raises the volume. Gloria Michaels is mid segment.

GLORIA MICHAELS  
A ransom note was sent to the wife  
of Bill Bottoms, demanding \$50,000  
for his safe return.  
(MORE)

GLORIA MICHAELS (CONT'D)  
Bill was reported missing yesterday morning by his wife, Sue. She spoke at a press conference earlier today.

The news segment cuts to a clip from Sue's press conference. Sue stands alone in front of her house, as the lights and cameras flash around her.

SUE

We aren't wealthy. We aren't bad. We are good, normal people. Please. Whoever has my husband, please let him go. Bill, if you are watching, I love you.

Kavi turns to Boss and Raj.

CAVI

Yoooo, Bill was actually kidnapped!

INT. NANCY'S CAR - LATER.

Nancy watches Sue's house from across the street and a few houses down. Her passenger door opens and Lennie climbs in.

NANCY

Did you bring the camera?

Lennie holds up the video camera.

LENNIE

I don't know what you think we're going to get from watching Sue. We should just work another story.

NANCY

Sue's lying.

LENNIE

You're upset that she didn't tell you about the press conference.

NANCY

I bet that ransom note's fake. I think Sue knows what happened to Bill.

LENNIE

What?

NANCY

She was mic'd.

Nancy takes out a tape recorder and hit's play. We hear Sue and Leah's voices from their porch conversation.

SUE (V.O.)  
What are you doing here?

LEAH (V.O.)  
Where's the money?

SUE (V.O.)  
What money?

LEAH (V.O.)  
Maybe I go on the news too. Tell them what really happened to Bill.

We hear the rustle of movement and then the audio cuts out.

NANCY  
Found this when I was going through the audio from earlier. They must have moved out of signal range because it cuts out, but it's clear that Sue's lying about Bill. There's way more to this story than we thought. Way more.

LENNIE  
Oh my God! We have to give that to the police!

NANCY  
I will. After I uncover the truth and break the story.

LENNIE  
Nancy, you can't hold onto evidence! That's obstruction! You could go to jail!

NANCY  
There's a big fucking story here and I'm not giving anything to the police until I get it. If you can't deal with that, then leave the camera and get the fuck out of my car.

Lennie sits back in his chair and holds the camera. He's in. Nancy looks across the street and watches Sue's house.

INT. BOTTOMS HOUSE - LIVING ROOM - LATER.

Sue stands in front of her flat screen critiquing a news segment of her press conference.

SUE

Come on, my face is over there!  
What is this angle? Zoom in! Well,  
that is the last press conference I  
invite you to, channel 4.

Sue changes the channel to a different news stations segment of the same press conference. They have a better angle.

SUE (CONT'D)

Oh, see, now this is nice camera  
work. Channel 4, you can learn a  
thing or two from channel 9. Look  
how they captured the emotion.

Sue rewinds the segment and plays it again.

SUE (CONT'D)

Stunning.

The doorbell rings. Sue pauses the TV and exits to--

INT. BOTTOMS HOUSE - HALLWAY - CONTINUOUS.

Sue answers the door and finds Ramirez standing there.

SUE

Detective Ramirez.

RAMIREZ

Where is she?

SUE

Who?

RAMIREZ

I saw you arguing with her this  
morning and now she's gone.

SUE

I don't know what you're talking  
about.

RAMIREZ

You need to come to the police  
station with me.

SUE

Am I under arrest?

Ramirez hesitates.

SUE (CONT'D)  
Then I will not be going to the  
police station with you.

Sue and Ramirez stare at each other - standoff. Ramirez notices the empty TV box for Sue's new flat screen.

RAMIREZ  
Did you buy a new TV?

SUE  
Is that a crime?

RAMIREZ  
Turn around and put your hands  
behind your back.

SUE  
What?

RAMIREZ  
I'm detaining you for questioning  
regarding the disappearances of  
Bill Bottoms and Leah Norton.

Sue turns around and puts her hands behind her back.

SUE  
I think you're going to regret  
this, Detective Ramirez.

The look on Ramirez's face lets us know that she thinks the same exact thing, but it's too late to turn back now.

RAMIREZ  
Let's go.

Ramirez walks Sue to her car, puts her in the back and drives off, past Nancy's car.

INT. NANCY'S CAR - CONTINUOUS.

Nancy smiles behind the camera. She got the whole arrest on video. Nancy hands the camera to Lennie and starts the car.

NANCY  
Tip off the other stations.

LENNIE  
Wait, you're giving away the lead?

NANCY

The bigger the arrest story, the more people watching when we reveal something that no one else has.

Nancy holds up the tape recorder and starts her car.

INT. GEORGE'S ELECTRONICS - STOCKROOM - LATER.

Petey paces, enraged. George fiddles with his gun.

GEORGE

I told you you should've brought my gun. You can't go to a ransom drop without a gun.

PETEY

All that talk about trust. A second ransom?! They said they would let Bill go!

GEORGE

Bad guys lie, Petey.

PETEY

That's it. I'm going to the police.

GEORGE

You can't do that!

PETEY

I should've gone to them in the first place.

GEORGE

Yeah, well, you didn't. You go to the police now, and they're going to ask a lot of questions. Like, where did you get the twenty grand to pay the first ransom.

PETEY

FUCK!

Petey sinks to the floor.

PETEY (CONT'D)

I can't just do nothing.

GEORGE

I never said we should do nothing. An eye for an eye, Petey. An eye for an eye.

INT. RAMIREZ'S CAR - LATER.

Ramirez looks at Sue in her rearview mirror. Sue looks calm and confident.

RAMIREZ

He was cheating on you. With Leah. But you know that. You're the kind of woman who could accept an affair. Until you couldn't.

Ramirez checks in with Sue in the rearview mirror.

RAMIREZ (CONT'D)

He bought flowers that night. But they weren't for you. It was your birthday, and he was buying flowers for another woman.

Sue tenses and looks away. Ramirez clocks this - she has her.

RAMIREZ (CONT'D)

Hey, I would've killed him too.

They pull up to station. There are a ton of reporters and cameras waiting outside.

RAMIREZ (CONT'D)

What the hell?

Sue looks out the window, surprised. Then she smiles.

EXT. POLICE STATION - CONTINUOUS.

Reporters pounce as Ramirez walks Sue into the station.

REPORTER 1

Detective Ramirez, why did you arrest Sue Bottoms?

REPORTER 2

Do you think Sue had something to do with the disappearance of her husband Bill?

Sue cries for the cameras.

SUE

I don't know why this is happening!  
I've done nothing wrong!

Ramirez pushes past the reporters and leads Sue into--

INT. POLICE STATION - CONTINUOUS.

Jones rushes up to Ramirez and Sue.

JONES  
Ramirez!

Ramirez ignores Jones as she walks briskly past him. She leads Sue to an interrogation room.

INT. POLICE STATION - INTERROGATION ROOM - CONTINUOUS.

Jones moves to follow Ramirez into the interrogation room.

JONES  
Ramirez--

Ramirez turns and gets in his face.

RAMIREZ  
No! No.

Ramirez closes the door in Jones' face. Ramirez sits Sue in a chair. She sits across from her and opens a folder of notes.

SUE  
Did you see all of those cameras?

RAMIREZ  
Tell me what happened the night of  
your birthday.

SUE  
They were all there for me.

RAMIREZ  
You say you were at home sleeping  
all night.

SUE  
Yes.

RAMIREZ  
But I know you called La Femme  
Aimée to cancel your dinner  
reservation at around 8:00pm.

SUE  
Oh yes. I called them before I fell  
asleep.

RAMIREZ  
Why'd you cancel your dinner  
reservation?

SUE

I suppose because we weren't going to dinner anymore.

RAMIREZ

When we first questioned you, you said-

(reading from her notes)

"I fell asleep after work. Bill was supposed to wake me up when he got home. He was going to take me to dinner for my birthday."

SUE

Yes, that's right.

RAMIREZ

But now you're saying that you weren't going to dinner. Which is it?

SUE

What?

RAMIREZ

Were you going to dinner or were you not going to dinner?

SUE

You're trying to confuse me.

RAMIREZ

The truth is never confusing.

SUE

My husband is missing!

RAMIREZ

There are no cameras here, Sue.

SUE

(standing)

I don't want to talk to you. This is harassment.

RAMIREZ

Sit down!

The interrogation door flies open and an angry Captain Riggins sticks her head in.

CAPTAIN RIGGINS

Ramirez!

RAMIREZ  
I'm in the middle of--

CAPTAIN RIGGINS  
Now!

Ramirez stands and follows Captain Riggins out of the interrogation room.

INT. POLICE STATION - CONTINUOUS.

Ramirez confronts Captain Riggins. Jones quietly watches.

RAMIREZ  
Captain--

CAPTAIN RIGGINS  
I told you to stand down.

RAMIREZ  
I have her, Captain. Just give me twenty minutes. Ten minutes!

CAPTAIN RIGGINS  
Every fucking reporter in town is out on my doorstep right now!

RAMIREZ  
She killed her husband! And Leah Norton--

CAPTAIN RIGGINS  
Who?

RAMIREZ  
I saw her arguing with Sue, so I tracked her through her plates. But when I went to her place to talk to her, she was gone. Her car was in the driveway and her dinner was on the table and her keys and her purse - everything was there, but she was gone! I think she was having an affair with Bill and I think Sue did something to her.

CAPTAIN RIGGINS  
Does she have a dog?

RAMIREZ  
What?

CAPTAIN RIGGINS

Is it possible that Ms. Norton was out walking her dog or anywhere else minding her business, while you were busy conducting an unauthorized and illegal search of her home!

RAMIREZ

Captain--

CAPTAIN RIGGINS

You're off the case.

Riggins turns and heads back towards the interrogation room. Ramirez calls after her.

RAMIREZ

She killed her husband! Captain!  
She killed her husband!

Ramirez hits the wall, frustrated. She turns and notices Jones watching her, concerned.

RAMIREZ (CONT'D)

I'm right about this, Officer Jones.

JONES

I think, that you believe you're right.

Ramirez walks away. She'll solve this case without them.

INT. TOY WAREHOUSE - BACK OFFICE - LATER.

Boss and Raj sit at the desk. Kavi leans against the wall.

BOSS

Whoever took Bill has my money.

CAVI

We can go to the ransom drop. Grab whoever shows up.

Boss considers this.

BOSS

Raj, look into this ransom situation. Bring Kavi with you.

RAJ

Okay.

Kavi picks up the closest thing to her - a whiskey bottle - and smashes it onto the floor. She storms out of the office. Raj watches her storm across the warehouse floor.

RAJ (CONT'D)  
She wants your respect.

The look Boss gives him lets him know he should not continue. Raj changes the subject and points to Leah, who is still tied to a chair on the warehouse floor.

RAJ (CONT'D)  
What should we do with the fat one?

BOSS  
She's too big to move dead. Take  
her out once it's dark.

EXT. TOY WAREHOUSE - CONTINUOUS.

Kavi huffs out of the warehouse. She lights a cigarette and starts to smoke. She turns back to the warehouse and holds up both middle fingers at it.

A gun presses against the back of her head. Her eyes go wide and the cigarette falls from her mouth.

A masked man whispers into her ear.

MASKED MAN  
Scream and you're dead.

EXT. POLICE STATION - LATER.

Flashing cameras. Captain Riggins and Sue speak to the reporters outside the police station.

CAPTAIN RIGGINS  
Mrs. Bottoms is not, and has never been considered a suspect in the disappearance of her husband, Bill Bottoms.

REPORTER 1  
Captain Riggins, why was Sue brought into your station in handcuffs?

CAPTAIN RIGGINS  
This has all been a misunderstanding.

SUE

I'm grateful to Captain Riggins and the entire police force, who've been working hard to find my husband.

In the crowd, Nancy and Lennie watch Sue.

NANCY

She loves this. All of the cameras. This is what she wants.

(an idea)

Let's go.

INT. JONELLE & PETEY'S HOUSE - BEDROOM - LATER.

Jonelle wakes up. There's a post-it on the night-stand lamp that reads, "**Ur one sexy pregnant beast!**" She laughs. Jonelle gets out of the bed and steps on something hard.

JONELLE

Motherfuckin shit!

Jonelle picks up what she stepped on - the diamond ring that fell out of Petey's pocket. She's taken aback by its beauty. She puts the ring on her finger and grins.

JONELLE (CONT'D)

Oh my God.

Jonelle's face falls as she realizes that the very expensive ring on her finger was probably stolen.

JONELLE (CONT'D)

Oh my God.

EXT. GEORGE'S ELECTRONICS - SAME TIME.

A "CLOSED" sign hangs on the window. We push through to--

INT. GEORGE'S ELECTRONICS - CONTINUOUS.

We move through the empty aisles until we get to--

INT. GEORGE'S ELECTRONICS. STOCK ROOM - CONTINUOUS.

Kavi is tied to a chair. She looks more annoyed than scared that she's been kidnapped by... Petey and George, who stand side by side in front of her.

PETEY

We don't want to hurt you.

GEORGE

But we will. With this gun.

KAVI

I think I'll kill you first, Mr. Rogers.

GEORGE

Not if I kill you first, Miss Pocahontas.

KAVI

Wrong Indian, asshole. You're going to die tonight.

GEORGE

*You're going to die tonight!*

PETEY

Nobody's dying tonight!

Petey fishes Kavi's phone out of her pocket.

PETEY (CONT'D)

We're just gonna call the Boss and make an even trade. You for Bill. Now everyone just, chill out.

Petey makes the call on Kavi's phone.

GEORGE

Yeah, chill out.

George strikes his best badass stance and points the gun at Kavi.

GEORGE (CONT'D)

Before I take you out.

KAVI

(laughing)

You ain't gonna do shit, old man.

George pulls the trigger. The gun goes off and a bullet whizzes past Kavi's face, taking her ear off. There is a momentary breath of silence as everyone freezes, completely shocked at what just happened. And then--

KAVI (CONT'D)

Aaaaaaaah! You shot my fucking ear off!

PETEY

HOLY SHIT!

GEORGE

WHOA! The gun works!

Over the commotion, we hear the Boss's voice coming faintly from the phone in Petey's hand.

BOSS  
(V.O.)  
Kavi? Kavi?

PETEY  
Shit!

Petey puts his hand over Kavi's mouth to silence her screams. George grabs the phone from Petey and puts on his best, gravelly kidnapper voice.

GEORGE  
(on phone)  
We have your daughter. Release your hostage or we will kill her. With our gun.

George hangs up. Petey grabs a roll of tape off of a shelf.

CAVI  
You're dead! When I get out of here, I'm going to rip--

Petey tapes Kavi's mouth shut. It's quiet. Well, aside from Kavi's muffled threats, cuz she's still going. But compared to before, it's quiet...

PETEY  
You shot me with that gun. Twice.

GEORGE  
Yeah... Good thing it didn't go off before, right?

Petey's phone buzzes with a text. George, startled, pulls the trigger, sending a bullet flying across the room. Beat.

PETEY  
George. Put down the gun.

George puts down the gun. Petey checks his phone.

PETEY (CONT'D)  
Oh my God. OH MY GOD! I have to go!

GEORGE  
What?

PETEY  
I have to go!

Petey runs towards the door, but turns back.

PETEY (CONT'D)  
Don't shoot her again! Matter of  
fact, don't do anything 'til I get  
back!

Petey bolts out the door.

INT. TOY WAREHOUSE - MAIN FLOOR - NIGHT.

Raj unties Leah. She looks up at him, oh so hopeful.

LEAH  
Are you letting me go?

RAJ  
Yes. I'm going to take you home.

LEAH  
Thank you.

Boss storms over and backhands Leah to the floor.

BOSS  
Who do you work for!

LEAH  
What?

BOSS  
(to Raj)  
Her people have Kavi.

LEAH  
What? No! I don't have any people!

Boss takes out his gun and points it at Leah's head.

BOSS  
Who do you work for!

LEAH  
Sue! It was Sue! Bill's wife! She  
killed him and she took your money!  
I saw it! It was a bag full of  
money! Bill said it was a million  
dollars. And that's all I know, I  
swear, that's all I know!

BOSS  
Sue has my money?

LEAH  
Yes! I saw it!

BOSS  
And she has my daughter?

RAJ  
(realizing)  
Bill's idiot brother, Petey. Kavi  
told him we had Bill. I should have  
stopped her.

Boss shoots Leah in the head and then looks at Raj.

BOSS  
I trust you will bring my foolish  
daughter home safely.

RAJ  
Yes.

BOSS  
Good. I'm going to get my money.  
(gesturing to Leah's body)  
Clean this up.

INT. POLICE CAR - LATER.

Officer Jones drives Sue home. Sue stares out the window in  
the backseat. Officer Jones looks at her in the rearview  
mirror. Beat.

OFFICER JONES  
Ramirez - she's not a bad cop. She  
just... We're all sorry for what  
you're going through.

SUE  
How could she think that I could do  
such terrible things?

Officer Jones looks at Sue in the rearview. He doesn't know  
how to answer that. He drives.

EXT. BOTTOMS HOUSE - SOON AFTER.

The police car pulls up in front of Sue's house. Jones gets  
out and opens the back door for Sue.

OFFICER JONES  
We'll find him.

SUE  
Thank you.

Sue smiles as she walks towards her house.

EXT. JONELLE & PETEY'S HOUSE - NIGHT.

Petey screeches up in his car and races up to the front door.  
He bursts into--

INT. JONELLE & PETEY'S HOUSE - CONTINUOUS.

He looks for Jonelle.

PETEY  
Jonelle! Jonelle!

JONELLE (O.S.)  
In here!

Petey follows her voice to--

INT. JONELLE & PETEY'S HOUSE - KITCHEN - CONTINUOUS.

Jonelle is setting the table.

JONELLE  
Hey.

PETEY  
I'm here! Are you okay?! Let's go!

JONELLE  
I made eggplant parm.

PETEY  
What?!

JONELLE  
It's good, I promise. Sit down.

PETEY  
What's going on? I thought the baby  
was coming.

JONELLE  
Nope.

PETEY  
You said you were in labor!

JONELLE  
Oh, I lied.

PETEY  
What?!

JONELLE

I lied. Sit down. We should eat  
before this gets cold.

Jonelle sits and starts eating.

PETEY

Jesus Christ, Jo!

JONELLE

Now we're both liars.

PETEY

What are you talking about?

Jonelle puts the diamond ring on the table in front of her.  
Petey is surprised to see it.

PETEY (CONT'D)

Where - fucking George.

JONELLE

You said you were done stealing.

PETEY

I am.

Jonelle slides the ring across the table.

JONELLE

I don't want it. And I don't want  
the man who stole it.

PETEY

Jo--

JONELLE

You lied to me!

PETEY

Fuck. Okay, yes, but you don't  
understand. I needed the money to  
pay off Raj and Kavi.

JONELLE

You said you were done with those  
guys.

PETEY

I am.

JONELLE

Get out.

PETEY

Wait!

JONELLE

Pete, you can have this - me, our baby, homemade eggplant parm - or you can have your stealing and your secrets and your scary bad guys. You can't have both.

PETEY

Jo--

JONELLE

You can't have both!

PETEY

They have Bill!

JONELLE

What?

PETEY

Raj and Kavi. They're the ones who kidnapped Bill. I needed the money to pay his ransom. But then those fuckers didn't let him go! So we - George and me - we kidnapped Kavi. And we're holding her hostage. I mean, we're not torturing her or anything! There was an accident, but it's a real civil hostage situation, as far as that goes. We've already sent our demands to the Boss and now we're just waiting to hear back. So we can set up an even trade - Kavi for Bill.

JONELLE

My dad spent my entire childhood in jail.

PETEY

Did you hear what I just said?

JONELLE

I'm not going to do this, Petey.

PETEY

They have my brother! And they wouldn't if it weren't for me.

JONELLE

I don't care.

PETEY

Wow.

JONELLE

I care about you. I care about our baby. I care about our family. I don't care about Bill. What do you care about?

PETEY

Are you seriously asking me to choose between you and my brother?

JONELLE

Yes.

Petey looks at Jonelle. He knows that she means business. Beat. Petey takes out his phone and makes a call, never taking his eye off of Jonelle.

PETEY

(on phone)

Hey George. Call me back when you get this. I think it's time we went to the police.

Petey hangs up his phone. He sits. Jonelle scoops some eggplant parm onto his plate. They eat. Jonelle reaches across the table and takes his hand.

INT. GEORGE'S ELECTRONICS - STOCK ROOM - SAME TIME.

Close on George's cell phone on the floor. A voice mail notification pops up. We pan across the floor and see George with a bullet in his head.

We pull out and find Raj untying Kavi from the chair. When Kavi's arms are free, she pulls the tape off her mouth.

KAVI

Next time, try saving me before they shoot my fucking ear off!

Raj pours gasoline on George and around the stock room.

RAJ

Go home.

KAVI

We need to take care of Petey.

RAJ

Your father wants you home. I'll take care of Petey.

KAVI

Fuck no!

      RAJ

You've caused enough trouble for  
one day.

      KAVI

Aw, Old Man Grumpy, are you mad at  
me? Because I got kidnapped. Were  
you scared that you would never see  
me again?

      RAJ

GO HOME!

      KAVI

NO!

Beat.

      RAJ

Stay here if you want. You're not  
coming with me.

      KAVI

Stop being dumb.

Kavi takes out a cigarette and lights it.

      RAJ

Put that out.

      KAVI

Don't worry, Grumps, I won't set us  
on fire.

Kavi walks up to Raj and blows smoke in his face.

      KAVI (CONT'D)

Unless you want me to.

Raj takes the cigarette from her and puts it out on his  
finger. He puts the cigarette in his pocket.

      RAJ

Grow up.

      KAVI

Why?

The stock room door flies open. Debbie runs at them with a  
giant butcher knife, screaming like a mad woman. Raj and Kavi  
duck as Debbie swings her knife wildly at them.

Finally, Raj shoots Debbie and she falls down dead. Raj looks at his shoulder - its bleeding.

RAJ

This is why. All this trouble for twenty grand.

Raj turns and sees Kavi lying on the floor, bleeding from the neck. She looks up at him and tries to talk. Raj falls to his knees beside her. He covers her stab wound with his hands, trying to stop the bleeding. Kavi gives him a devilish little smile as the life drains from her eyes.

Raj bolts up and empties his clip into Debbie's lifeless body. He looks over at Kavi and, for a moment, his tough exterior falls. We see a broken man who has lost everything.

George's cell rings on the floor. Raj looks over at it. It's Petey. And as quickly as it fell, his tough exterior is back up. Raj sets the room on fire. He picks up Kavi and with a calm intensity, carries her out. He has people to kill.

INT. LEAH'S HOUSE - LATER.

Leah's front door opens and Ramirez enters, gun raised.

RAMIREZ

Police!

Ramirez checks to make sure the house is clear. Once she's sure that she's alone, Ramirez moves through the house looking for something, ANYTHING, that might help the case.

In the kitchen, she sees Leah's cold dinner and purse, still where she last saw them. In the bedroom, she finds a huge array of sex toys. She opens closets and drawers. She looks through papers.

Ramirez comes across an old credit card statement. She scans it and sees QUALITY TIMES MOTEL listed on it a few times. Ramirez quickly opens another old credit card statement. She scans it and sees QUALITY TIMES MOTEL listed a few times. Ramirez quickly opens another old credit card statement. Sure enough - QUALITY TIMES MOTEL. That's it!

INT. BOTTOMS HOUSE - KITCHEN - NIGHT.

Sue eats birthday cake while happily singing the chorus of *Missing You (I Ain't Missing You At All)* by John Waite.

SUE

*I ain't missing you at all (missing you) / Since you've been gone away / I ain't missing you at all.*

The doorbell rings.

INT. BOTTOMS HOUSE - HALLWAY - MOMENTS LATER.

Sue opens the door. Boss is standing there.

BOSS

Hi Sue.

INT. BOTTOMS HOUSE - LIVING ROOM - MOMENTS LATER.

Sue sits on her couch, trying to remain calm. Boss sits in a chair across from her, a gun resting on his leg.

BOSS

You have caused me lots of problems, Sue.

SUE

Who are you?

BOSS

Where's my money?

SUE

What?

BOSS

You mistake me for a patient man. I will ask once more and you will not make the same mistake. Where is my money?

SUE

I don't know what you're talking about. You have the wrong person.

BOSS

Bill took something from me.

SUE

Bill's missing.

BOSS

Bill's dead. We both know this. Now, the night he died, he had with him one million dollars that belonged to me. Where is it?

SUE

Bill's dead?

Boss takes a small case of bullets out of his breast pocket. He starts to load his gun.

SUE (CONT'D)

Why are you doing this? I don't know anything! Bill was taken. Someone kidnapped him. Maybe the people who took him took your money. Maybe--

Boss stands and points the gun at Sue's head.

SUE (CONT'D)

Wait! Wait, wait, wait!

There's a crash in the kitchen. Boss grabs Sue's arm and drags her to--

INT. BOTTOMS HOUSE - KITCHEN - CONTINUOUS.

Boss and Sue enter the kitchen and find Nancy and Lennie (with the camera) standing there, like deer in headlights. Beat. Lennie turns and bolts for the back door. Boss shoots him in the back and he crashes to the floor. Nancy screams. Boss turns his gun on her and she backs away, terrified.

NANCY

Please.

Nancy turns to Sue for help.

NANCY (CONT'D)

Sue!

Boss shoots Nancy in the head. She falls down, dead.

Sue crumples to the ground. Time slows down. All Sue can see is her sister's bloody head. All Sue can hear is the ringing in her ears. And then the Boss is in her face.

BOSS

Let's go get Bill.

INT. JONELLE & PETEY'S HOUSE - LIVING ROOM - SAME TIME.

Jonelle sits on the couch, watching TV. Petey paces, in the middle of leaving a message on his phone.

PETEY

This isn't funny, George. Call me back.

Petey hangs up.

JONELLE

You should go.

PETEY

It's just, something isn't right.

JONELLE

I know.

PETEY

I'm sorry.

JONELLE

Maybe we don't get to be normal.

PETEY

I'll be right back.

JONELLE

Okay.

PETEY

I'll be right back.

JONELLE

Okay.

EXT. QUALITY TIMES MOTEL - NIGHT.

Ramirez pulls up outside the motel and parks. She gets out and disappears into the motel.

Seconds later, Sue's car pulls up outside of the motel. Boss gets out of the driver side. He opens the passenger door and pulls Sue out.

BOSS

Where?

Sue points to the woods behind the motel. Boss puts his gun in Sue's back.

BOSS (CONT'D)

Go.

Sue starts to walk towards the woods, doing her affirmations to keep from spiraling.

SUE

You are strong. You are important.  
You are enough.

BOSS

Shut-up.

The two disappear into the woods.

INT. QUALITY TIMES MOTEL - SAME TIME.

A soap opera plays on the TV behind the empty desk. Ramirez peaks her head behind the desk, looking for the clerk.

RAMIREZ

Hello!

Sweet Elderly Motel Clerk (from earlier) shuffles in from the back room.

SWEET ELDERLY MOTEL CLERK

Oh, hello dear. Would you like a room?

Ramirez flashes her badge and gets down to business.

RAMIREZ

Detective Ramirez. Do you recognize any of these people?

Ramirez shows Sweet Elderly Motel Clerk pictures of Bill, Leah and Sue.

SWEET ELDERLY MOTEL CLERK

Oh my.

Sweet Elderly Motel Clerk puts on her eyeglasses and studies the pictures.

SWEET ELDERLY MOTEL CLERK (CONT'D)

I'm not very good with faces. Not like my Charlie was. He could remember a face from--

RAMIREZ

They would have been here three nights ago.

SWEET ELDERLY MOTEL CLERK

Oh, okay, let's see...

Sweet Elderly Motel Clerk squints hard at the pictures.

SWEET ELDERLY MOTEL CLERK (CONT'D)

If you say they were here, then I suppose I must have seen them.

Ramirez sighs frustrated - another dead end. She turns to go and notices a camera in the corner of the lobby ceiling.

RAMIREZ

I need to see your security footage!

INT. PETEY'S CAR - NIGHT.

Petey rushes to George's Electronics. When he turns the corner he sees--

EXT. GEORGE'S ELECTRONICS - CONTINUOUS.

Flashing lights - policemen, fire fighters, ambulances. The fire has been put out, but the store is charred black.

EMT's wheel two bodies covered in white sheets out of the store and load them up into an ambulance.

INT. PETEY'S CAR - CONTINUOUS.

Petey pulls over, looking at the scene in horror. He grips the steering wheel, trying hard not to throw up.

PETEY  
Oh shit. Oh shit. Oh shit.

Petey's eyes widen as he's hit with a terrible realization. He frantically searches for his phone and makes a call.

PETEY (CONT'D)  
Please pick up. Pick up!

INT. JONELLE & PETEY'S HOUSE - LIVING ROOM - SAME TIME.

Jonelle sits watching the news. Her phone vibrates from under a pillow. She doesn't notice.

INT. PETEY'S CAR - CONTINUOUS.

Petey throws his phone down.

PETEY  
FUCK!

Petey zooms away.

EXT. JONELLE & PETEY'S HOUSE - LATER.

Raj emerges from the shadows, his clothes stained with Kavi's blood. He walks right up to the front door and shoots the door handle until it comes off. He enters the house.

INT. JONELLE & PETEY'S HOUSE - CONTINUOUS.

Raj moves through the house, eerily calm, his gun down by his side. Raj walks into--

INT. JONELLE & PETEY'S HOUSE - LIVING ROOM - CONTINUOUS.

The couch where Jonelle was sitting moments ago is now empty. The TV is still blaring. A news segment on Bill is playing. Raj watches it for a moment. Then he raises his gun and shoots the TV. The room falls silent.

RAJ  
Bill's dead.

Raj turns and continues his search.

INT. JONELLE & PETEY'S HOUSE - HALLWAY - CONTINUOUS.

Raj walks down the hall towards the kitchen.

INT. JONELLE & PETEY'S HOUSE - KITCHEN - CONTINUOUS.

Raj turns into the kitchen. Suddenly, Jonelle jumps out from behind a corner and throws hot oil in his face. Raj brings his hands to his face, screaming in pain. Jonelle swings the frying pan with all of her might and connects with the side of Raj's head.

Raj, blind from the oil and dizzy from the head whack, raises his gun and shoots blindly in Jonelle's direction. He misses, but not by much.

JONELLE  
I'm pregnant, you asshole!

Jonelle charges at him and hits the gun out of his hand with the frying pan. Raj stands in the middle of the kitchen, bloody, blind and mad as hell. He lunges in the direction of Jonelle's voice. She hits him again with the frying pan, hard. He goes down. Jonelle continues to beat him with the frying pan. Blood flies up at her as she smashes his face in, but she can't stop herself.

JONELLE (CONT'D)  
Why can't you people just leave us alone! Petey doesn't work for you anymore! We're going to have a baby! And we're going to get married! And we're going to be happy!

By this point, Raj is super bloody and super dead. Jonelle steps back and takes in what she's done.

PETEY (O.S.)  
Jonelle?

Jonelle turns and sees Petey standing in the doorway. Beat.

JONELLE  
Bill's dead.

PETEY  
I know.

Petey crosses to Jonelle.

PETEY (CONT'D)  
We're going to get out of town.  
We're going to have a baby. We're  
going to get married.

Petey eases the frying pan out of her shaking hand.

PETEY (CONT'D)  
We're going to be happy.

Jonelle nods her head. Yes.

INT. QUALITY TIMES MOTEL - LATER.

Ramirez watches SECURITY FOOTAGE behind the clerk desk. It's not great quality, but we can see clear as day: Bill entering the motel the night he disappeared and moments later, SUE FOLLOWING HIM IN.

Ramirez pauses the video on Sue. She smiles - she was right!

EXT. WOODS - SAME TIME.

Sue stands in a hole as she digs. Boss stands above her pointing his gun at her.

SUE  
I didn't kill Bill.

BOSS  
I don't care.

SUE  
You'll let me go?

BOSS  
I won't.

Sue sees a peek of Bill through the dirt. She kicks dirt over it to cover it before the Boss can see.

BOSS (CONT'D)  
Keep digging.

Sue starts to climb out of the hole.

SUE

I don't think this is the right  
hole. I didn't bury him that deep,  
we should've come across his body  
by now.

Sue makes it out of the hole. As she stands, she swings the shovel at the Boss, surprising him with a whack to the side. Sue takes off running into the night.

EXT. QUALITY TIMES MOTEL - NIGHT.

Ramirez exits the motel holding the security tape. She heads to her car, but stops abruptly when she sees Sue's car parked outside the motel. She looks around.

The sound of a gunshot rattles from the woods. Ramirez quickly takes out her weapon.

Another gunshot rings out from the woods. Ramirez runs towards the woods, her gun raised, determined to finish this case once and for all.

EXT. WOODS - CONTINUOUS.

Boss pushes Sue back towards the hole she was digging. Sue falls to the ground.

BOSS

Next time it won't be a warning  
shot.

Boss kicks Sue back into the hole and throws the shovel in after her. Sue gets up and resumes digging. Boss stands above her, pointing his gun at her.

SUE

You could be famous. As the man who found Bill. We could be on the news together.

BOSS

We will not be on the news  
together, because you will be dead.

Bill's naked body peeks out through the dirt. Boss spots the gym bag in the hole.

BOSS (CONT'D)

The bag.

Sue hands up the bag and climbs out of the hole. Boss unzips the bag and smiles down at the million. Sue's eyes widen at the sight of the money.

SUE  
I didn't know.

Boss stands.

BOSS  
Get back in the hole.

SUE  
I can help you! I can tell your  
story!

BOSS  
No thanks.

Boss points his gun at Sue.

RAMIREZ (O.S.)  
Drop your weapon!

Boss turns around and sees Ramirez pointing a gun at him.

RAMIREZ (CONT'D)  
Police! Drop your--

Boss turns his gun towards Ramirez. She shoots him and he falls down into Bill's shallow grave. Sue looks down into the hole and then quickly backs away.

SUE  
You killed him! He's dead!

Ramirez hurries after Sue, who is still backing away holding the shovel.

RAMIREZ  
Don't move! Drop the shovel!

SUE  
You saved me, Detective Ramirez.

RAMIREZ  
Drop the shovel!

Sue backs up.

RAMIREZ (CONT'D)  
I will shoot you!

SUE  
I'm going to tell them you saved  
me. At the next press conference.  
I'm going to tell them that you're  
a hero.

Ramirez smiles and holds up the security footage.

RAMIREZ

No more press conferences, Sue.  
You're done. I got you. Now, drop--

BAM! A bullet rips through Ramirez's shoulder, spinning her around. She sees a bloodied Boss standing behind her, pointing his gun at her. She raises her gun. Both fire! Boss goes down with a bullet to the head. Ramirez goes down with a bullet to the gut.

Sue carefully kicks Ramirez's gun away from her. Ramirez covers her gut with her hands, trying fruitlessly to stop the bleeding. Sue kneels beside Ramirez, as she bleeds out.

SUE

I couldn't save you. A dead cop is more news worthy than a live one. But you get to be a part of something big! A missing husband, bad guys with guns, a dead cop, a bag full of money! It'll be national news. Everyone's going to know my story.

RAMIREZ

Fuck your story, Sue.

Ramirez turns her head away from Sue, pissed that she's dying because of this crazy psycho. Ramirez dies.

Sue stands and takes in the dead bodies around her. Bill. Boss. Ramirez. Sue's hand catches her eye. She raises it and sees that it's covered in Ramirez's blood. Sue brings her hand to her face and leaves a trail of blood down her cheek.

BREAKING NEWS MONTAGE

Quick cuts as various news stations take on Sue's story:

NEWS ANCHOR 1

And now, one woman's endless nightmare and how she survived.

NEWS ANCHOR 2

The body of missing Bill Bottoms was found in these woods outside Quality Times Motel. His wife, Sue Bottoms, was kidnapped at gunpoint.

NEWS ANCHOR 3

Kidnapped by local crime boss--

NEWS ANCHOR 4  
Officer killed in the line of duty--

NEWS ANCHOR 1  
Sister of Sue Bottoms found  
murdered--

NEWS ANCHOR 2  
Bill Bottoms involved with local  
crime family--

NEWS ANCHOR 3  
One million dollars in a gym bag--

NEWS ANCHOR 4  
Sue Bottoms, escaped with her life--

NEWS ANCHOR 1  
Ends a string of violence that  
rocked the community for three days-

NEWS ANCHOR 2  
Weekend of horror--

The voices of the news anchors continue as we see B-ROLL of caution tape blocking off the woods, police cars, flashing lights, body bags, and a bloody, dirty and distressed Sue being helped out of the woods by officers.

The CHYRON on-screen reads: "**BREAKING NEWS: Sue Bottoms, kidnapped at gunpoint by husband's killer.**"

Written beneath that chyron, in smaller print we see: "**Coming up: Thirteen year old Tammi Rose found dead. No suspects.**"

The camera finds Sue in the madness of the crime scene. From afar, she looks fragile and broken. But as the camera pushes in on her face, we see... the slightest twinkle in her eye.

FADE TO BLACK