

FADE IN:

INT. APT LIVING ROOM - NIGHT

The camera enters, the living room is in disarray, the kitchen table is in view and is a mess.

EDWARD

It's got to be here somewhere.

JOHN

We looked the first time we were here.

EDWARD

We didn't have a lot of time, now did we.

JOHN

Look, she was wild.

EDWARD

Just look.

JOHN

Com'n back here so soon isn't wise.

EDWARD

The woman has to have it. Jason's brother didn't. Jason said he give it to him to give to his girlfriend.

The doorbell rings.

JOHN

Great, now what?

EDWARD

Go in the kitchen

As they go to the kitchen the camera views the door as it opens. Susie enters and turns on the light.

SUSIE

Anna, Anna sweetheart.

CUT TO:

INT. APT KITCHEN - NIGHT

We see two men dressed in black with faces covered looking at each other unsure what to do.

CUT TO:

INT. APT MASTER BEDROOM - NIGHT

Anna is in a daze in a fetal position on her mother's mattress holding her teddy. The room is a mess. There's a necklace chain around Anna's neck. Susie enters.

SUSIE

Oh, Anna, I been looking for you. I should have known you'd be here. You're coming back to my apt dear. You have to stay with me until your mother returns from the hospital.

Anna doesn't move.

SUSIE

I know this is hard for you, but you must come with me.

Susie lifts Anna up. As she does, Anna's arms drop to her side revealing the necklace she is wearing has a heart locket on it. Susie leads Anna out of the room.

CUT TO:

INT. APT KITCHEN ROOM - NIGHT

As Susie and Anna are leaving the apt they are seen by the two in the kitchen. The light goes out.

JOHN

She has a daughter.

EDWARD

No one mentioned any kids.

JOHN

Let's finish looking.

CUT TO:

INT. SUSIE'S APT BEDROOM - NIGHT

Anna is in bed, Susie is by her side.

SUSIE

You dear child, I wish I knew what happened. If only you'd talk to me.

Susie exits and we hear the door close. the camera remains on Anna her eyes begin to water as she recalls what happen.

CUT TO:

EXT. POOL - DAY

MARGARET comes to the side of the pool as Anna is swimming.

MARGARET

Anna, you have to come in now.

ANNA

Just a little longer

MARGARET

Lets go

ANNA

Mom!

MARGARET

Anna, DAVID will be here soon and you're going to the sitters.

ANNA

(unexcited)

Ah, mom, not SUSIE.

MARGARET

Yes Susie, and I expect you to behave. You don't have to like her, but you will treat her with respect.

ANNA

Why can't I have dinner with you and David.

MARGARET

That wouldn't be much of a Valentine's date would it?

ANNA

I guess not.

Margarett gives Anna her towel.

CUT TO:

INT. APT KITCHEN - NIGHT

Margarett and David are at the table eating dinner. There's a rose in the center of the table and a few candles.

DAVID

Dinner was awesome, but I sure wish you would have let me take you out for dinner.

MARGARET

I wanted a homey atmosphere, you can't get that at a restaurant.

DAVID

I have something for you.

MARGARET

I thought we were only giving each other cards?

David pulls out something from his pocket and reaches across the table toward Margarett. As she reaches for it, he opens his hand and a necklace with a heart locket on it appears.

MARGARET

Oh, it's beautiful, I...

DAVID

No, your beautiful.

They stand and David puts the necklace on Margarett. In the background we see Anna watching through her bedroom door which is ajar just enough to see out with one eye.

CUT TO:

EXT. APT - NIGHT

Margarett and Anna are leaving Susie's apt and walking towards theirs.

MARGARET

Were you good?

ANNA

(sarcastically)
Of course.

MARGARET

You know she'll give me a full report in the morning.

ANNA
(innocent look)
Mom, don't you trust me?

Margarett turns toward Anna as they reach the door.

MARGARET
With a sitter, I wish I could.

Anna notices her mom's new necklace.

ANNA
The necklace, is that from David?

MARGARET
Yes.

ANNA
I want to get a boyfriend

MARGARET
What?

ANNA
That way I can get pretty things
given to me.

Margarett puts her arm around Anna as they walk in the apt.

MARGARET
sweetheart, there's a lot more to
having a boyfriend than getting
gifts.

The door closes.

CUT TO:

INT. APT BATH ROOM - DAY

Anna has the necklace in her hand as Margarett knocks on the
bathroom door.

MARGARET (O.S.)
Anna, have you seen my necklace,
the one David gave me?

Anna slips it behind her back.

ANNA
I saw it on your night stand
earlier.

INT. APT MASTER BEDROOM - DAY

Margarett is making a mess looking for something.

MARGARET

(to self)

I did too or at least that's where
I thought I put it.

There's a knock on the door.

ANNA (O.S.)

(yelling)

I'll get it!

CUT TO:

INT. APT LIVING ROOM - DAY

Anna opens the door and David is standing here.

ANNA

Hi, come in. My mom's in her room.
I'll get her.

DAVID

Great, thanks.

CUT TO:

INT. APT MASTER BEDROOM - DAY

Anna enters Margarett's room.

ANNA

Mom, it's David.

MARGARET

(panic)

David, great, I've had the necklace
less than 24hrs and I can't find
it. He'll think twice before giving
me another expensive gift.

ANNA

Mom

Margarett stops and gives Anna her attention.

ANNA

I thought you said, gifts were only
a part of having a boyfriend.

MARGARET

Cute, young lady, real cute.

Anna smiles "innocently" and Margaret leaves the room. Anna pulls the necklace out of her pocket and places it on her neck while looking in the mirror, pretending to be her mother.

ANNA

Oh David, this is so beautiful. I don't know how to thank you. Shall I give you a kiss?

Anna kisses into the air pretending to kiss David.

CUT TO:

INT. APT LIVING ROOM - DAY

David and Margaret are by the door.

DAVID

What do you mean you don't know where it is.

MARGARET

I thought I put it on my night stand, but...

DAVID

We have to find it. Did Anna take it to play with?

MARGARET

I asked her if she knew where it was.

DAVID

I'll help you look for it.

MARGARET

David, I'll find it. It's okay.

DAVID

No it's not... I got it from my brother... now he wants it back.

MARGARET

You didn't buy it?

DAVID

Ya, from my brother. He assured me it was fine, now he says it's life or death and he wants it back... I'll buy you another one.

MARGARET

You bought me a used necklace?

DAVID

No, my brother's friend, Sammy gets new jewelry all the time and he gave it to my brother. Anyway, now Sammy says his boss wants that necklace back. Jason said Sammy was shocked, I guess it's never happen before. I shouldn't have trusted my brother in the first place, but I wanted to gave you something. So I bought it. Now, they want it back. They said you can pick anything else out of the store of equal value. A few guys will be at my brother's tonight.

MARGARET

Are we okay? I mean this doesn't sound normal.

DAVID

I'm sure it will be fine. We just need to find the necklace.

CUT TO:

INT. APT MASTER BEDROOM - DAY

Anna is on her mom's bed looking at the heart on the necklace around her neck.

MARGARET (O.S.)

(yelling)

Anna, David is going to help us look for the necklace!

Anna quickly takes the necklace off and puts it in her pocket.

ANNA

Great mom.

CUT TO:

INT. APT LIVING ROOM - DAY

Margarett and David are on the way to the master bedroom.

MARGARET

David, lets not mention why we're looking for the necklace. I don't want to worry Anna.

DAVID

No problem.

CUT TO:

EXT. APT - NIGHT

Margarett and David are at the door.

DAVID

It's getting late I'll go talk to my brother, you keep looking.

CUT TO:

INT. APT MASTER BEDROOM - NIGHT

Margarett is in bed reading, Anna enters.

MARGARET

Hey sweetheart, you're supposed to be asleep.

ANNA

I know, but I couldn't sleep. Can I stay with you.

MARGARET

Of course.

Anna climbs in bed and snuggles up to her mom. Margarett puts her arm around Anna and kisses her on the head.

MARGARET

I love you, Anna. Your daddy would be so proud of you.

ANNA

(big smile)

I wish I could have known him.

MARGARET

Well, he knows you, that's for sure, he's probably looking down from heaven as we speak... smiling at his wonderful daughter.

ANNA

Do you really think so?

MARGARET

I know so.

ANNA

I love you too, mom.

Margarett smiles and kisses Anna on the head again.

ANNA

Mom... do you think David will be mad because you still haven't found the necklace?

Anna is not looking at Margarett as Margarett answers we can see concern on her face.

MARGARET

No, but we'll find it. Everything will be fine.

ANNA

Mom, there's something I need to tell you... I mean... about the neck...

We hear a crash like a lamp braking.

MARGARET

Anna, get in the closet and don't come out until I tell you.

ANNA

Mom

MARGARET

Go!

Margarett gets up as Anna goes in the closet, but leaves the door ajar. We see Anna's face, then the view from in the closet looking out. Anna sees the two men enter the bedroom.

JOHN (O.S.)

Where is it lady.

MARGARET (O.S.)
What, what do you want?

The sound of her being hit.

EDWARD (O.S.)
You know what we want.

JOHN (O.S.)
Your boyfriend wasn't too smart,
but his brother cried like a baby.

EDWARD (O.S.)
Ya, we know you have it, hand it
over and we'll go easy on you.

JOHN (O.S.)
Although it's a shame to waste such
beauty.

Anna sees John put his hand to Margaret's face.

MARGARET
Get your hands off me.

JOHN
Wrong answer.

Anna sees Margaret being hit, which moves them out of view.

EDWARD (O.S.)
Hand it over!

MARGARET (O.S.)
I can't find it!

The sound of her being hit.

MARGARET (O.S.)
It's here somewhere, I've been
looking all day for it.

The sound of her being hit.

EDWARD (O.S.)
Watch her while I look around.

JOHN (O.S.)
Gladly.
(pause)
You know, it wouldn't be hard to be
friendly with you.

MARGARET (O.S.)
Don't count on it.

JOHN (O.S.)
Always the wrong answer.

The sound of her being hit.

JOHN (O.S.)
Who do you think you are lady.

The sound of her being hit.

JOHN (O.S.)
I can do whatever I want to you.

We see his hand on her face from within the closet.

JOHN
No one is here to stop me. Get the picture?

MARGARET
I told you to keep your hands off.

Anna sees Margaret slap him as they move out of view.

JOHN (O.S.)
You're a feisty one, but I'm okay with that.

The sound of her being pushed onto the bed.

JOHN (O.S.)
You stay put while I have a look in your closet. Afterwards you and I can have a bit of fun. Eddy to if he wants.

Anna is panicked! Then we hear the sound of a lamp hitting the man.

JOHN (O.S.)
That's it.

MARGARET (O.S.)
(screams)
Help, someone help!

Margarett is beaten badly and we hear the thud of her body hit the floor. Edward runs in.

EDWARD (O.S.)

What are you doing, the whole
neighborhood had to of heard you.

JOHN (O.S.)

Let's just get outta here. We'll
have to come back later.

There's a long pause. Anna slowly opens the door to reveal
her mother on the floor bleeding. Anna rushes to her mother.

ANNA

Mom? Mommy? Can you hear me?

CUT TO:

EXT. APT - NIGHT

Susie reaches Margaret's door which is open.

SUSIE

Margarett?

CUT TO:

INT. APT MASTER BEDROOM - NIGHT

Anna is over her mother, crying.

SUSIE (O.S.)

Margarett what's going on? Are you
okay?

There's a pause, then Susie enters the room.

SUSIE (CONT'D)

Oh, Margarett.

Susie goes to their side.

SUSIE (CONT'D)

Margarett can you speak?

Susie reaches into her purse and gets her cell phone and
dials 911.

911 OPERATOR

This is 911 do you need police,
fire, or ambulance?

SUSIE

Police!

CUT TO:

INT THUGS CAR - NIGHT

Edward and John are arguing.

EDWARD

What was all that about?

JOHN

She had it coming.

EDWARD

Maybe, but it's easier to find something when the person hiding it is conscious! Not to mention the place will be crawling with cops!

JOHN

She won't be talking.

EDWARD

Ha, ha.

CUT TO:

INT. APT LIVING ROOM - NIGHT

Susie is with a detective. Other police are dusting the house.

DETECTIVE

Is there anything else you heard or saw?

SUSIE

I wish there was. I heard a crashing noise and a scream. I came over immediately... the door was open and all was quiet. The light on in the master bedroom was my only clue to go there.

DETECTIVE

And the child, she didn't say anything, I mean anything.

SUSIE

No... she hasn't spoken a word since I found them. I had to hold her back when the paramedics took Margaret away.

CUT TO:

INT. APT MASTER BEDROOM - NIGHT

The detective enters the bedroom, as an officer is leaving. Anna is on the bed holding her teddy with one hand and the end of a necklace with the other. Anna is nonresponsive to the detective.

DETECTIVE

Hi

(pause)

I know your scared

(pause)

I'm a policeman

(pause)

a detective

(pause)

I want to find who did this

(pause)

Can you help me?

(pause)

Were you in the house when this happen?

(pause)

You need time. I'll try later.

The detective reaches for his card and puts it in Anna's hand. The hand she is holding the teddy with.

DETECTIVE

If you want to talk to me, use the number on this card to call me.

CUT TO:

INT. SUSIE'S APT BEDROOM - NIGHT

Anna's flash back is over. She is holding on to her mother's necklace which is around Anna's neck.

CUT TO:

INT. APT KITCHEN - NIGHT

Two men are dressed in black. They can be seen from the light through the window. They are using flash lights to search.

JOHN

What if the cops got it when they were investigating?

EDWARD

If they did, we'll know soon enough. My bet is on the kid.

Edward shines his light on a picture of mother and daughter.

CUT TO:

INT. SUSIE'S APT BEDROOM - DAY

Susie enters the room. Anna is asleep on the bed.

SUSIE

Anna, Anna
(awakens)

SUSIE

I'm going to fix you some breakfast and then we'll go to the hospital and visit your mother in the ICU.

(waiting)

I hope seeing your mother will help you, I don't know what else to do.

Anna just looks at Susie.

CUT TO:

EXT. SUSIE'S APT - DAY

Two men appearing as undercover police are at the door of Susie's apt knocking. Susie opens the door.

JOHN

Ma'am, I'm detective Armstrong and this is my partner, detective Willis...

EDWARD

We're here to question the victims daughter.

SUSIE

Please come in. I thought the
detective tried last night, but...

JOHN

Yes Ma'am, but we're specially
trained with children.

EDWARD

And we were asked to try again.

INT. SUSIE'S APT - DAY

The men have entered.

SUSIE

Can I get you some coffee, tea...

JOHN

Ma'am...

SUSIE

Susie, please call me Susie.

EDWARD

Susie, time is of utmost
importance, if we could just speak
with the child.

JOHN

Anna, I believe is her name.

SUSIE

Yes, Anna, that's correct, but I'm
afraid Anna hasn't spoken a word,
well, except, mama, since the
incident.

EDWARD

Ma'am, Susie, we believe Anna is in
danger...

SUSIE

Danger, how? What do you mean?

JOHN

There was an object the criminals
were looking for and we don't think
they found it. Thus, Anna's life is
in danger. They might try to get to
her to find what they're looking
for.

SUSIE

Oh my, but I thought you didn't have any leads on the break-in?

EDWARD

Well, at first we didn't, but recent information was gathered...

JOHN

we're just trying to do our job. We need to speak to the child.

SUSIE

Oh, yes, let me go get her.

Susie leaves the room.

JOHN

That woman is ridiculous.

EDWARD

It will all be over soon.

After a pause, Susie reenters the room.

SUSIE

She's not here.

JOHN

Excuse me?

SUSIE

Ever since this happened, she goes next door and lays on her mother's bed. It's sad really. Let me get my key and we'll go over there. I don't know how she got past me. I've been preparing to take her to the hospital to see her mother. I was hoping that might help her to speak. It's a dreadful thing for a child to witness.

JOHN

Witness?

SUSIE

Well I don't really know what she saw or heard since she hasn't spoken, but she had to have been there.

JOHN

Of course.

The thugs look at each other.

EDWARD
You were going to get the key.

SUSIE
Oh yes, I'll only be a moment.

EDWARD
We'll meet you there.

CUT TO:

EXT. APT - DAY

Thugs are walking over to Margaret's apt.

EDWARD
Do you think she saw us?

JOHN
How do I know

EDWARD
She wasn't in any of the rooms I
looked everywhere for the necklace,
even the closets.

JOHN
The closet! She was in the closet.
I was about to look in there when
the woman hit me with the lamp.

EDWARD
Now we have two reasons to find
her.

JOHN
Shhh

John points to Susie who is on the way to them with the key.

CUT TO:

INT. APT MASTER BEDROOM - DAY

Susie and the two thugs enter the room.

SUSIE
She not here.

JOHN

Check the bathroom, I'll check the other room.

SUSIE

I don't know where she could have gone.

JOHN

Think, where, anywhere?

SUSIE

I don't know. I mentioned the, no she wouldn't go there.

EDWARD

Where?

SUSIE

I told her we'd go visit her mother at the hospital, but I...

The men start leaving.

SUSIE

I don't think she'd go there alone.

CUT TO:

INT. HOSPITAL ROOM - DAY

Anna has entered the room and is standing by her mother's bed still holding her teddy in one hand and the heart necklace in the other. She speaks after a long pause.

ANNA

Mommy, mommy can you hear me? I love you. Please say you love me. Please don't go to heaven with daddy, not yet please, I need you here. Please don't go.

(pause)

I found the necklace... It was never lost... I thought it was so pretty, I kept it. I'm sorry mommy. Please forgive me. I can give it to you. I have it, see

(shows mom)

I didn't know. Is this what those men wanted? I wanted to come out of the closet and give it to them, but I was so afraid.

(MORE)

ANNA (CONT'D)

(pause)

Can you hear me mommy?

NURSE (O.S.)

Hey there, how did you get in here?

ANNA

I came to see my mother.

NURSE

Is your father here?

ANNA

No, I, I came alone.

NURSE

You're a brave little lady to come here all alone.

ANNA

I'm not brave.

NURSE

Who can I call. Someone will have to pick you up. You can't be in here.

ANNA

Susie, she's my sitter.

NURSE

A worried sitter, I'm sure... come with me. You can wait in the waiting room for Susie to come for you.

ANNA

But my mom...

NURSE

Your mom will be safe here. The doctors will help her get better.

As they leave the room.

CUT TO:

INT. HOSPITAL WAITING ROOM - DAY

There are several folks in the waiting room with Anna. Anna is looking around at the different people when she panics seeing the two thugs pass the door way.

She gets up walks fast to the doorway and looks down the hall for them, then she runs the other way.

CUT TO:

INT. HOSPITAL NURSE'S STATION - DAY

The thugs are still acting as investigators. They reach a nurse's station.

JOHN

Hi, I'm Inspector Young and my partner, Inspector Phillips.

EDWARD

You had a victim of a brake-in yesterday, she was beaten pretty bad. Margaret Mitchells. Has she had any visitors recently.

NURSE

Not officially, but her daughter slipped in.

JOHN

Really, is she still here?

EDWARD

We have reason to believe her daughter holds key information to the case.

NURSE

At her age?

JOHN

With all due respect, this is a police investigation.

The nurse is surprised at John's tone.

EDWARD

Please excuse my partner. His son is friends with the victim's daughter. He's taking it personal. We believe the child witnessed the crime and is in danger.

NURSE

She's in the waiting room waiting for her sitter to pick her up.

EDWARD
Which way is that.

NURSE
Right this way.
(starts walking)
It's just around the corner.
(pointing)
She's in there.

John rushes in.

EDWARD
Thank you.

As Edward starts in, John comes out.

JOHN
She's not in there.

Irritated, the nurse leads them back in.

NURSE
She right over
(pointing; voice drops)
There...
(normal voice)
she's gone! She was just here a
moment ago.

CUT TO:

EXT. BUS STOP - DAY

Anna is waiting at the bus stop.

CUT TO:

INT. HOSPITAL NURSE'S STATION - DAY

Susie reaches the desk.

SUSIE
Hi, I'm here to pick up Anna. I got
a call that she was here.

NURSE
I'm sorry, Anna left.

SUSIE
What?

NURSE

I left her in the waiting room for you and when the police detectives came to question her, I took them there and she was gone.

SUSIE

That child.

NURSE

I sure she just went back to your house, after all she did get here on her own.

SUSIE

I hope so. She's going to put me in my grave from worry.

CUT TO:

EXT. APT - DAY

The thugs are outside Susie's apt as Susie walks up.

JOHN

Hi again, we need to talk with the child.

EDWARD

We've knocked but no one answered.

SUSIE

(unlocking the door)

If she's not here, I don't know where she could be.

They enter the house.

CUT TO:

INT. CHURCH OFFICE - DAY

The pastor is at his desk and the phone rings. We hear the conversation on the speakerphone.

PASTOR

Yes, Grace.

GRACE (O.S.)

You have a visitor. Little Anna Mitchell.

PASTOR
Just Anna, not her mother?

GRACE (O.S.)
Just Anna

PASTOR
Send her in.

Anna enters the office.

PASTOR
Welcome young lady, have a sit.
(points)
Where is your mother.

ANNA
She's in the hospital... and it's
my fault.

PASTOR
Anna, I'm sure it's not your fault.
What happened?

CUT TO:

EXT. APT - DAY

The thugs are leaving Susie's apt.

JOHN
Well we have a list of places she
could be.

The Edward's cell phone rings. He looks at the caller ID.

EDWARD
(to john)
It's the boss...
(answers)
Hello.
(pause)
Yes I...
(pause)
Well we...
(pause)
I know, but...
(pause)
I sir, immediately.

JOHN
Well?

EDWARD

He wants to see us immediately.

JOHN

Is he...

EDWARD

He's not happy.

CUT TO:

INT. CHURCH OFFICE - DAY

The pastor and Anna are in the office.

PASTOR

Well from what you've told me,
you're not the reason your mother's
in the hospital.

ANNA

But if I wouldn't have kept the
necklace or if I would have stepped
out of the closet or...

PASTOR

Anna... those men hurt your mother,
not you. Those men are responsible,
not you. And if you would have come
out of the closet, they would have
hurt you too.

ANNA

But...

PASTOR

You did the right thing. Right now
we need to call Susie and tell her
you're okay, then we need to get
you home to rest. God will watch
over your mother. No one dies
without God allowing it to happen
and He promises us that if such a
bad thing happens he will be with
us even in the sorrow and pain and
He will bring good out of it.

ANNA

I just want my mommy back.

PASTOR

Anna, your mother is an amazing
woman.

(MORE)

PASTOR (CONT'D)

She has raised you all by herself. She said that very thing to me when your daddy got in his car accident... she sat in that same chair and said, I just want my husband back... but God had other plans for your daddy and God gave your mother the strength to go on with out him. She even found love again.

ANNA

You mean David?

PASTOR

Yes, David.

ANNA

He's so wonderful. I love him a lot. He's what I imagined my dad would have been like.

PASTOR

There, that's what I mean. God watches over us and He gives us what we need... But He also asks us to trust Him even when life seems unfair and we don't understand what He's doing or why.

ANNA

Mom says that's what we call living by faith.

PASTOR

Your mom is right...

ANNA

I'm not very good at it.

PASTOR

It can be a challenge even for me. Faith is a choice we make every minute of every day. Why don't we pray for your mom and David and everything that happened to you.

ANNA

Okay.

CUT TO:

INT. BOSS'S OFFICE - DAY

The boss is with Sammy. Sammy is in a chair opposite the boss's desk.

BOSS

Sammy, you've caused us a lot of trouble here. I've overlooked your profiting on the side with my jewelry business because your my only daughter's boyfriend. She loves you and I love my daughter.

SAMMY

Sir, I love Julia too.

BOSS

I wasn't finished.

(pause)

I know you love her. I mean, way else would you be stupid enough to steal from me to give to her. Again, that's why I've overlooked it.

SAMMY

Sir, I promise, I'll never take anything from you again. And I'll work for free until the value of what I've taken is recovered.

BOSS

That's what I like to hear. You might make it after all.

SAMMY

Thank you, sir.

BOSS

Sammy, you can go

SAMMY

Yes, sir.

As Sammy stands to leave.

BOSS

Sammy have the gentlemen in the lobby come in as you leave.

SAMMY

Yes, sir.

BOSS

Oh, and don't go yet. After I talk with my boys, I'll need you to do me a favor.

SAMMY

Anything.

Sammy walks out.

BOSS (O.S.)

How could my daughter love such a fool.

The two thugs walk in.

BOSS

Boys, I don't have to tell you how important this necklace is. The contents must be retrieved. I don't want any more delays.

JOHN

Yes sir.

BOSS

Do you know where this kid is?

EDWARD

Not at the moment, but we do have her schedule.

JOHN

We know all the places she would go.

BOSS

Good... then I trust she will be taken care of soon.

EDWARD

Yes sir.

BOSS

And the mother?

EDWARD

We have plans for her as well.

BOSS

I like to know you're thinking ahead. That's good. Why can't my daughter love someone like you, I'll never understand.

JOHN

Women in general sir, are hard to understand.

BOSS

This is true!

The thugs are about to leave.

BOSS

Boys, before you go, there a little matter I want you to tend to.

JOHN

Sir?

BOSS

I need you to take someone for a ride, you know, nothing special.

EDWARD

Consider it done.

JOHN

Dido.

The boss pushes the speaker phone

BOSS

Send in Sammy.

Sammy enters the office.

BOSS

Sammy, meet the boys, boys, Sammy.

SAMMY

Boss, I'm ready to to whatever you need me to do to fix the mess I've caused you.

BOSS

Anything?

SAMMY

Yes sir, anything. I would do whatever you want.

BOSS

That's what I like to hear my boy. These men will show you how you can help.

SAMMY

It would be an honor.

BOSS

Boys, you know what needs to be done. I would be grateful if you'd do it immediately.

EDWARD

We're on it.

BOSS

Sammy, go with these fine men. They'll let you know what needs to be done.

The men exit the office

BOSS

You have brought me grief for the last time, Sammy.

CUT TO:

INT. SUSIE'S APT - DAY

Susie is on the phone.

SUSIE

So you haven't seen or heard from Anna.

(pause)

But you're her best friend.

(pause)

Thanks anyway.

Susie hangs up the phone.

SUSIE

(continuing; self)

Where are you girl! I don't know where else to check.

CUT TO:

EXT. THUGS CAR - DAY

The thugs and Sammy reach the car.

SAMMY

So how will I be helping?

JOHN

You'll see soon enough.

EDWARD

Just get in the car.

SAMMY

I'll be glad to. I've looked forward to something like this ever since I started dating Julia.

The thugs look at each other over the car with a grin.

JOHN

Glad he's excited about it.

EDWARD

It'll be a first.

They get in the car and drive off.

CUT TO:

EXT. APT - NIGHT

Anna is walking up to the apt and her cell phone rings.

ANNA

Hello.

VOICE TEACHER (O.S.)

Anna, you missed your voice lesson today.

ANNA

I know but...

VOICE TEACHER (O.S.)

You have less than a week before the concert. You need every opportunity for practice before your big day. There will be talent agents present at the concert. Is your mother there? I've tried calling her several times today. I told her when I took you on, that I expected you to act as a professional. You have a gift. I had to pull a lot of strings to have you added to this concert and I expect you to be here two hours early tomorrow to make up for today. Do you understand?

ANNA

Yes.

VOICE TEACHER (O.S.)

Now, let me speak to your mother.

ANNA

She not here.

VOICE TEACHER (O.S.)

Have her call me as soon as she gets in.

We see Susie looking out her window towards Anna.

ANNA

I...

VOICE TEACHER

good night.

Anna shuts her phone as Susie opens the door.

SUSIE

Young lady get in here right now!

Anna enters the apt.

SUSIE

Where have you been and what do you have to say for yourself?

Susie slams the door shut.

CUT TO:

INT. SUSIE'S APT - NIGHT

Anna and Susie are in the entry.

SUSIE

Do you know what I've been through?

ANNA

I...

SUSIE

She speaks! I have looked all over for you. The hospital called for me to pick you up and when I got there you weren't there.

ANNA

There was these...

SUSIE

I went to your school, I went to your dance instructor's and I tried visiting your voice teacher's but the button at his gate wouldn't work. I called him but only got busy singles, I went to the police... oh, I need to call them so they know I've found you. I...

ANNA

(yelling out)

I'm sorry

(crying)

I didn't mean to...

SUSIE

Oh, Anna,

(hugging)

I'm sorry too. I just, I didn't mean to burst out so, I know you're suffering. I was so scared that's all.

ANNA

(still crying)

I'm truly am sorry.

SUSIE

Your safe, that's all that matters.

A sudden knock on the door. Anna jumps with panic. Susie goes to the door.

ANNA

Don't open it.

SUSIE

Anna, I have to know who it is.

Anna in panic. Susie talks through the door.

SUSIE

Who is it?

DETECTIVE (O.S.)

Detective Michael's

SUSIE

How many detectives do they send out for one case.

ANNA

There's been more than one?

SUSIE

Yes, there were two earlier today asking to see you. They were at the hospital too.

Susie opens the door as Anna slips out.

DETECTIVE

I'm sorry Ma'am to disturb you, we meet last night.

SUSIE

Yes, I remember. How can I help you?

DETECTIVE

I really need to know if Anna is up to talking.

SUSIE

You can ask her for your self.
She's right there
(pointing behind her)

DETECTIVE

There's no one here.

Susie turns and notices Anna is gone.

SUSIE

She really needs to stop doing that.

DETECTIVE

Excuse, me

SUSIE

One minute she's there the next she's gone, it's really freaky.
(yelling)
Anna, Anna the detective needs to speak with you.

DETECTIVE

Can we go to her.

SUSIE

Sure she's in the first door on the left.

CUT TO:

INT. SUSIE'S APT HALL - NIGHT

Susie and the detective are in the hall. Susie is knocking on the door.

SUSIE
Anna, open up.
(pause)
Anna?

Susie opens the door the room is empty.

SUSIE
She was just here.

The detective's cell phone rings.

DETECTIVE
Michael's...
(pause)
Ya... okay... I'm on it.
(hangs up)
I'll have to come back.

SUSIE
Will it be you or the other two?

DETECTIVE
Other two?

SUSIE
Ya, the two detectives that came earlier to talk with Anna. She did the same thing. Poof disappeared. She's really...

DETECTIVE
There's no other detectives assigned to this case.

SUSIE
They said they were with a special team that deals with children.

DETECTIVE
Do you remember what they looked like and what you told them?

SUSIE
They just asked questions about Anna, her schedule, places she likes to go...

CUT TO:

INT. APT KITCHEN - NIGHT

Anna gets a small knife from the draw. And opens the necklace. There's a computer chip like object in the locket of the necklace.

CUT TO:

INT. SUSIE'S APT BEDROOM - NIGHT

Anna comes back in the window as Susie is walking in the hall.

SUSIE

There you are.

Anna looks up, knowing she's busted.

SUSIE

What are you doing?

Susie helps Anna in the window.

SUSIE

The detective needed to talk to you. I don't want to scare you, but I think you might be in some danger. There were some men here earlier pretending to be policemen. You need to tell me everything.

CUT TO:

INT. DETECTIVE'S CAR - NIGHT

Detective is on his cell.

DETECTIVE

We need protection at the kid's sitter's and the hospital for her mom. Two men visited the kid's sitter's posing as police to get to the kid. Whatever's going on isn't finished.

(pause)

Ya, I'm on my way now.

The car drives off.

CUT TO:

EXT. FIELD - NIGHT

There are a few policemen searching the area as the detective walks up.

DETECTIVE

What do have?

POLICEMAN

Young male, no ID, looks like he got roughed up a bit. The wound to the head likely finished the job.

We see his face, it's Sammy.

CUT TO:

INT. SUSIE'S APT BEDROOM - NIGHT

Anna and Susie are in the room sitting on the bed talking.

SUSIE

Anna, you should have told me sooner. We need to get you to the police.

ANNA

What about you, won't you be in danger too?

There's a loud knocking on the door. Susie looks at her watch.

SUSIE

You stay here... do not come out... I'll be right back.

Susie shuts the door as she exits the room. There a muffled talk, but nothing understandable. Then Susie loudly

SUSIE (O.S.)

Your not detectives,

Anna, panicked, starts for the window. As she is half way out, we hear a thud of a person falling to the floor.

CUT TO:

INT. SUSIE'S APT HALL - NIGHT

One thug is opening the door to the right as the other is opening the door to the left.

JOHN

Bathroom.

We see the bedroom Anna was in. It's empty.

EDWARD

This rooms empty.

JOHN

Check the closets too.

CUT TO:

EXT. APT BACK - NIGHT

Anna is looking around the corner of the building watching the thugs get into their car.

CUT TO:

INT. THUGS CAR - NIGHT

The thugs are putting on their seatbelts.

JOHN

We're not going to find her tonight,

EDWARD

We have her schedule.

JOHN

Lets finish business with the mother.

EDWARD

That works.

CUT TO:

EXT. APT BACK - NIGHT

Anna watches the thugs drive off, then circles around the apt and reenters Susie's apt through the front door. She sees Susie laying on the floor face down.

ANNA

Susie? Susie?

Anna runs to the phone and dials 911.

CUT TO:

EXT. DETECTIVE'S CAR - NIGHT

The detective is shutting the car door as his cell phone rings.

DETECTIVE

Michaels

POLICE VOICE

dispatch just received a call from
Anna Mitchells at 916 Winchester
Ave. A woman is down.

DETECTIVE

That's the sitter's apt. What
happen to the protection I
requested?

POLICE VOICE

He arrived just after the 911 call.

The detective is reentering his car.

DETECTIVE

I'm on it.

CUT TO:

INT. HOSPITAL HALL - NIGHT

The thugs are moving down the hall, turn the corner and see a guard at the mom's room.

JOHN

I think the room is down the hall
the other way.

EDWARD

Ya, I think your right.

The policeman looks at them questioningly

JOHN

I always turn the wrong way at the
elevators.

The thugs turn around and go back around the corner stopping at the elevator wait for it.

JOHN

Now what? they have her room guarded.

EDWARD

We'll return prepared with a distraction.

The elevator rings and opens. They walk in.

CUT TO:

INT. SUSIE'S APT - NIGHT

Detective enters the apt. Other police are there.

DETECTIVE

Where's the body.

POLICEWOMAN

The ambulance left a few minutes ago.

DETECTIVE

So she's alive?

POLICEWOMAN

Yes, but she won't be answering any questions anytime soon.

DETECTIVE

The kid?

POLICEWOMAN

There was no one else here.

DETECTIVE

Has anyone been next door?

POLICEWOMAN

Not yet.

DETECTIVE

I'll be right back.

The detective walks out.

CUT TO:

EXT. APT - NIGHT

The detective is at the door of the Anna's apt knocking.

DETECTIVE
(to self)
Kid, where are you.

The detective opens the door.

DETECTIVE
Anna?

CUT TO:

INT. APT LIVING ROOM - NIGHT

The detective has walked in.

DETECTIVE
Anna, are you here?

The detective looks in the kitchen, then the bathroom.

CUT TO:

INT. APT MASTER BEDROOM - NIGHT

The detective walks in. The room is a mess.

DETECTIVE
Anna?

He looks in the closet seeing only a large pile of clothes.

CUT TO:

EXT. APT - NIGHT

The detective walks out and heads back to Susie's apt.

CUT TO:

INT. APT MASTER BEDROOM - DAY

We see the mound of clothes in the closet. Anna slowly appears from beneath them.

CUT TO:

EXT. VOICE TEACHER'S HOUSE - DAY

Anna is walking up the door as her cell phone rings.

ANNA

Hello.

VOICE TEACHER

Anna, your late again today. Do you plan on coming to your voice lesson or were you going to skip it again?

ANNA

I really don't feel like it Ms Booth, but I know my mom would want me to do my best at the concert. So I'm here.

VOICE TEACHER

Here?

ANNA

I'm at your door. I was about to ring the bell when you called.

Pause, the door opens. They both close their phones.

VOICE TEACHER

Come in,

CUT TO:

INT VOICE TEACHER'S HOUSE - DAY

Anna and Ms. Booth are in the entry.

ANNA

My mother was taken to the hospital, if you must know. And that's why I missed yesterday. She's not well.

VOICE TEACHER

Oh, I...

ANNA

As I said, I know she would want me to be my best at the concert, so I'm here. I want her to see me at my best.

VOICE TEACHER

I'm sorry, I didn't realize. So then she'll be well by the concert?

ANNA
(as the door shuts)
I'm praying for it.

VOICE TEACHER
Lets go into the study.

CUT TO:

INT. VOICE TEACHER'S HOUSE - DAY

Anna is with her voice teacher in the study.

VOICE TEACHER
Oh Anna, prayers are nice, but
they're not magic. I've prayed for
a great many things and sadly most
of my prayers have fallen on deaf
ears.

ANNA
Mrs. Booth, just because God
doesn't answer all our prayers our
way doesn't mean He didn't hear
them. God answers prayers with yes,
no, or not yet.

VOICE TEACHER
You sure think you know Him, but
your young yet. You have time to
widen your views.

ANNA
I know to believe in God only
because He does things our way,
isn't really a belief. Sometimes we
have to just trust Him, He knows
what He's doing even if we don't
understand.

VOICE TEACHER
Um, lets get started, shall we?

CUT TO:

EXT. JASON'S APT - DAY

A friend of Jason's, CARL is at his door knocking.

CARL
Hey J, you ready?
(pause)
(MORE)

CARL (CONT'D)
J, c'mon, we'll miss all the
action, man.

Carl pauses, reaches for the door; it's unlocked. As he opens the door we see a very messy apt. Someone's been looking for something in a rush. Carl walks in.

CARL
Man you need to do some serious
house keeping. J!

As Carl is shutting door he see legs on the floor from the other side of the bed.

CARL
J, stopping clown'n, we gotta go.

Jason makes no move as Carl slowly approaches.

CARL
J, the funs over, stop kid'n
around.

Carl reaches Jason realizing he's not joking.

CARL
Ah man

Bending down Carl turns Jason over and looks at his hand which has blood on it. He wipes his hand on his shirt and reaches for his cell phone with the other hand and calls 911.

CUT TO:

INT. DETECTIVE'S APT - DAY

The detective is at his desk sleeping when his cell phone rings.

DETECTIVE
(sleepy)
Michaels

POLICE VOICE
We've got a body.

DETECTIVE
(awoke)
The kid?

POLICE VOICE

No, but the apt is a mess, like
someone was looking for something.
I want you on it.

CUT TO:

INT. BOSS'S OFFICE - DAY

Boss with the two thugs.

JOHN

The room is guarded.

EDWARD

They must know something.

BOSS

No, if they knew, they'd be acting
on their knowledge. They don't have
the connection yet. I'll know the
minute someone tries to access the
information. It has an alarm built
in.

EDWARD

The kid will be at church tomorrow.
According to the sitter, she never
misses.

JOHN

We'll get her after the service.

BOSS

Good. And you've made a plan for
the mother?

JOHN

Of course.

BOSS

We can't afford any screw ups.

EDWARD

Boss, in all the years I've served
you, have I ever let you down.

BOSS

You're the best, I want that
necklace back in my hands by night
fall tomorrow.

The boss pounds the desk.

BOSS

And I want that kid taken care of.
She has cause me concern for the
last time.

CUT TO:

INT JASON'S APT - DAY

The detective is searching the apt. He notices a picture on
the wall with Margaret, Anna and David.

DETECTIVE

He knows them.

POLICEMAN

Excuse me, sir

DETECTIVE

The victim knows the family of
another case of mine. I want to
know what the connection is and who
the guy is in this photo.

POLICEMAN

The friend that called 911 lives in
the apt across the street, he might
know.

DETECTIVE

His name and apt number.

POLICEMAN

(yells off scene)

The guy across the street, what was
his name?

A policewoman walk into view looking at her notes.

POLICEWOMAN

Carl, Carl Mason apt 16

The detective leaves with the photo in hand.

DETECTIVE

Thanks.

CUT TO:

EXT. VOICE TEACHER'S HOUSE - DAY

The teacher is in the doorway and Anna is outside.

VOICE TEACHER

Your mother will be proud of you
Anna.

ANNA

Thank you Mrs. Booth.

VOICE TEACHER

Remember, to practice, practice,
practice. The big day will be
sooner than you think.

ANNA

I will.

CUT TO:

INT. CARL'S APT - DAY

Carl and the detective are on the sofa. Carl has the picture
in his hand.

CARL

I don't really know the woman and
the kid, but the guy is David,
Jason's brother.

DETECTIVE

His brother?

CARL

Ya, they visit each other maybe
once every week or two. They're
total opposites. I'm surprised they
even get along. David's the
professional type, he's always
trying to get Jason to get his act
together. To grow up, but J's not
much up for the change, well I
mean, he wasn't up for the change.

DETECTIVE

Do you have David's number?

CARL

Oh no, I've never really meet
David. J's just always talk'n about
him. That's how I know him.

The detective gets up to go.

DETECTIVE

Thanks for your help.

Turning back.

DETECTIVE
I'll take the photo.

CARL
Sure, right.

DETECTIVE
Also, is there anyone that you know
that would have it in for Jason.
The police may have already ask
you, but...

CARL
No, J was a friend to everyone. I
don't know who could have done
this.

The detective gives Carl a card.

DETECTIVE
If you think of anyone, call me.

The detective turns to leave.

CARL
Sure thing.

Carl looks down at the card, then up as the detective is
closing the door.

CARL
(continuing; standing)
Oh, detective!

Opening the door and reentering.

CARL
I can't believe I almost forgot. J
did say that his brother was going
to meet his girlfriend the other
night. J sold him a necklace with a
heart locket on it for Valentine
Day.

DETECTIVE
Jason sells jewelry?

CARL
Well... it's more of a side thing J
does... did.

The detective shuts the door and walks towards Carl.

DETECTIVE

Tell me more about J's side
business.

CUT TO:

EXT. BUS STOP - DAY

Anna is waiting on the bench looking down as a car rolls up.

JOHN

(to edward)
Our lucky day.

Anna looks up to see the car park. Noticing the thugs she
runs. The thugs exit the car.

JOHN

Wait. We just need directions.

Edward looks at john: ya, right.

EDWARD

We just need directions? Come on.

CUT TO:

EXT. NEIGHBORHOOD - DAY

They are chasing after her. She runs between two houses and
jumps a fence. The thugs follow.

CUT TO:

EXT. HOUSE - DAY

The thugs are on the side of the yard and see Anna standing
in the backyard.

JOHN

Now that's more like it.

The thugs jump the fence and walk towards Anna who is not
moving.

EDWARD

Look kid, this can be all over very
quickly

The thugs are nearing the corner of the house. Anna is still
not moving.

EDWARD

All you need to do is give us the necklace.

They pass the corner and notice a very angry dog.

JOHN

Good boy.

Dog growls at the men.

EDWARD

Nobody move and we'll all be okay.

Anna is looking to the back fence, the dog and the men. Edward is slowly reaching for his gun. Anna runs and jumps the back fence, the dog starts after her, but the dog turns towards the thugs once Anna is out of reach. Edward having not reached his gun yet runs with John behind him towards the front part of the fence. Both jump over the half height fence. They are laying on the ground face down and turn over. The dog is barking.

EDWARD

That was too close.

JOHN

I've never liked dogs.

EDWARD

Really, I wonder why... lets get back to the car.

They stand up and walk to the street. Turning to go to their car they see Anna by the front of it.

JOHN

What is she doing?

CUT TO:

EXT. THUGS CAR - DAY

Anna is kneeling down by the thugs car and she thrusts a pocket knife into the front tire.

CUT TO:

EXT. HOUSE - DAY

The thugs are in front of the house.

EDWARD

Come on...
(they run)

JOHN

Hey, what are you doing to my car?

Anna looks up, then gets up and runs.

CUT TO:

EXT. THUGS CAR - DAY

The thugs are standing by the car.

JOHN

I can't believe this.

EDWARD

She smart.

JOHN

She's smart, I have four slashed
tires and all you can say is, she's
smart.

EDWARD

Ya, she's smart. She got the dog to
chase us and she cut all four of
your tires. I'd say she's smart.

John pulls out his cell phone.

EDWARD

Who ya call'n?

JOHN

We'll need a tow!

EDWARD

Now that's smart.

JOHN

What?

EDWARD

Are you forgetting our package in
the trunk? You call for a tow and
he'll make noise either while the
tower is here or while the tires
are being fixed.

JOHN
You're right.

EDWARD
Give me your phone and open the trunk.

John opens the trunk revealing David inside.

EDWARD
Hey buddy, I'm going to take the tape off your mouth so you can call the kid.

JOHN
Good idea.

EDWARD
Now, you're going to tell her to come back to the bus stop. Got it?

David nods and dials Anna's number.

CUT TO:

EXT. STREET - DAY

Anna is running until her cell phone rings. She comes to a stop and catches her breath. INTERCUT the phone conversation.

ANNA
Hello.

DAVID
Anna.

ANNA
David! I'm so glad to hear your voice.

DAVID
Anna

ANNA
These men... mom... I'm so scared... and I thought you too.

DAVID
Anna listen!

Anna is totally quiet.

DAVID
You know I love you, right?

The thugs are growing impatience.

ANNA
Of course.

DAVID
This is very important. You must do
what I say.

ANNA
I will, I promise.

DAVID
Run, hide for your life!

Edward hits David and takes the phone.

EDWARD (O.S.)
Give me that phone.

ANNA
David?

EDWARD (O.S.)
Anna

ANNA
(panicking)
Yes.

EDWARD
If you want to see your mommy's
boyfriend alive again then you'd
better come back to the bus stop
right now.

DAVID
(yelling to the phone)
Run Anna, hide!

ANNA
(yelling)
David

Anna hears through the phone, David is being hit and the
trunk slammed shut.

EDWARD
(angry)
Anna

Anna starts to cry, wipes her eyes, and closes the phone.

CUT TO:

EXT. BUS STOP - DAY

EDWARD

Anna... she hung up on us.

JOHN

That went well.

EDWARD

At least we have her cell number. I can get a friend to trace any activity on it.

JOHN

First call someone to deliver four tires please.

CUT TO:

INT. DAVID'S WORK - DAY

The detective is with David's boss in the boss's office.

DAVID'S BOSS

Detective I would like to know where David is too. He hasn't come in and he hasn't called. It's not like him to be irresponsible.

DETECTIVE

I'll need to question some of his co-workers as well.

DAVID'S BOSS

I'll have my secretary make you a list of all those who are in the office.

CUT TO:

INT. MOVIE THEATER - DAY

Anna is giving her ticket stubs to the CLERK

CLERK

You're going to watch three movies today.

Anna doesn't reply

CLERK

Trying to hide from the world, huh.

Again, Anna offers no reply. The clerk gives her the ticket stubs and she walk by.

CLERK

(continuing; to self)

At least one weirdo everyday.

CUT TO:

INT. BOSS'S OFFICE - DAY

The intercom rings as the boss is looking over his stock investment on the computer.

SECRETARY (O.S.)

Sir, there are a few men there with MALCUM.

BOSS

(to self; panic)

Malcum

SECRETARY (O.S.)

They wish to see you.

BOSS

Show them in, please.

Three men and Malcum enter the boss's office. Malcum goes directly to the boss's desk as the boss stands.

BOSS

Malcum, welcome!

MALCUM

Don't kiss up to me. You know I despise it. I didn't come here for a social call, then again you know that. I had to interrupt my plans to come here regarding that necklace of yours.

BOSS

Sir, we are on top of it.

MALCUM

Is that so, than please hand it over.

BOSS

I don't have it on...

MALCUM

That's why I'm here. If the device in that locket reaches the police...

BOSS

Sir, I can assure you...

MALCUM

I don't want assurance. I want results... One of my contacts here phoned me and told me that a child has undermined your whole operation... a child...

BOSS

My best men...

MALCUM

Your best men were given four flat tires my that child. I want results and if I don't get them your best men will be joining you on a deep sea excursion...

BOSS

I...

MALCUM

Do I make myself clear!

BOSS

Always, yes, you are very clear.

The men start to leave and reach the door. Malcum turns.

MALCUM

I'll personally be watching you. Don't screw this up.

They walk out. The boss rings the secretary.

BOSS

Get me John and Edward now!

SECRETARY (O.S.)

Yes sir.

CUT TO:

INT. HOSPITAL STAIRCASE - NIGHT

Anna is in the stairwell looking through a cracked open door at the guard in front of her mother's room. The guard is fidgeting and starts down the hall away from the stairs. Anna opens the door more and pokes her head out to see the guard turn the corner.

GUARD (O.S.)
Hi.

NURSE (O.S.)
Hi.

GUARD (O.S.)
It was nice to talk with you
earlier.

NURSE (O.S.)
Likewise

Anna is moving down the hall towards her mom's room.

GUARD (O.S.)
I was thinking...

NURSE (O.S.)
Yes

GUARD (O.S.)
Maybe we could get together, talk,
I know this...

NURSE (O.S.)
Shouldn't you be watching the
patience door?

Anna looks around the corner.

GUARD
Everyone gets a break, but I could
just give a look see down the hall
and make sure all is safe.

NURSE
That might be a good idea.

Anna slips into her mother's room.

GUARD (O.S.)
I'll be right back.

We see the guard peaks around the corner

GUARD
The cost is clear.

CUT TO:

INT. HOSPITAL NURSE'S STATION - NIGHT

The guard comes back towards the station.

GUARD
See, I told you...

The nurse has left.

GUARD
Hum.

The guard returns to his post.

CUT TO:

INT HOSPITAL ROOM - NIGHT

Anna is at her mother's bedside.

ANNA
Mom, I miss you so much. I didn't know where else to go. I'm going to stay with you tonight. I'll be right over there in that chair, if you need anything, mom, I'll be here. There's so much to tell you, but... well... I just wanted you to know I'm safe. Oh, and Mrs. Booth said she was proud of me today. You know that's good news, I don't ever remember her praising me as much as she did today and you know she's not one to give out praise too often. It made me feel good. I'm still going to sing at the concert. I think that's what you'd want me to do. I do hope you'll be able to be there. I'm praying you will. Oh, I had to give a lesson about prayer to Mrs. Booth too. I don't think she has a high regard for God. I've notice the change ever since God took her husband home to be with Jesus. Mrs. Booth was hurt by that decision.

(MORE)

ANNA (CONT'D)

I hope if my prayers about you aren't answered the way I want, that I'll still trust God. I don't want you or David to be with Jesus right now. I want you both with me, here. I'm talking too much, you always say I do. I should stop... Oh, I watched three movies today. I was hiding... I mean... they were good. I'll tell you about them...

CUT TO:

INT. BOSS'S OFFICE - NIGHT

The boss is with John and Edward

BOSS

I called you here ASAP because I had a visitor today. I don't like unplanned visits, unless I'm the one making them... Malcum was here and he's not happy.

EDWARD

Malcum?

BOSS

Yes.

EDWARD

Everything is under control. He doesn't need to worry.

BOSS

Try telling him that.

JOHN

I'm worried. I heard the last time he paid a visit, there wasn't much left to visit when he left.

EDWARD

I've heard similar.

BOSS

Boys, not to worry. You told me you'll have her tomorrow, right?

JOHN

Ya, after church.

BOSS

Church?

EDWARD

The kid never misses. We're going to grab her after.

BOSS

Then we have no worries.

EDWARD

No worries.

BOSS

I don't care what you do just get that necklace and bring me that kid. No one causes me grief and gets away with it.

JOHN

Understood.

BOSS

Good. I love it when there's understanding. That was the problem with Sammy... he had no understanding.

CUT TO:

INT. HOSPITAL ROOM - DAY

Anna has fallen asleep in a chair across from her mother. The nurse walks in to check on Margaret. The nurse wakes Anna and Anna tries to run. The nurse takes her lightly by the arm.

NURSE

Who let you in here.

ANNA

I... um... she's my mom...

NURSE

You can't be in here
(yelling)
Officer

As the policeman opens the door Anna jerks her arm free and runs out pushing the unexpected officer out of the way.

CUT TO:

INT. HOSPITAL HALL - DAY

Anna runs down the hall to the stairs and goes down them.

GUARD

Hey, kid, wait; Stop!

The guard chases her.

CUT TO:

EXT. CHURCH - DAY

The thugs are in their car across the street waiting.

JOHN

What makes you so sure the kid will show?

EDWARD

The sitter told us she never misses. Plus the kid's mom is in the hospital. She's going to come to church and ask God for a miracle. She wants her mother, right.

JOHN

Good point.

EDWARD

Yeah, so just keep...

JOHN

There she is!

John starts to open the door and Edward stops him.

EDWARD

Wait... if the kid sees us, she'll run. Besides, you going to grab her with these witness.

(points to others going to the church)

We'll go in after she's in, then when the service is over we'll follow her and grab her

CUT TO:

INT. HOSPITAL WAITING ROOM - DAY

The guard and detective are in the room.

DETECTIVE

Let me understand this; your telling me: you checked the room when you got here last night and only the woman was inside, you guarded the door, all night! you never left, but this morning just before your morning relief showed up a nurse enters and the kid runs out.

GUARD

Well... sir... I might have left just for a short moment

DETECTIVE

You might have left?

GUARD

I...

DETECTIVE

Do you know how important your job is? Do you know how important it is that we talk to the kid? That child's live is in danger Mr...

CUT TO:

INT. CHURCH - DAY

The thugs are seated in the rear of the church. Anna is mid way and the offering is being taken while a song is being song by a church member.

ADARA BLAKE

-Singing the song-

Corralee, the girl behind Anna, taps her on the shoulder and passes her a note.

ADARA BLAKE (CONT'D)

-Singing the song-

Anna reads the note. Then she turns back to her friend's smiling face. Anna's smile turns to dread and panic seeing the thugs in the back row. Anna turns forward quickly, her friend is confused.

ADARA BLAKE (CONT'D)

-Singing the song-

Anna is worried. She's fiddling with the heart on the necklace as the plate is being passed through the church. The offering plate nears Anna, she takes the necklace off and lifts the necklace high enough for the thugs to see her drop it into the plate. The thugs look at each other. Then back to Anna. Anna looks back smiling.

JOHN

Now what?

EDWARD

Keep your eye on that plate.

JOHN

If we were on the other side we could take it out as it passes.

EDWARD

When the plate leaves so do we.

The two thugs follow the ushers out the door.

CUT TO:

INT. CHURCH LOBBY - DAY

The ushers and thugs enter the lobby and go down the hall.

CUT TO:

INT CHURCH HALL - DAY

The ushers and thugs turn the corner. The ushers are entering the offertory room. Edward pulls out his gun.

EDWARD

Gentlemen we'll be joining you.

They all enter the offertory room.

CUT TO:

INT CHURCH OFFERTORY ROOM - DAY

EDWARD

This is not a robbery.

The ushers look "really"

JOHN

Someone put something in the plate
that wasn't theirs to give.

EDWARD

Just give us the necklace and we'll
be on our way.

JOHN

No one needs to get hurt.

The ushers are looking through the offerings. One of them
finds a necklace and picks it up.

EDWARD

That's it. Thank you gentlemen.

JOHN

We'll take that.

Edward reaches out for it and the usher gives it to him.

EDWARD

Oh, I'd remain here for a while,
for you own safety.

The thugs leave the room and shut the door.

CUT TO:

EXT THUGS CAR - DAY

The thugs are entering the car. John is going to drive.
Edward is fiddling with the necklace.

JOHN

Now we can get out of here. This
place gives me the creeps.

EDWARD

(looking back)
I don't miss it.

They get in the car.

CUT TO:

INT. THUGS CAR - DAY

John is starting the car.

EDWARD

I haven't been in church since I
was a little kid.

(opens the necklace)

Ah, that kid!

JOHN

What?

EDWARD

She gave us an empty necklace!

JOHN

How could she know there was
something inside.

EDWARD

Who knows!

CUT TO:

EXT CHURCH - DAY

The thugs are walking to the church

JOHN

We need to teach that kid a lesson
she'll never forget.

EDWARD

She'll never forget! This job ends
today.

They enter the church.

CUT TO:

INT CHURCH - DAY

There's a typical church service in place.

PASTOR

Brethren, I have told you the word
of God plainly. I can do no more.
The Holy Spirit must speak to your
hearts for you to hear His message.
We'll conclude the service with the
reading of Romans 6:23 and sing
Just as You are. We you all raise.

As they raise, Anna looks back, she sees the thugs have returned and are standing by the back door. The song Just as I am, is stilling playing in the back ground.

PASTOR

If the Lord is speaking to your heart today, come forth and give is to him.

We see the thugs; then Anna leaving her seat and going forward to the pastor. The thugs look as each other, then back at Anna. Anna has reached the pastor now. He bends down towards her

PASTOR

Anna what is.

ANNA

I need your help. There are two men at the back of the church by the doors.

The pastor glances up

ANNA

Those are the two men I told you about. They hurt my mommy and they won't leave me alone. I'm scared.

PASTOR

I'll take care of them. You stand next to me and when I tell you to go, run out of here and go to the police as fast you can... do you understand?

ANNA

Yes.

PASTOR

My dear brothers and sisters, our dear Anna's mother is in the hospital as many of you know. We need to pray for both of them.

(pause)

I'm going to ask you to do something different today. Can we gather where you are in groups so we can pray. And if there are visitors near you surround them and so they will feel a part of this wonderful family of God.

(MORE)

PASTOR (CONT'D)

Go on, I know it's a bit different
then we usually do. Once we're
ready I'll pray.

The congregation is doing as the pastor requested. Once the thugs are surrounded the pastor starts his prayer.

PASTOR

Dear Lord and Savior we bring
before you Anna's request

The pastor pauses and signals Anna quietly to go. The thugs are trying to see Anna but the people in the aisles are blocking their view.

PASTOR

Anna is young and in need of your
protection Father. Her mother is
still in danger and needs your
watchful hand.

Anna slowly closes the door to the church and runs through the parking lot.

PASTOR

Only you can deliver them to each
other once again and this is what
we ask of you if it be your will.
Amen... Brothers and sisters take
this time to fellowship with those
in your groups.

The thugs are circled and trying to leave.

JOHN

Excuse us.

WHORSHIPER 1

You don't have to leave already?

WHORSHIPER 2

Is this your first time with us?

EDWARD

Yes.

WHORSHIPER 3

Do you live near here?

JOHN

We really have to leave, we have to
meet someone right away.

The pastor smiles looking at the congregation and the thugs. The thugs are trying to reach the front of the church.

CUT TO:

INT CHURCH HALL - DAY

There's a banging at the door from inside the offertory room with a chair propped against the door. We can hear the voices of the church member from the worship center over the cries for help.

VOICE USHERS

Help, let us out!

CUT TO:

INT CHURCH - DAY

The thugs reach the pastor, but Anna is no where to be found.

PASTOR

Welcome, this is your first time here, right? We're so glad to have you.

EDWARD

Where's the kid?

PASTOR

Anna?

JOHN

Yeah, was there any other kid up here with you?

PASTOR

Are you friends of the family?

EDWARD

We go back some time.

PASTOR

My name is Daniel. You know kids, here one minute, gone the next. If I can answer any of your questions

The thugs start to leave.

PASTOR

about the church I'd love too.

Pastor is smiling. Corralee and her parents walk up. The pastor is watching the thugs leave the building.

CORRALEE

Pastor, where did Anna go?

CUT TO:

INT. CHURCH HALL - DAY

Some of the choir folks are passing the offertory room, see the chair blocking the door and hear the cries for help and move the chair.

CHOIR MEMBER

Those kids need to stop joking around. This isn't a game zone.

The ushers come out.

USHER

Where's the pastor?

CHOIR MEMBER

Still in the worship center I believe.

CUT TO:

EXT. THUGS CAR - DAY

JOHN

Eddy, your right, the kid is smart.

EDWARD

We're supposed to be smarter.

They get in the car.

EDWARD

I want that kid Johnny, I want that kid!

The car drives off.

CUT TO:

INT. HOSPITAL HALL - DAY

The detective comes off the elevator and walks around the corner past the guard and enters the room.

DETECTIVE

Excuse me.

CUT TO:

INT. HOSPITAL ROOM - DAY

DETECTIVE

Good afternoon Ms. Mitchell

MARGARET

Hello.

DETECTIVE

I'm the detective investigating your case. I need to ask you a few questions.

MARGARET

My daughter?

DETECTIVE

Your daughter is an amazing girl. She's fine. The night guard actually got to meet her.

MARGARET

I've been so worried.

DETECTIVE

Ms. Mitchell, I need you to tell me everything you can remember.

CUT TO:

INT. BOSS'S OFFICE - DAY

The boss is standing behind his desk looking out the window. The thugs are in the room.

BOSS

Boys I trusted you. I can't believe a little girl, a child has been able to get away from you... more than once I might add.

JOHN

Sir

Edward is trying to hush John.

JOHN
We can handle her.

BOSS
The same way you handled her
mother? Or the same way you handled
the neighbor woman? I wanted you to
handle her like Sammy. Do I have to
give them to you to get service?

JOHN
Sir

Edward is trying to hush John.

JOHN
there was these dog.

The boss turns from the window and goes towards the thugs.

BOSS
This dog. You're talking about a
dog when our lives are on the line.

The boss pulls out his gun and shoots the lamp on the edge of
his desk.

BOSS
I loved that lamp, but that's what
I would have done to the dog.

EDWARD
We didn't want to attract police.

Silence, tension in the room and across the men.

BOSS
I thought you knew what was at
stake here. I thought you
understood how important the
content of the necklace is.

CUT TO:

INT. HOSPITAL ROOM - DAY

The detective is talking with Margaret. His cell rings.

DETECTIVE
Is that all you can remember.

MARGARET
I'm afraid so

DETECTIVE
(cell rings)
Hello.

POLICE VOICE
We got word of a sighting of the
kid

DETECTIVE
Where?

POLICE VOICE
At a church on Mt Harmony Rd. She
not there anyone, but the pastor
has met the assailants face to
face.

DETECTIVE
On my way.
(shuts phone)
Ms. Mitchell, if you remember
anything else contact me.

The detective leaves his card and walks out of the room.

CUT TO:

INT. FRIEND'S HOUSE - DAY

Anna and a computer wiz are in his home office.

ANNA
Well... what does it mean?

FRIEND
Anna, I don't know yet. It's in
code. You have to give me time.

ANNA
(panic)
I don't have time!

FRIEND
If you want faster work from me,
you need to leave and I'll call you
when I'm done.

CUT TO:

INT. BOSS'S OFFICE - DAY

The thugs are still with the boss. The intercom rings.

SECRETARY

Sir, you have...

BOSS

(goes to phone)

I told you not to disturb us.

SECRETARY

Sir, it's Malcum

The boss quickly picks up the phone.

BOSS

Malcum...

MALCUM

You idiot! Someone is trying to
break the code.

BOSS

Sir?

MALCUM

If that information falls into the
wrong hands a lot of heads will
roll.

BOSS

Where's the signal coming from.
I'll have two men there
immediately.

CUT TO:

INT COR H - DAY

Anna arrives with a small suit case and is greeted by cor mom

CORRALEE MOM

Come in anna

ANNA

Thank you so much for a place to
stay well my mom is in the hospital

CORRALEE MOM

You are always welcome here. You
can put your things down right here
for now.

Anna is putting her suitcase down by the green center peice.

CORRALEE MOM

Now I sure you know about the sleepover corralie is having tonight. She's had planned for weeks.

ANNA

Yes, I was invited awhile back.

CORRALEE MOM

Well if you aren't much up for it, she'll understand. I've already talked to her about it.

(pause)

I do hope you'll join them, but under the circumstances if you need to be alone, you can use corralie's room.

ANNA

Thank you Ms. Williams.

CORRALEE MOM

Corralie, anna's here!

CUT TO:

INT. CHURCH OFFICE - DAY

Pastor, sketch artist, detective are there. The artist is drawing.

DETECTIVE

You don't know were the kid went.

PASTOR

No. She...

ARTIST

Is this correct?
(showing his work)

PASTOR

The noise was narrower and longer... she left and I didn't have a chance to ask her. It all happened so fast.

DETECTIVE

Any other friends or family she might stay with.

ARTIST

How is this?

PASTOR

Yes, that's good... detective, if I knew, I'd gladly, the Matthew's! They came up after the service and asked where Anna had gone... Corralee, their daughter is friends with Anna. Apparently they told Anna she could stay with them until her mother was better.

DETECTIVE

Thank you sir. I need there address.

PASTOR

Of course.

ARTIST

Does this look like the second man?

The artist is showing the pastor another picture, we don't see it.

PASTOR

Yes.

CUT TO:

INT. FRIEND'S HOUSE - NIGHT

The friend is at his computer

FRIEND

(to self)

Yes!

A crashing of the front door is heard. The friend brings up his email program. He scrolls down his email list.

CUT TO:

INT. FRIEND'S HOUSE - NIGHT

The thugs are coming up the stairs.

CUT TO:

INT. FRIEND'S HOUSE - NIGHT

We see the send button clicked and a message: your message has been sent. The door to the friend's office crashes open and the friend pulls the plug, the computer goes off as the thugs reach him

EDWARD

Your tapering with private property.

CUT TO:

INT. NEIGHBOR'S HOME - NIGHT

The neighbor, a senior woman, hears loud crashing noises from the house next door and looks through the window seeing someone being held and another person hitting that person. The neighbor quickly moves away from the window and goes to a phone.

911 OPERATOR

This is 911 emergency services do you need firemen, ambulance or police?

NEIGHBOR

My neighbor is being attacked. I saw it through my window.

911 OPERATOR

Ma'am...

NEIGHBOR

He lives alone, but not today, their holding him and beating him

911 OPERATOR

Ma'am we...

NEIGHBOR

you need to come right away

We hear something crash and the neighbor jumps.

NEIGHBOR (CONT'D)

Oh dear, something crashed. Are you on the way?

911 OPERATOR

We need your address.

NEIGHBOR

It's not my house, it's my
neighbor's house, I'm safe, do you
think they'll come here next?

What your neighbor's address?

NEIGHBOR

He lives at 901 W harbor View Way.

CUT TO:

INT. CORRALEE'S ROOM - NIGHT

Corralee and Anna are in the room both laying on the double
size bed.

CORRALEE

Do you wanta watch a movie?

ANNA

Na

CORRALEE

Anna, you don't want to talk, you
don't want to surf the net or use
the chat rooms and you don't want
to watch a movie...

ANNA

I'm worried about my mom is all.

The door bell rings.

CORRALEE'S MOM (O.S.)

Corralee, honey, can you get the
door?

CORRALEE

(yelling)

Okay

(to Anna)

Be right back

Anna stares at the phone.

CUT TO:

INT. CORRALEE'S HOUSE - NIGHT

Corralee answers the door and the detective is outside.

DETECTIVE

Hi, is your mother or father home?

CORRALEE

(yells)

Mom, it's for you!

CUT TO:

INT. CORRALEE'S ROOM - NIGHT

Anna is on the phone. It ringing but no one is answering. Corralee walks in the room and Anna hangs up quickly.

CORRALEE

Who ya call'n

ANNA

No one

Corralee looks "ya right"

ANNA

It's one of my mom's friends.

CUT TO:

INT. CORRALEE'S HOUSE - NIGHT

The detective is with CORRALEE'S MOM

CORRALEE'S MOM

Detective, Anna has been through a lot. can't this wait?

DETECTIVE

With all due respect, her life is in danger and the fact that she is in your home, puts you and your family in danger. Anna may be holding the answer to an assault on her mother and someone's murder and she doesn't even know it.

CUT TO:

INT. CORRALEE'S ROOM - NIGHT

Corralee and Anna are back on the bed.

CORRALEE

What about Phillip, I know you like him.

Anna laughs with embarrassment.

CORRALEE'S MOM (O.S.)

Corralee, bring Anna down stairs. There someone who wants to talk with her.

Anna's laughing turns to panic

ANNA

How did they know.

CORRALEE

Know what Anna?

ANNA

Corralee, has your dad removed the lattice outside your brother's window yet?

CORRALEE

He's going to next Saturday. My dad sure was mad at my brother for sneaking out.

ANNA

I need to use it.

CORRALEE

Why, what's going on?

ANNA

I'll tell you later. I'll email you.

CORRALEE

What about the man down stairs.

ANNA

Tell him I'm going to the bathroom.

CORRALEE

Miss honesty wants me to lie.

CORRALEE'S MOM (O.S.)

Corralee!

CORRALEE

I'm coming!

ANNA

No! I'll go to the bathroom.

Corralee looks questionably at Anna.

CUT TO:

INT. CORRALEE'S HALL - NIGHT

Corralee and Anna are walking out of Corralee's room into the hall and Anna walks into the bathroom. Corralee pauses at the entrance unsure.

ANNA

Go, I'll be fine.

Corralee walks down the hall towards the stairs.

CUT TO:

INT. CORRALEE'S BATHROOM - NIGHT

Anna exits the bathroom into Corralee's brother's room.

CUT TO:

INT. CORRALEE'S HOUSE - NIGHT

Corralee comes from the stair to the front of the house.

CORRALEE'S MOM

Honey, where's Anna.

The detective looks concerned.

CORRALEE

She went into the bathroom.

DETECTIVE

She upstairs right?

CORRALEE

Yes, sir.

The detective looks relieved.

CUT TO:

INT. CORRALEE'S BROTHER'S ROOM - NIGHT

Anna is climbing out the window.

CUT TO:

INT. CORRALEE'S HOUSE - NIGHT

The detective, Corralee and Corralee's mom are awkwardly waiting for Anna.

CORRALEE'S MOM

I don't know what could be keeping
that child.

DETECTIVE

Maybe we should go upstairs
(concern is returning)

CUT TO:

INT. CORRALEE'S HALL - NIGHT

The detective, Corralee and Corralee's mom are at the bathroom door. The detective knocks.

DETECTIVE

Anna, I'm a police detective
(pause)
I need to talk to you about your
mother.
(pause)
Anna, your life may be in danger.

CORRALEE

Her life might be in danger?

CORRALEE'S MOM

Corralee Ann, what's going on?

DETECTIVE

She's not in there, is she?

CORRALEE

She went in.

The detective opens the door and the room is empty. Both Corralee's mom and the detective look down at Corralee.

CORRALEE

She did ask about the lattice
outside Mark's room.

DETECTIVE
lattice?

CORRALEE'S MOM
My husband is taking it down next
Saturday. Our son has used it to
get out at night.

DETECTIVE
Where did she go?

CORRALEE
She didn't tell me... honest.

DETECTIVE
Did you say anything, talk about
anyone?

CORRALEE
She was really quiet... she was on
the phone in my room, but I don't
know who to.

DETECTIVE
Does she have a phone with a number
display?

CORRALEE'S MOM
Yes.

DETECTIVE
Where's her room?

They enter Corralee's room.

CUT TO:

INT. CORRALEE'S ROOM - NIGHT

The detective is on his cell phone while looking on
Corralee's phone display and holding a note pad and pen.

DETECTIVE
I need an address.

CUT TO:

EXT. FIELD - NIGHT

The thugs are getting into their car and drive off.

THUG

Good to know we've done our duty.

CUT TO:

EXT. FRIEND'S HOUSE - NIGHT

Anna is walking towards the house about to turn the corner and sees police tape in the yard. She inches up and sees the detective in his car across the street waiting. She turns around and heads for the bus stop.

CUT TO:

INT. CORRALEE'S ROOM - NIGHT

Corralee is in her room on her bed. Her mom walks in to check on her.

CORRALEE'S MOM

Are you holding up?

Corralee looks up at her mom. Her mom notices the computer is on and goes to shut it off.

CORRALEE

Don't turn it off. Anna said she'd email me. I want to know as soon as she does so I can tell her to get help.

Her mom goes to her bed and sits beside her.

CORRALEE (CONT'D)

Mom, I didn't know she was in trouble.

CORRALEE'S MOM

I know sweetheart. We need to pray for Anna, that God will give her wisdom and help her.

CUT TO:

INT. SUSIE'S APT - NIGHT

Anna is on Susie's computer accessing her email account and sees incoming mail from her mom's friend. The EMAIL says: Anna see attached. Anna opens the attachment and sees an excel file with hundreds of names. Anna calls the police.

ANNA

Hi, my name is Anna Mitchell. I believe there's a policeman looking for me.

(pause)

Tell him I'm ready to talk.

CUT TO:

INT. DETECTIVE'S CAR - NIGHT

The detective is still outside the mom's friend's house in his car and the phone rings.

DETECTIVE

Hello.

POLICE VOICE

Anna called, she wants to talk.

DETECTIVE

Where is she?

CUT TO:

INT. EDWARDS PLACE - NIGHT

Edward and John are in the living room and David is in the corner tied and with tape over his mouth.

JOHN

I say we go back to the preacher man and make him talk.

Edward's cell rings

EDWARD

Edward.

ANNA

Hi, Eddy.

EDWARD

Who is this?

ANNA

You beat my mom and chased me and don't know who I am?

EDWARD

(to John)
It's the kid!

John becomes alert and David pulls his head up.

EDWARD
(continuing; to Anna)
How did you get my number.

ANNA
Cell phones record incoming calls
too, duh!

EDWARD
Kid, when I get...

ANNA
Eddy, I called you remember. I have
something you want. It's a very
long list. I could just hand it
over to the police.

EDWARD
Little girl, we don't want to hurt
you; we just want the list.

ANNA
Ya right!

Edward is showing a growing temper and John is trying to get
him to relax.

ANNA
Look, it's simple. You have
something I want, or at least you
better or this list is going
straight to the police and I think
they can make more sense of it than
me. And I have your list. So we
should trade.

EDWARD
That's a great idea. Tell us where
you are and we'll be right over.

ANNA
Not so fast. We'll meet tomorrow at
3pm where it all began. My apt.

EDWARD
That's perfect.

ANNA
Now I want to speak to David.

EDWARD
You'll see him tomorrow.

ANNA

Yes I will, but I'll speak to him
now or the deal is off.

Edward goes over to David and rips off the tape

DAVID

Ahh!

EDWARD

Your girlfriend's kid wants to talk
to you.

The phone is held by David's head.

DAVID

Anna?

ANNA

David are you okay?

Edward puts the phone back against his head.

EDWARD

He spoke, he's alive and if you
want to keep him that way our
business better conclude tomorrow.

ANNA

It will, I promise.

They hung up the phone.

EDWARD

For all that kid's escaping, she's
not to bright.

DAVID

I wouldn't bet on it.

EDWARD

John, put the tape back on his
month.

(pause)

Tomorrow is going to be very
rewarding.

JOHN

As the boss would say: the kid has
troubled us for the last time.

CUT TO:

INT. BOSS'S HOME - NIGHT

The boss is surfing the net, reading stock quotes in his chair when there's a knock at the door. He gets up and goes to the door. Opening it, there are three individuals there.

THUG

Malcum sent us, he wants you to take a ride with us.

BOSS

I know who sent you.

THUG

Well, this can be done easy or not.

BOSS

Can I at least get dressed.
(cell phone rings)
Can I answer it?

THUG

Correctly

The boss goes to the coffee table and answers the phone, the thugs follow him.

BOSS

Hello

EDWARD (O.S.)

We'll have her and the file tomorrow at 3PM.

BOSS

How?

The boss motions to the head thug to listen with him.

EDWARD (O.S.)

There's going to be a trade at 3p at the kids apt. The kid gives us the file and we give the kid her mom's boyfriend

(pause)

Of course we give her a bonus too, if you know what I mean.

BOSS

Good work.

The boss hangs up the phone.

BOSS

Do we really need that ride?

THUG

We can wait. You don't mind a few guests tonight, do you?

BOSS

Make your selves at home.

THUG

Boys, stay with our friend, I'm going to give an update to Malcum.

The head thugs leaves the room with cell in hand.

CUT TO:

INT. EDWARDS PLACE - DAY

Edward, John and David are in the room with David still tied and gaged.

EDWARD

John lets help our friend to the trunk. It's time.

They walk out of the room.

CUT TO:

EXT. APT - DAY

A car pulls up with the three thugs and the boss inside.

CUT TO:

INT. CAR - DAY

Three thugs in the car with the boss over looking the scene.

THUG

We'll wait this meeting out.

Thug looks at his watch, it's 2:58pm. Edwards car pulls up. We see Edward and John leaving the car and going to the apt.

THUG

We should have bought some pop corn.

The thug reaches under his seat and pull out binoculars. He looks towards the apt as Anna opens the door and lets the men in. He looks to the window and sees them talking.

THUG

I microphoned the place yesterday.
Is the volume up?

One of the other thugs turns the volume up.

ANNA (O.S.)

Here's the deal, you hand over
David, I'll give you your list.
Otherwise I just hand it over to
the police.

THUG

The kid has guts, she stupid, but I
admire her guts.

CUT TO:

INT. APT LIVING ROOM - DAY

Edward, John and Anna in the room.

EDWARD

Kid, I'll give you credit, you can
run faster then us in the open, but
there's only one way out of this
apt.

Edward pulls out is gun.

JOHN

In a body bag!

EDWARD

You ain't going anywhere with the
list.

JOHN

Sorry honey, you've caused us to
much trouble already.

CUT TO:

INT. CAR - DAY

The three thugs and the boss are in the car.

JOHN (O.S.)
It's humiliating having had to
chase you around...

BOSS
Tell me about it you fool.

THUG
Malcum, says you claim he's one of
your best.

BOSS
Misguided judgment.

THUG
I'd have to agree and for your sake
they better fit it good.

CUT TO:

INT. APT LIVING ROOM - DAY

EDWARD
Kid, it's over. Your going to
disappear and when your mother gets
out of the hospital we'll be sure
she joins you.

JOHN
It'll be a reunion, but At least
you'll both be together again.

Anna laughs lightly.

JOHN
She likes the idea of dieing.

CUT TO:

INT. CAR - DAY

Three thugs and the boss.

ANNA (O.S.)
I didn't think you guys we're
stupid, but now I do.

EDWARD (O.S.)
Do you...

ANNA (O.S.)
I'm not finished.

BOSS
Who does she...

THUG
Quiet!

ANNA (O.S.)
but you'll never get your the list.

THUG
It's not sounding good for you bud.

BOSS
She's just a kid.

CUT TO:

INT. APT LIVING ROOM - DAY

Anna, Edward and John talking.

ANNA
If I do "disappear" the police will
receive about a dozen copies of
your list.

JOHN
She bluffing.

ANNA
Do you honesty think I'd invite you
into my home without having
protected myself. I've watched
enough movies to know that.

EDWARD
Kid, in movies everything is
planned out. Life isn't that way. I
don't care if you live or die.

JOHN
Your just another job.

Edward aims his gun at Anna's head.

EDWARD
You've got five seconds to hand me
what I came for or it's Bye, bye.

The detective shoots the gun from Edwards hands.

DETECTIVE (O.S.)
Move in.

EDWARD

What the...

John starts for his gun.

DETECTIVE

Unless you want to die today, I
wouldn't go for it.

CUT TO:

INT. CAR - DAY

The thug puts down the binoculars as undercover Police emerge from a van and a car in front of the apt and another car from the side of the apt: some go to the rear of the apt and others to the front.

THUG

This ain't good.

The thug starts the car.

THUG

Looks like we'll be taking that
drive after all.

BOSS

How, she just a kid?

CUT TO:

INT APT - DAY

John is going to the front door only to be met by several undercover police.

ANNA

Bye, bye.

The undercover police are handcuffing Edward and John. The detective walks over to Anna and puts his arms around her.

DETECTIVE

You're a very brave young lady.

The detective puts himself face to face with Anna.

DETECTIVE

But you should never try to anger
the one with the gun.

ANNA

I think you're right, but God is in control of when we die.

(pause)

Of course, I didn't need to test Him about it.

The detective laughs as an undercover officer approaches.

UNDERCOVER OFFICER

We found a man in the trunk...

DETECTIVE

Is he alive?

UNDERCOVER OFFICER

Yes.

Anna runs out the door.

UNDERCOVER OFFICER

His name is David, he's the mother's boyfriend.

CUT TO:

EXT. APT - DAY

Anna is exiting the apt running past those in the yard towards Edward's car. The trunk is open, an undercover officer is finishing untying David as Anna reach him jumping up into his arms almost knocking him over. The undercover officer braces David.

CUT TO:

INT. HOSPITAL ROOM - DAY

Anna and David are visiting Margaret. Margaret's bed is raised and they are watching the tv. A news clip is on.

REPORTER

A bazaar and unbelievable string of arrests has landed a number of highly sought after criminals as well as a number of key politicians and businessmen from several states in prison awaiting trials for what may be the largest known network of organized crime to be unveiled which all started with a robbery involving a necklace given to a woman for Valentines Day and ended earlier last week due to the bravery of the woman's daughter.

ANNA

Can we turn it off mom.

Margarett reaches for the remote and turns the tv off.

DAVID

What you don't want to be a hero?

Anna embarrassed goes between David and Margarett and takes each of there hands in one of hers.

ANNA

I just want to be with the two I love the most, that's all. I don't want to be a hero.

MARGARET

Oh, sweetheart, I love you.

DAVID

It's events like this that make one realize the importance of those we love.

David reaches into his pocket with his free hand and pulls out a ring box.

DAVID

I was going to wait until they released you, but now is as good of a time as any.

David hold out the box keeping his hand on the top half while Margarett reaches for the box with her free hand and takes hold of the bottom half. Then David opens the box.

DAVID

I had considered this for
Valentine's Day, but got cold feet
and gave you the necklace instead
which definitely was not a good
choice.

The group laughs lightly

DAVID

The whole time I was a hostage, all
I could think about was what if I
never get the chance to ask the
woman I love to marry me.

Margarett has tears of joy

ANNA

Mom?

MARGARET

It's beautiful. Yes.

Anna raises her hands stilling holding David's and
Margarett's hands in hers.

ANNA

Yes!

CUT TO:

INT. CONCERT - NIGHT

Anna is singing at her school concert. The voice teacher,
David, and Margarett are sitting together enjoying her.

ANNA

Singing "Scott's song"

After Anna ends her song she exits back stage.

CUT TO:

INT. CONCERT BACKSTAGE - NIGHT

Malcum meets Anna as she comes from the stage.

MALCUM

You have a beautiful voice.

ANNA

Thank you.

MALCUM

Do you know who I am?

ANNA

(looks a moment)

No... I'm afraid I don't.

MALCUM

Well it isn't so important.

TEACHER

Anna dear, hurry along.

Anna walks towards her teacher, looks back, then keeps walking.

CUT TO:

INT. CORRALEE'S ROOM - DAY

Anna and Corralee are packing Bibles in a box.

CORRALEE

I still don't understand why you'd send them anything, they almost killed you.

ANNA

Maybe if they read the Bible, they'll come to know Jesus. If they know Jesus they won't want to be criminals anymore.

CORRALEE

And you think there's hope for people like that?

ANNA

Of course, there's hope for anyone.

CUT TO:

INT PRISON AREA - DAY

Edward is at a table waiting and michael enters.

ED

Your late!

DETECTIVE

I wasn't aware that I'm on your time schedule.

ED

You are if you want to keep the kid
alive.

DETECTIVE

Really.

Ed stares at the detective

DETECTIVE

Okay, I'll bit, how are you a
threat in here?

ED

Malcum's the threat, not me.

DETECTIVE

There's anther player?

ED

I called you her for a lunch date,
yes there's another player.

The detective is now at full attention and knows ed is not
playing him.

DETECTIVE

What about him?

ED

The kid destoryed years of work by
exposing the list. Do you honesty
think malcum won't seek revenge?

DETECTIVE

What do you get out of this.

ED

My brother and I stay alive...
malcum's reach it's limited by cell
walls.

DETECTIVE

Go on.

ED

I can assure you the first thing
he'll do is seek revenge... the kid
will be dead within a week, tops.

DETECTIVE

Where can I find him?

ED

Not so fast. My brother and I
screwed up. Malcum doesn't like
mistakes. He's got connections
everywhere, including in here.
We're sitting ducks in here.

DETECTIVE

What do you want?

ED

My brother and I go free.

DETECTIVE

No way.

ED

Then the kid dies and so do you.

DETECTIVE

Me?

ED

You made the bust, detective,
you're on his list.

DETECTIVE

Let's say for a moment I believe
you, malcum is a ghost, no one has
ever see him and lived. We know
that much and if no one knows what
Malcum looks like or where he lives
how is it you can help?

ED

I know how to find out what he
looks like and I know he'll come to
me if I have the right bate.

DETECTIVE

Meaning?

ED

I give malcum want he wants.

DETECTIVE

The list has already been published

ED

I mean the kid.

DETECTIVE

You're crazy, even if I was crazy enough to agree the kid's mom will never allow her child to be bate for a sting.

ED

That to bad. I guess the only question left is who'll be first to die.

(pause)

My brother and I aren't going anywhere so we're easy targets, that's leaves you or the kid. My money is on the kid.

DETECTIVE

There's no evidence that it will go down.

ED

Call them.

DETECTIVE

Excuse me?

ED

Call the kid's mother... I'm willing to beat my life that malcum has already sent someone.

(pause)

Detective, we all have at least one weakness. Malcum's is revenge.

(pause)

I guess the morge has had a recent addition by the name of Mr. Biggs, an older gentlemen or that Mr. Bigges as disappeared around the day you busted my brother and I.

DETECTIVE

How did you know?

ED

That was my boss and malcum had personal paid him a visit a few days before... and that's how I know I can find out what malcum looks like.

DETECTIVE

Tell me how to know what he looks like.

ED

Once we're free, I'll give you picture.

DETECTIVE

You wasting my time. I not going arrange your freedom without something

The detective gets up to leave, then stops.

ED

I've already given you something. Call anna's mother and find out if anyone usual has happen.

The detective is walking to the door

DETECTIVE

I need more.

ED

Are you prepared to say that at to the anna's mother at the kid funeral?

The detective leaves the room as officer 3 enters to take me out.

OFFICER 3

Let go.

CUT TO:

INT. PRISON, JOHN'S CELL - DAY

John is opening his gift. Seeing what it is, he throws it into the trash can.

CUT TO:

INT. PRISON, EDWARD'S CELL - DAY

Edward opens his gift, seeing what it is, stares at it. He recalls the detective telling Anna how brave she was.

CUT TO:

INT APT LIVING ROOM - DAY

The undercover police are handcuffing Edward and John. The detective walks over to Anna and puts his arms around her.

DETECTIVE

You're a very brave young lady.

The detective puts himself face to face with Anna.

DETECTIVE

But you should never try to anger
the one with the gun.

ANNA

I think you're right, but God is in
control of when we die.

(pause)

Of course, I didn't need to test
Him about it.

CUT TO:

INT. PRISON, EDWARD'S CELL - DAY

Edward opens the Bible and inside the front cover is a note.

ANNA (O.S.)

I hope you read this book. It's
helped me and a lot of people with
things in life. I'm going to pray
for you to know Jesus. Laws alone
don't cause people to obey them,
they have to want to obey from
their hearts. Jesus, can change
one's heart, if we let Him. Anna.

Edward turns the pages to the book of Genesis and starts
reading.

EXT ANNA'S APT - DAY

Thug is at the door when anna walks up.

THUG

Hi, I'm looking for... hey your
that cute kid that was on the news.

ANNA

Yes ma'am.

Thug reaches out to shake her hand. She does so not really wanting to.

THUG

So what's it to be a hero.

ANNA

I'm not a hero...

THUG

My boss, Malcum, sure things you are. He was just telling me how he would love to meet you. You helped catch a lot of public officials involved in payoffs.

ANNA

I don't...

THUG

You'd think they would have offered you protection.

Anna starts to feel uncomfortable.

ANNA

Protection?

THUG

Yes. Are they watching us now? That would be so cool.
(looking out waving)

ANNA

There's no one out there.

THUG

Oh, there should be, I mean there must be a number of very uptight people...

ANNA

I don't know... will you excuse me? I need to go in now. My mother is expecting me.

THUG

Of course.

The door opens as Margaret comes out.

MARGARET

There you are. Why are you so late?

ANNA

I was...

MARGARET

We need to hurry. Were meeting david at the hospital to visit susie...

(to thug)

Can I help you?

THUG

No, I'm fine. I was about to ask this beautiful young lady where the nearest restaurant was. I visiting in town on business and the person I came for isn't free at the moment.

MARGARET

There's a nice one on 7th and Madison. It's just down the road a few miles.

THUG

Think you so much.

Anna enters and thug leaves as margaret closes the door.

CUT TO:

INT ANNA'S APT - DAY

Margaret and anna entered the apt.

ANNA

She made me feel uncomfortable.

MARGARET

Really, why?

ANNA

She was just standing there when I came up and she said I was a hero, that part was okay, but then she started saying how I should have been given protection and...

MARGARET

She's right there and I've been calling the police about it. detective michael's is working on it too. I don't understand why it hasn't been given.

(MORE)

MARGARET (CONT'D)

I know we live in a small city, but still you made... anyway you need to go change, david is taking us to dinner before we go see susie.

ANNA

Mom is susie going to be okay?

MARGARET

Susie will be fine. She's in better shape than I was.

ANNA

Good... mom susie risked her life for me and I haven't always treated her the best...

MARGARET

Susie loves you. She knows that you don't feel like you need a sister and that's why you act up.

ANNA

But still, she risked her life for me. I owe her so much.

MARGARET

Be sure to tell her... but right now go change so we can go. David will be here any minute.

The door bell rings.

MARGARET

(continuing; yells)
He's here.

Margaret opens the door.

MARGARET

Coming in, she's changing and will be right out.

DAVID

How was your day.

MARGARET

Any day is good after all that we've just been through.

DAVID

I agree with that.

MARGARET

I used to hate it when things were boring, now, give me boring any day!

DAVID

I was thinking, why not give it to her now.

Anna walks in.

ANNA

Give me what?

MARGARET

David your worse than a kid at Christmas

ANNA

Tell me!

MARGARET

David and I know you were bumped about missing your chance to sing because of all that happen so...

DAVID

I got you a CD of your favorite singer, Adara Blake.

David gives her the CD.

ANNA

(awkward)

Thank you... but I have all her CD's already

DAVID

Not like this...

MARGARET

She read about you and David called her agent, anyway, it's a signed copy

DAVID

And there's more.

MARGARET

Open it!

As anna opens the CD, david can't wait.

DAVID

Four tickets to her concert up in
Charlotte!

ANNA

I have four ticket to Adara Blake!
I have to call kelly... and
corralie... oh and Jill. Thank you
so much david
(short pause)
Mom.

MARGARET

Go on, susie can wait a few more
minutes.

Anna leaves the room.

MARGARET

David thank you. You made her life.
Thank you.

The door bell rings and david goes to the door.

DAVID

It was nothing. She's been through
a lot.

CUT TO:

INT ANNA'S APT ANNA'S ROOM - DAY

Anna is on the phone

ANNA

I can't believe it either.

KELLY

You are so lucky

ANNA

So you'll come

KELLY

Oh ya!

ANNA

I have to call corralie

KELLY

Okay bye.

Kelly jumps with excitement!

ANNA

So corralie can you come?

CORRALEE

You said it on the 21st right?

ANNA

Ya the 21st.

CORRALEE

That's my dad's birthday, we have this big party planned for him.

ANNA

Awe, bummer, sorry. I have to call Jill.

CORRALEE

Bye.

Corralie is bummed out.

ANNA

So will you come?

JILL

Oh ya. There's no way I'd miss it!

ANNA

Cool, I have to call one more person.

JILL

Okay, see you at church Sunday and thanks for the invite.

ANNA

Of course!

Jill runs out of her room.

JILL

Mom! Guess what!

ANNA

It's so cool.

LAURA

Yes it is! Your said the 21st right?

ANNA

Ya

LAURA

I'm writing it in my calendar right now.

ANNA

I'm so excited.

LAURA

I'm with you on that!

ANNA

I'll talk to you later.

LAURA

Later

Laura jumps up and down! And Anna has returned to the dinner table and Margaret moves in as Anna sits. The food is being delivered.

CUT TO:

INT ANNA'S APT - DAY

Detect, David and Mar are talking

MARGARET

I thought all this was over.

DETECTIVE

I wish it was.

DAVID

What if they're just trying to escape or finish their job to save their own skin?

DETECTIVE

If we delay your daughter's life and your own is in danger.

DAVID

I'm against this completely. It's not safe.

MARGARET

It's not safe to do nothing either.

Anna enters, it not over is it?

MARGARET

What sweetheart?

ANNA

Detective, you wouldn't be here if
it were over, right?

MARGARET

Anna honey come here.

DAVID

We not going to do anything that
will endanger you.

MARGARET

The detective is here to help us
and he as a very good plan.

CUT TO:

INT HOSPITAL ROOM - NIGHT

Susie is in bed as anna, mar and dav enter the room. Anna is
a bit stand offish due to being responsible.

SUSIE

Hi, thank you for coming.

DAVID

Sorry we're late.

MARGARET

We had an unexpected visitor at the
last minute.

SUSIE

Anna

ANNA

Yes

SUSIE

Come here, I don't bit.

Anna walks towards susie

SUSIE

I'm glad your okay.

Anna reaches the bed

ANNA

I'm so sorry, if I would have just
told you everything at the first,
you would be here... I just...

SUSIE

Anna, it wasn't your fault. You
have to believe that.

ANNA

I'll never complain about being at
your house again, I promise... and
I'll mind you fully... and i'll...

SUSIE

Just give me a hug.

Anna and susie hug; dav and mar have their arms around each
other smiling.

CUT TO:

EXT ED'S CAR - NIGHT

Ed and jon are driving and jon has the picture in hand.

ED

Put that away

JON

How did you know about the hidden
cameras?

ED

I did some work on one of them a
few years back.

The picture slips out of jon's hands

ED

You idiot!

JON

We know what he looks like, it's no
big

ED

The cop will be expecting a photo

JON

So go back and look

ED

It could be anywhere

JON

Go back to the house and get anther
one

ED

I destroyed the footage.

JON

And I'm the idiot?

ED

Yes! I destroyed it to cover are
butts. The detect was sure to have
us followed to the bosses and would
have gotten a photo himself and
then won't have needed us.

CUT TO:

POSSIBLE CONCERT SCENE HERE

EXT ANNA'S APT - DAY

The detect has come up and knocked. Margaret answers

DETECTIVE

Is anna ready?

MARGARET

Yes.

Anna come to the door

ANNA

I'm ready.

DETECTIVE

That do this

Anna come out

MARGARET

Please be careful with my daughter

DETECTIVE

I'll treat her as if see was mine.
She will be in view at all times.

CUT TO:

INT HOTEL - DAY

Ej and anna are in the room

ED

Okay kid, we have to tie you up and put tape on you.

JON

It's got to look real

ED

The rope won't be tie tight, so you can get out on the sign of any danger.

JON

If there is anything that doesn't go like we said, run for your life, understand?

ANNA

Yes.

ED

Here

Ed hands her a gun. Her eyes get big.

ED

It for emergency only.

JON

Do you know how to use a gun

ANNA

You just pull the trigger, right

ED

In a pinch, yes.

JON

Let go or we'll be late.

ED

Malcum doesn't like to be waiting

JON

This is true. One time I heard that someone had keep malcum...

ED

Not helping.

JON

I was just say'n

ED
Nothing.

JON
I...

ED
Nothing.
(pause)
Where's the tape?

JON
By the tv.

Ed gets the tape and puts it on anna.

ED
Lets go.

JON
Let me look out... we're good.

ED
Go bring the car up

Jon leaves.

ED
Here we go.

Anna and ed leave.

CUT TO:

EXT HOTEL - DAY

Anna and Ed leave the room.

CUT TO:

INT DETECTIVE'S CAR - DAY

The detective sees them leaving the hotel room and gets on the radio

DETECTIVE
If the twins do anything that is not according to plan, off them.

CUT TO:

EXT STUDIO - DAY

Anna and Ed enter.

CUT TO:

INT STUDIO - DAY

Ej and anna are here. Anna is reacting to seeing malcum, but has tape on her mouth. Ej both have guns out.

MALCUM
Welcome boys.

ED
Malcum.

JON
This is the kid.

MALCUM
I see... and the guns?

ED
Insurance.

MALCUM
well you made your delivery. You're
free to go.

Ej are backing out slowly, still facing malcum.

Cl of ed and jon both

ED
(softly)
Detective, come in.

JON
Detective, anytime.

MALCUM
Child, do you know what you've
done. Years of work, hard work,
gone. Expensive work, all gone into
the wind, in a moment, a flash,
just like them.

Gun shots sounds from off screen both ed and john are on the ground and behind one is officer 3, behind the other is officer 1.

CUT TO:

EXT STUDIO - DAY

The detect is in his car dead.

CUT TO:

INT STUDIO - DAY

Officer 1&3 are walking up and put their guns away. Anna is in the middle. Anna is reaching for the gun in her pants on her back side.

OFFICER 3

It worked just like you said sir.

OFFICER 1

Not one witness.

The cops are nearing malcum and anna for two sides as malcum pulls out two guns and shots both of the officers.

MALCUM

Yes.

Anna was shocked and dropped the gun. Malcum see the gun it the floor and and aims both guns at anna and shots. Anna falls to the ground.

MALCUM (CONT'D)

No witnesses.

CUT TO:

INT ANNA'S APT MB - NIGHT

Margaret jump up out of the bed from a deep sleep screaming.

MARGARET

Anna!

Anna comes in the room

ANNA

Mom, are you okay!

Margaret sees anna and get up and hugs her.

MARGARET

Oh, anna I love you! I'm so glad you're okay.

ANNA

Your must have been dreaming mom.
You scared me.

MARGARET

Oh sweetheart, I love you.

They pull apart slowly.

ANNA

Mom, did you read another scary
book before going to sleep again?

MARGARET

Yes.

Anna starts to leave the room, then turns around.

ANNA

Mom, you don't let me watch scary
movies before bed, maybe you
shouldn't read scary books before
you go to sleep.

MARGARET

I promise, I won't anymore.

CUT TO:

INT CLASSROOM - DAY

Anna is at the front of her creative writing class with her
story in hand.

ANNA

The end.

The class cheers anna's story.

MR. PHILIPS

Anna, thank you once again for you
original stories. You may take your
seat.

KELLY

Way to go anna

JILL

You are such a good writer

LAURA

Where do you get the ideas?

CINDY
Have you started anything else?

CORRALEE
I wish I had your talent.

The bell rings

MR. PHILIPS
Class remember your homework
assignment and have a great weekend

The students all leave the classroom.

CUT TO:

EXT. CLASSROOM - DAY

As the students leave class, Phil stops Anna.

PHIL
Anna!

ANNA
(turning)
Ya?

PHIL
Can I walk you home?

ANNA
(smiling)
Ya.

The both walk away from the camera down the hall. About mid-way, Phil takes Anna's hand. They continue as the credits begin to role.

FADE OUT: