

ABSOLUTION

A Screenplay by M. Shoat

FADE IN:

A light, music-box tune, that we will come to know as Ted's Theme, plays over a series of photographs of a young couple, KARA and TED.

The first is of their wedding. Smiles all around, Ted and Kara arm in arm.

KARA (VO)

The years that came before all this were hell.

Exiting the church, people throw clouds of confetti on the happy couple.

As soon as we left the church I knew it couldn't last.

Ted and Kara, smiling, feed animals at a zoo.

But for the family - the family being Ted's parents, we tried our best, and they were glad to see us getting on so well.

Ted and Kara in front of a new house, smiling.

When we got our own place, I began to get really pissed off. And when I got angry, Ted learned a new trick.

Kara alone, her fringe flopped over her face, only just covering a bruise on her right cheek.

But life went on after a few ice packs and painkillers. Life went on for him, I should say. For me, life had not yet begun. But it was starting.

Kara holding up a knife in a pure white-walled kitchen with a cucumber before her - smiling.

Yeah, it was starting.

FADE OUT:

INT. KARA'S KITCHEN - DAY

The toaster POPS and Kara lifts two pieces of burnt bread out and flings them onto an unwashed plate.

It's obvious this isn't for her.

The kettle CLICKS, and as the steam from it drifts across the room, TED enters.

He places a small music box on the work surface, and sits down at the table.

TED

I could be late home tonight.
We're all going out.

Kara puts the heavily buttered toast in front of her husband.

KARA

Oh? Where?

TED

I don't know, we decide when
the time comes.

Kara sits down with her coffee.

KARA

Sorry.

Ted takes a bite out of his toast.

TED

What is this?

KARA

I'm sorry, it's that toaster -
really, we should get a new one.
You put it on one, you get an
icicle, you put it on two, you
get charcoal.

TED

But it's brand new!

KARA

Yeah? Well maybe it's true -
they programme them to fail so
you spend more money.

TED

It's you - your mind's so far off you can't concentrate on a simple thing like a toaster. Next time, keep your eye on it.

KARA

Sure.

She drinks more coffee, stands, and walks over to the sink.

She wipes out her cup and puts it on the draining board, then wipes water off the work surface.

Actually, Ted?

TED

What?

KARA

I thought I'd go out today. Do some shopping.

Ted looks up.

TED

Why?

Kara's POV : she zooms in as Ted bites his toast and a glob of butter drips onto the table.

KARA

I wanted to get a new top - this one's getting awful - and, I could get a new toaster.

TED

I told you, we don't need a new toaster - it's brand new. And why do you need new clothes? You never go out.

He stands up, leaving his plate where it is.

KARA

I'm going out today, and I'm sure you don't want your wife looking like one of those gypsies who live by the saver store.

TED

Kar, I don't give a shit what you do. As I said, I'll be late, so you can put my food in the oven, okay?

Kara's POV : she can't take her eyes off the plate and the butter on the table.

Ted brushes past her and washes his hands.

Not bothering with a towel, he shakes his hands in the air, sending droplets of water scattering across the kitchen.

Kara's POV : every surface getting sprinkled in slo-mo.

A drop hits Kara on the cheek, and she wipes it off.

Ted slips his jacket on.

TED

Bye.

He walks out of the kitchen.

Kara doesn't move, still watching the table.

The door opens, and SLAMS shut, sending a chill through Kara.

She still remains motionless.

CAMERA PULLS back, until we have a FULL SHOT of Kara.

We hear the door open again.

CUT TO:

INT. HALLWAY. KARA'S HOUSE - DAY

We follow Ted as he mumbles through the hallway.

CAMERA stops before we see the kitchen, then SLOWLY moves through to a TWO-SHOT of Kara and Ted in . . .

INT. KITCHEN - DAY

. . . the kitchen.

TED

I asked you to remind me to take my box.

SHOCK ZOOM UP into Kara's face as she brings down a knife onto Ted's unsuspecting face.

CUT TO:

EXT. HIGH STREET - DAY

A procession is going on, the band pounding away at a version of Ted's Theme that blends into a more standard march.

Out of the marches emerge four men, all wearing comic book masks.

They separate from the crowd and enter a bank.

INT. BANK - DAY

As the group enter, the people in the bank look and smile.

A MOTHER gets her CHILD's attention and points up at one of the masked men.

The child laughs.

CAMERA PANS along the floor past the feet of people queuing.

We stop at the feet of NIC GRAVE, wearing a Superman mask, dressed in a dark suit.

He glances across to a separate queue to check on TONY, wearing a Batman mask, whose hand is twitching by his side near a bulge in his coat.

The TELLER straightens her nametag, which reads LOIS, and switches on her 'next customer' light.

LOIS

Hi, what can I do for you?

Nic's voice emerges from the unmoving Superman mouth.

NIC

Lois, you keep quiet and do exactly as I tell you, and nobody will get hurt.

CUT TO:

EXT. HIGH STREET - DAY

CAMERA is at GROUND LEVEL, looking up as the feet of the four MASKED MEN, led by Nic's Superman and Tony's Batman, come charging towards us.

Behind them, we see the bank, with both STAFF and CUSTOMERS running out to follow the action.

Police SIRENS are heard in the distance, as a black car revs up by the pavement.

The bank robbers get in, and the car speeds away.

INT. CAR (MOVING) - DAY

Three of the bank robbers - JONES, BILL and TONY - sit in the back of the car with a large, full bag.

They all remove their masks.

In the front sit NIC, in the passenger seat, and PHIL, driving.

TONY

Was that perfect or what, huh?

NIC

Yeah, we did good.

JONES

Hey, can we go a little faster there, Phil? I'm getting nervous.

A bullet SHATTERS the back window of the car, forcing the guys to duck down in their seats.

TONY

Shit! Get off this road, now!

PHIL

I know!

Phil violently twists the steering wheel right as Tony sticks his gun out of the hole behind him.

He fires like a maniac . . .

EXT. STREET - DAY

. . . as the car SKIDS around a corner.

The police car behind is too late picking up the manoeuvre and CRASHES into the corner.

INT. CAR (MOVING) - DAY

Inside, Jones pulls Tony's arm and grabs the gun.

Tony hits Jones back into his seat.

Phil gains control of the wheel once more, looking around at the damage he's caused.

PHIL

Okay. We're gonna have to split.

NIC

Yeah, man, I know. Guys?

The three in the back listen.

NIC

Jones, remember, you're taking the money.

TONY

Hey, what the fuck -

Nic looks away sharply, to see POLICEMEN charging around the corner.

NIC

Hey, we've discussed this! Jones takes the money and we all meet up to split it. You're all familiar with the plan?

TONY

Yeah, and Jones mysteriously disappears off the face of the earth with our money . No!

Nic gives Tony a look of hate then looks at Jones.

NIC

Jones?

Jones looks up and gets Nic's fist SMACK into his nose, sending blood spraying mainly onto Tony's face.

Tony wipes off the blood, humiliated and shocked with the rest of the group at Nic's action.

Nic looks straight into Jones' bloody face.

Jones, you're not gonna steal our money, now, are you?

Jones is a coward.

He's almost crying as he murmurs

JONES

No, no I won't . . . take it.

Close to the car, the Policemen can be heard YELLING and SCREAMING at the guys in the car.

NIC

(to TONY, rushed)

You see? We know where to find him, don't we, Tony?

TONY

(not convinced)

Sure.

Phil pulls the car over.

NIC

Now, we all just go home and keep quiet. Nobody goes out in the daytime, okay? I know we wore masks, but I just wanna be safe. Let's go.

The three in the back get out, Jones taking the bag.

Before leaving, Nic puts his head in through the front window.

Seeya, Phil.

PHIL

I'll call you.

Nic gets out of the car, and Phil drives out of sight.

Nic watches the other three as they split, and then runs out of frame, with Police in hot pursuit on foot.

CUT TO:

INT. KARA'S WHITE-WALLED KITCHEN - DAY

We SWISH PAN down from a blood-splattered ceiling past more blood on the white walls.

In the silence, we hear RUNNING WATER and a faint voice.

KARA (OS)

You don't ever disrespect me.
No more, you understand? You
understand, Ted? I've had enough.
Next time, I just walk out.

We move out of the kitchen towards the voice . . .

. . . along the hall and into the bathroom.

CU on KARA washing her hands in the basin.

KARA

This is my place, not yours. I
make the rules and you obey them.
From now on, I tell you what to
do.

Kara switches off the tap, and walks out of frame back to the kitchen.

We slowly follow her back along the hallway.

CAMERA stops outside the kitchen, framing Kara in the doorway.

She looks down on the floor at Ted, concealed by the doorframe.

KARA

Ted, get up, I've got to clean
up the blood.

There's no response from Ted.

I've got to clean up the blood,
Ted. Get your ass off the floor.

We move into a high angle over Kara's shoulder, looking down at Ted's motionless, bloody, body.

Jesus Christ, Ted. I'm out of here.

(YELLS)

I'm out of here, and when I get back I want you up.

She crouches down by Ted's body, and pushes him.

Ted!

She pushes him again, now worried.

Shit.

She looks up sharply as there is a sudden POP and Ted's theme starts playing.

Kara crosses the kitchen to the work surface, where the music box has popped open and is playing the tune.

Inside is a picture of the happy couple.

Kara closes it and walks out of frame.

CUT TO:

EXT. STREET - DAY

Nic walks slowly past the shop fronts, every now and then glancing across the street or behind him.

CUT TO:

INT. POLICE CAR - DAY

DAVID, the driver, scans the street for suspects.

Next to him, DETECTIVE CHARLES RAIMES tries drinking coffee as the car bumps along the street.

As the car goes over another bump, Raimes spills coffee down his shirt.

RAIMES

Ah.

He tries brushing it off but only succeeds in making the mark larger.

Damn. My wife is gonna kill me.
Clean on this morning, this one

was.

He winds down his window and tips the remaining coffee out.

Stupid cups.

(to David)

Next time, Dave, I want a real china mug from the office, okay?

DAVID

Sure.

Raimes looks out of the front window.

RAIMES

You seen anything?

DAVID

Nope. But I'm looking.

RAIMES

I can see you're looking, boy, but looking doesn't mean seeing. You've got to scan the air, son. Smell.

David glances at Raimes.

Raimes sniffs.

Go on. Smell.

David hesitantly sniffs at the air.

RAIMES

What can you smell?

David sniffs again.

DAVID

Fish. I can smell fish.

RAIMES

That's right.

Raimes sits back and folds his arms.

David once again glances at Raimes.

DAVID

So, does that mean we're close,
or -

Raimes looks at David and laughs.

RAIMES
(matter-of-fact)
No, man, I'm just bullshittin'
you.

CUT TO:

EXT. STREET - DAY

Nic sees Raimes' car cruise by and fakes window-shopping to hide his face.

A BEGGAR in a small alleyway off to his right looks up.

BEGGAR
Can you spare some change please?

Nic first doesn't quite catch what he says, then realises and takes out his wallet.

He opens it and hands him a couple of coins, laughing.

NIC
I'm sorry, that's all I have.

BEGGAR
Thank you. Thank you.

NIC
(to himself)
I just robbed a bank!

As he walks away, the Beggar takes out a small, creased plastic purse and opens it revealing it empty, then puts his new coins into it, his eyes captivated by them.

CUT TO:

EXT. CHURCH - DAY

A flock of birds erupts off a ledge and flies off noisily.

We pan down to Nic, not looking at the church, but down at the ground at a painting on the pavement.

The painting is of the Virgin Mary and Jesus.

Nic looks up at the artist, SUSIE.

NIC

It's beautiful.

SUSIE looks up from the part she is completing, and removes her glasses.

SUSIE

Thank you. You like this kind of thing?

NIC

No, I . . . I don't usually look. I'm not religious - there's just something you've put into it that's overwhelming.

Susie stands up.

SUSIE

Love. But if you say anymore I'll think you're trying to get me into bed. So quit while you're ahead, sugar.

She walks over to a chair piled high with prints.

I'm sure I've a copy here if you'd like to buy it.

NIC

No . . .

He laughs.

No, I don't have any money right now. But I will - and when I do, I'd like to buy . . .

He points at the painting on the ground.

. . .this one.

Susie is taken aback.

SUSIE

The painting? Well, I'm sure it

won't be ready for quite some time. And I can't promise it won't rain.

NIC

It won't rain. And I'll have the money. Next week - be here?

SUSIE

Sure. Do you have a name?

NIC

Nic Grave.

SUSIE

Grave . . . I'm Susie. And I'll be here if you are.

NIC

Okay.

Nic takes one last look at the picture before leaving Susie alone with her favourite painting.

We follow Nic as he passes the door of the church.

He hears something and looks up to see a bunch of POLICEMEN talking and looking about the place.

He quickly disappears into the church.

The bunch of policemen disperse, walking apart in their own directions.

Out of the group emerges Kara, her head focussed on the ground, trying to be inconspicuous.

She looks up at the church, her cheeks red from crying.

DISSOLVE:

INT. CHURCH - DAY

Some people are sitting in pews praying silently.

Nic is nowhere to be seen.

Kara enters through the great door and looks about, feeling safer.

She looks across at the confessional and makes her way towards it.

INT. CONFESSIONAL - DAY

We are on Nic's side, Nic breathing heavily, hoping the cops won't come.

We hear Kara sit down on the other side.

KARA

Hello?

Nic looks up, surprised at the sound.

NIC

Yes?

KARA

I've never been to church before
but I . . . I've done something
terrible.

Nic's interested.

NIC

What is it?

KARA

This is all secret? You see, I've
done something really awful.

Nic sits forward.

NIC

That's right, it's all secret.

KARA

I think . . . I know . . . I
just killed my husband. He's
lying dead on the kitchen floor.

FLASH ON:

INT. KARA'S KITCHEN - DAY

Blood is still covering the walls and floor, but Ted's body is
GONE.

A bloody hand reaches out and takes the music box off the work
surface.

CUT TO:

INT. CONFESSIONAL - DAY

Kara looks up.

KARA

What should I do?

Nic is looking up also, surprised.

NIC

Well . . . I think I should
tell you to go to the police.
But I know you're not going to
do that.

KARA

Right. That's why I came here.
I suppose I could have seen my
doctor, but . . . well, our doctor
isn't very friendly.

NIC

Still, the police are good, and
the chances are they'll catch
you. So I'd be careful if I were
you.

KARA

Really? But am I forgiven?

NIC

Are you sorry for what you've
done?

KARA

No.

NIC

Then why do you need forgiveness?

KARA

You have a point. Are all priests
like this?

NIC

In all honesty, I don't know many
priests.

KARA

Loner, huh?

NIC

Yeah!

KARA

Well, thank you anyway.

Nic smiles.

NIC

Right.

Kara slowly gets up, a little confused by this encounter, and leaves the confessional.

Nic starts to get up . . .

OLD WOMAN (OS)

Forgive me, father, for I have
sinned -

He glances at the new confessor, and stands up quickly.

NIC

Sorry, it's my coffee break.

Nic slams the window shut and leaves the confessional.

INT. CHURCH - DAY

Nic watches as Kara walks out of the door . . .

. . . and as the door swings shut, Nic follows her.

FADE OUT:

FADE IN:

EXT. CHURCH - DAY

Susie is still working on her painting.

Nic's shadow eclipses the painting.

Susie smiles, not looking up.

SUSIE

Nic Grave.

She pauses, then puts her brush down and looks up.

She blocks out the sun with her hand, smiling.

Have you come early? It's not ready yet.

NIC

Ah - no, actually . . . did you see a young woman just pass? Fair hair, small . . .

SUSIE

Lots of 'em. But what about me, Gravy?

NIC

Oh, that's good. But I really prefer Nic. Ah . . . she looked really upset.

SUSIE

You know, there was one that stood out.

NIC

Where did she go?

Susie points to her left.

SUSIE

Over there.

NIC

Thanks.

He starts to leave.

SUSIE

Does our arrangement still stand?

NIC

Most definitely.

He stops, hands in pockets.

You know, I am really short of change and I have to buy two cups of coffee.

SUSIE

Oh, no, I don't know. This is getting unfunny now.

NIC

Please. You can call me Gravy. You can call me anything you like.

SUSIE

If you give me your phone number, I can call you any time I like.

Nic listens to this, then gives in to Susie.

NIC

Okay, but let's hurry. Do you have something to write with?

Susie looks down at her painting instruments.

SUSIE

Are you blind, Gravy?

NIC

(not impressed)
Zero - nine - five - six - eight.

Susie writes down the number.

A PASSERBY throws some coins into a tub next to Susie's painting.

SUSIE

Well! It's your lucky day.

She picks out the coins and holds them out of Nic's reach.

SUSIE

Who's the other coffee for?

NIC

An acquaintance.

SUSIE

Male or female?

He shrugs.

NIC

Female.

Susie's face drops.

SUSIE

Pretty?

NIC

I haven't actually seen her face yet.

Susie hesitantly hands the coins to him.

SUSIE

Well, you'd better not forget about me. If you don't buy my painting, one day I'll find you and bury you with it.

Nic takes the coins.

NIC

Thank you.

He leaves with the money.

CUT TO:

INT. PHIL'S PLACE - DAY

CU: Jones' face, bloody from Nic's punch.

Phil is wiping the mess off with a wet cloth.

Bill walks away from his corner, where there is a sink with a kettle and jar of teabags next to it.

Above the kettle is a sign scrawled in black marker pen.

It reads:

"IT IS A SIN TO LEAVE AN EMPTY KETTLE"

Behind Bill, Tony is pacing maniacally.

TONY

I'm telling you, guys. I had a lot of respect for that Nic, but what he did to you, Jones, is changing my mind.

PHIL

Yeah, I know. But he's a mad guy.

We've all gone mad once or twice.
What can we do?

TONY
(rhetorical)
What can we do?

He paces over to the bag in the corner.

He picks it up and marches up to Phil, shaking it.

We have all we can do right here
in this little bag. He doesn't
have shit except his girls.

JONES
You put that back. You know what
he'll do if I don't look after
that.

PHIL
Yeah, put it back, Tony. For
Christ's sake, just calm down.

TONY
No!

He paces to Jones, who cowers in his seat.

TONY
Jones, off the record - do you
like Nic?

JONES
(immediately)
No.

Tony looks at Phil, his expression saying, 'See?'

Phil shakes his head, unconvinced.

PHIL
Look, there's enough there for
all of us. What's your problem?

TONY
My problem is unprofessionals.
My problem, Phil, is Nic.

PHIL

Bill?

Bill finishes pouring a cup of tea.

BILL

Don't ask me. You know I'm just here because I'm here. I don't care who hits who, as long as the hit ain't me.

He refills the kettle and places it, full, underneath his sign.

PHIL

I'm with Bill. Tony, if there's anybody in this room, which, I'll remind you, is mine so don't disrespect me, who has reason to complain about Nic, it sure as hell isn't you.

TONY

It's Jones . . . yeah - poor little Jones, who wouldn't kick a dog if it pissed on his mother's

TONY (CONT'D)

grave. My heart bleeds, believe me but in the meantime, the rest of us are just supposed to get a little annoyed? Without acting? Without kicking the shit out of that idiot?

PHIL

Let it rest, Tony!

TONY

I just want to know, okay? You know, I'm democratic - if it's a majority thing and we all like Nic, then we all like Nic. I don't care. But I'm not convinced of that.

Tony puts the bag back and sits in the corner, silent, staring at Phil.

Phil looks back at the group, uncertain.

CUT TO:

EXT. COFFEE SHOP - DAY

Kara is looking at a menu on the door.

NIC (OS)

Can I buy you something? Coffee?

Kara turns to see Nic.

KARA

Excuse me?

NIC

I'm sorry - I just . . . I just don't like drinking alone. And I know this sounds pathetic, but, you looked really nice.

KARA

Hah! Past tense is right.

NIC

I'm sorry?

KARA

You said I 'looked' nice. I know, I look awful.

NIC

No. If I didn't say it, I meant - 'You look nice.'

KARA

Well, I guess - if you're buying - I can't say no, can I?

Nic opens the door, allows Kara to go through, then follows her himself.

CUT TO:

INT. COFFEE SHOP - DAY

Nic has a cup of coffee in front of him.

Kara is eating a hamburger, and between the two of them is a basket of fries.

NIC

You seem much happier.

KARA

Than when?

NIC

. . . Well, I saw you before.
Near the church?

Kara looks in horror, worried.

You were walking down the street.
Eyes to the ground, tears on
your face - what was wrong?

Kara laughs.

KARA

The question should be - what
is wrong - and I wish I could
answer.

(beat)

But I don't know you well enough
to tell you the truth. Shit, I
wouldn't even tell my doctor.

Nic laughs.

NIC

Not very friendly, huh?

Kara looks up, surprised by Nic's insightful comment.

KARA

No. Don't you get on with your
doctor either?

NIC

I haven't seen a doctor for years.
I haven't needed to. It's usually
me who sends people to the doctor.

As Kara looks up, he laughs.

NIC

But don't let that scare you.
Did you go in the church?

KARA

(immediately)

No.

She realises how abrupt she's being.

I'm . . . not religious.

NIC

No, me neither. But, I was there
this morning. Beautiful place . . .
. . . Long story, you don't need
to hear it.

Kara looks at Nic drinking his coffee, in his dark clothes and
rough-looking face.

Nic looks up, sees Kara's gaze, and smiles.

What?

KARA

What kind of a man walks around
in a suit with only enough money
for two coffees?

NIC

Me. The kind of man walking
around looking for another lonely
soul to have coffee with. You're
gonna tell me I've failed?

KARA

Not bad, except you've found the
only person in this city who
doesn't like coffee. Thank God I
had my own money.

NIC

Coffee's great. Wakes you up.

KARA

I don't want to wake up.

She takes a bite out of her burger.

Why did you pick me?

NIC

Told you.

KARA

Nah, I don't believe that. I'm
not the kind who walks around
looking nice, as you put it.
Least of all today.

NIC

I was just interested.

KARA

That's nice.

She laughs.

See, now you're nice. See how
it feels?

She takes a bite from her burger, and ketchup drips onto her hand.

She looks at it . . .

FLASH FRAME : Kara's hands covered in blood as before.

The frame FLUSHES RED.

DISSOLVE:

INT. COFFEE SHOP/TOILETS - DAY

Kara rushes across the coffee shop . . .

NIC

Hey! What is it? Did I say
something? Kara?

. . . she CRASHES through the toilet doors.

Shit.

CUT TO:

INT. TOILETS - DAY

Kara vigorously washes her hands.

Memories of the bloody walls and hands keep FLASHING to her.

Kara's voice from the opening scenes echoes around swirling images
of Ted lying bloody in the kitchen.

KARA

Get up Ted, I've got to clean
up the blood.

(beat)

Get up, Ted. Ted. Ted!

The water disappearing down the plughole is a deep red.

NIC (OS)

Kara! It's okay! It's okay! Calm down!

KARA

No!

She refuses to let Nic take her hands, scrubbing them madly.

No!

The sounds and images abruptly vanish to a silent black screen.

FADE IN:

INT. COFFEE SHOP - DAY

Nic crosses the coffee shop floor, Kara limp in his arms, apologising to the owner.

The couple leaves.

CUT TO:

EXT. STREET - EVENING

CANTED SHOT: Kara and Nic walk along silently, Nic with his arm still around Kara.

Rain splashes lightly in the puddles by the pavement.

NIC

Are you okay?

KARA

I think so.

Kara stops, holding Nic back.

I'm sorry - I must seem really weird to you. I wish I could explain, but I've known you, what? Two, three hours. It's too hokey for me.

NIC

It's okay! I can let it pass.
He smiles.

NIC
We've all had mad moments.

KARA
I guess.

They start to walk.

She stops him again.

No, I'm gonna tell you, what the hell, I think I trust you.

NIC
No. I don't want to know anything just yet.

Kara remains silent, Nic walking with a subtle smile on his lips.

FADE OUT:

FADE IN:

INT. NIC'S FLAT - NIGHT

Kara wakes up in bed.

She looks across at a chair . . .

. . . over which her clothes are draped.

Nic enters, carrying two cups of coffee.

Kara looks up, stunned.

KARA
What the - ?

She looks again at the clothes.

KARA
Hey, I don't know what the hell you think you've accomplished, but -

NIC
You look better.

He sits on the end of the bed, handing Kara her coffee.

He sees Kara's confused expression.

NIC

I'll explain. You passed out.
Do you have any idea what happened
in the coffee shop?

KARA

No. I don't know.

NIC

Are you going to tell me what
you've done?

KARA

No. No, I don't think I can.

NIC

Why?

KARA

Because I just want to forget
about it now.

NIC

You can't forget something so
terrible. It'll keep coming back
to haunt you - like just now.

Kara is about to start arguing again, but suddenly pauses.

KARA

How did you know it's so terrible?

NIC

Your reaction to the blood-red
ketchup in that hamburger told
me you're not feeling guilty
about shoplifting matches.

KARA

Well, I think it was one-off, so
don't be expecting a repeat performance.

She sits up to drink her coffee, and pulls the sheet around her to
cover up.

You took off my clothes. Why?

NIC

It's too hot in this room. I
had to get you comfortable.
Don't worry, I didn't try
anything.

KARA
You'd better not have.

Nic laughs.

NIC
I wouldn't dare, believe me.
But if I had . . . you'd never
know.

Kara smiles.

KARA
Heard of hypnotic regression?
Just tell me exactly what you
think you have on me.

NIC
I can tell you that if you don't
tell me what you've done, then I
can tell you instead.

KARA
What you've done?

NIC
No, that would be telling. What
you've done.

KARA
You couldn't know.

NIC
(dramatic)
Kil - lerrrr.

Kara is silenced.

She pulls the sheet tighter around herself.

KARA
How do you know?

NIC
Because - you told me.

KARA

It's not possible, I only told -

Realisation begins to dawn on her.

NIC

Church is so strange nowadays.
So are priests. In fact, some
are genuine liars.

Kara puts her coffee down.

KARA

Would you pass me my clothes
please?

Nic picks her clothes off the chair and throws them onto the bed.

He leaves, and Kara starts putting on her clothes.

FADE OUT:

FADE IN:

INT. NIC'S FLAT - NIGHT

. . . On a RINGING telephone, instantly picked up by Nic.

NIC

Phil?

SUSIE (OS)

Hello Nic Graves.

NIC

Oh!

(imitating Susie)

Hello, Susan.

SUSIE

Susie. And I was surprised to
find you gave me a real number.

NIC

Well, you're not gonna turn me
into the cops are you?

SUSIE

Oh! For what? Are you a bank robber
who can't afford to buy my paintings?

Nic laughs.

NIC

Why did you call?

SUSIE

Weather report and painting update.
Despite this rain, the painting's
okay and pretty close to finishing.

NIC

Okay.

SUSIE

So there's a beautiful, un-smudged
painting waiting for you to pick
up any day at noon-ish.

NIC

I'll be there. Now, if you'll excuse
me . . .

He looks towards the bedroom door.

. . . I'm sorry.

SUSIE

Rushing off again? We'll have
to have a proper conversation
some time.

NIC

There's something needs my attention.

SUSIE

Not a woman I hope.

Nic laughs again, amazed : 'This woman's psychic!'

NIC

I'll see you.

SUSIE

Good bye.

Nic puts down the phone.

NIC

Kara.

There's no answer from the room.

Nic goes to the door, and knocks lightly.

Kara -

He pushes the door open . . .

. . . and looks toward the bed . . .

. . . It's empty.

NIC

Shit.

He turns and leaves the room.

CUT TO:

INT. CAR (MOVING) - NIGHT

Nic scanning the street for Kara.

He passes a pair of TEENAGE GIRLS, who wave at him, smiling seductively.

He drives on.

Going past the coffee shop, he sees the Owner turning the lights off.

CUT TO:

EXT. STREET - NIGHT

Kara is walking fast to get away from Nic.

She looks back, and sees his car's headlights searching towards her.

CUT TO:

INT. NIC'S FLAT

CU: The phone rings.

CAMERA PULLS BACK to show the flat deserted.

CUT TO:

INT. PHIL'S PLACE - NIGHT

Phil stands with the phone to his ear, with the other three standing around him.

He sighs deeply.

PHIL

He's not there.

TONY

I knew it.

Phil puts the phone down, and looks at Jones, who has a large plaster across his nose.

TONY

Fuck him. Let's take the money for ourselves. Count him out. He's probably with another girl.

PHIL

I don't know. It's an idea, for sure. I mean, what could he do, go to the cops?

JONES

He'd find us. Like he said he'd find me. He wasn't kidding, you know. I know Nic. He has something weird about him. He'd find us, and he would get his money.

TONY

Shut the fuck up, Jones, or I'll unseal your nose.

CUT TO:

INT. CAR (MOVING) - NIGHT

Nic looks out of the front of the car, and spots Kara.

He pulls in to the pavement beside her.

EXT. STREET - NIGHT

Kara breaks into a run, and Nic jumps out of the car to follow her.

NIC

Hey! Kara!

He catches up with her, and puts his arms round her to stop her getting away.

KARA

Get off me! Just -

She struggles to get away.

Leave me the fuck alone! I want to forget about it.

NIC

You won't forget about it. He's lying dead in your kitchen. He'll always be there in your mind.

KARA

The coffee shop was a one-off. It won't happen again. It'll pass.

NIC

Not for me. If you go now, do you realise that I could turn you in?

KARA

You wouldn't.

He turns her to face him and grabs her by the shoulders, looking her straight in the eyes.

She returns his stare as his eyes widen.

NIC

Do you want to risk it?

She clearly doesn't.

You want to get in the car?

She snatches her arms back from him, and makes her own way back to the car.

Nic follows . . .

INT. CAR - NIGHT

. . . Kara puts her seatbelt on.

KARA

Why do you like me so much?

Nic slams his door.

NIC

That is a redundant question.

KARA

Huh?

NIC

You're putting reason and emotion together. They don't go. If you've got a relationship and there's a reason for it other than pure love or 'like' as you say, it's doomed. If you want a reason, you've got it.

KARA

And? What's the reason?

NIC

(matter-of-fact)

'Cos - you're nice.

They get into the car and drive away down the street.

CUT TO:

INT. DOCTOR'S SURGERY - NIGHT

CU: Ted's still bloody face.

He winces as a stitch is pulled through his cheek and put back in.

DOC

Who did this to you?

TED

We're friends, right?

DOC

Ah . . . girlfriend?

Ted looks up, amazed.

TED

No, my wife - how did you know?

DOC

People only check on the doctor patient confidentiality if it's something embarrassing. Tough one, huh?

TED

No. Angry. Very angry. Kara's one of those women who throw expensive ornaments, or Chinese takeaways, across the room if you leave the toilet seat up one too many times. I guess I went too far. Maybe.

DOC

She did this because you left the seat up?

TED

No!

He considers the possibility, and momentarily accepts the truth.

Well, I guess it was part of it . . .

(beat)

. . . but is that reasonable?

Doc has to think about this one.

TED

I am not to blame. Which is why, when I find her, she's gonna get it. I'm amazed I'm not dead.

DOC

You're not the only one. These cuts are not just deep, they're fucking deep.

He smiles as if proud of using a rude word.

TED

She thinks she's done more damage.

He laughs.

Man, you should have heard her.
Screaming. I mean, there was a
lot of blood - I was scared - but
she actually left. I'd love to
see her face when she goes back.

CUT TO:

INT. NIC'S CAR (MOVING) - NIGHT

Kara looks at Nic, shocked.

KARA

I am not going back.

NIC

But we have to check. See if
he's dead.

KARA

I don't want to see him. You
saw me in the coffee shop. That
was ketchup. But real blood?
Real Ted? I'm not risking it. I
won't let you take me there.
We're going back to your place.

Nic raises his eyebrows, as if he's been waiting for this order.

NIC

Ok - ay.

He smiles, as they . . .

EXT. STREET - NIGHT

. . . drive away into the distance.

CUT TO:

INT. DOCTOR'S SURGERY - NIGHT

The Doctor gives his work a close look, and prods Ted's stitches a
couple of times.

DOC

Now, they should stay in, but

I can't guarantee it. If they do come out, don't worry, there won't be much blood. Just cover it with something and come back.

Ted looks up and nods.

Doc's face suddenly straightens.

As quickly as possible.

TED

Shit. You know how to make a patient feel comfortable.

He screws up his face.

It stings.

DOC

Well yeah! This is a cheap practice I run.

TED

Have you got any painkillers, or anything?

DOC

I told you. Cheap practice. Find an all-night chemist on your way home.

TED

Okay.

DOC

Now, if you end up killing this woman . . . I just want to make it clear that the doctor patient thing is goes both ways. Remember, I didn't see you, and you didn't see me. If anything happens, and I'm asked to say something about you, it won't be positive, believe me.

TED

Yeah. Yeah. But, er, I didn't say anything about killing.

DOC

When emotions are concerned,
Ted, believe me, you can reason
with yourself -

He waves his hands as if weighing up what he says.

'It's wrong, it'll get me in
trouble, I love her, she loves
me . . .'

He looks Ted dead serious in the eyes.

Doc prods the air between them with his finger.

DOC

If you find her and you have
the means to kill her, if you're
angry enough, all the common
sense in the world will not stop
the gun from smoking.

TED

Gun? You've gotta stop taking
that happy gas, doc. I'll see
you.

DOC

No. Don't see me. Ever. Again.
Good bye.

Ted swipes his music box up with his coat and leaves the surgery.

CUT TO:

INT. NIC'S FLAT - NIGHT

Nic and Kara enter, and Nic sits down.

NIC

So . . .

Kara hesitantly also sits, looking uncertain at Nic.

KARA

So, what now?

NIC

I've had a long day, and I'm
tired.

KARA

Me too. Where do I sleep? In here, or -

NIC

We sleep in the bedroom.

KARA

Hmm? You're kidding, right . . .?

Nic smiles as Kara backs away.

You can sleep in your bedroom, I will sleep anywhere that you say. But I'm not sleeping with you.

NIC

A-ha!

(beat)

Yes you are.

KARA

You think that'll work?

Nic laughs.

NIC

What do you mean 'work'? I'm not trying to chat you up.

NIC (CONT'D)

I did that in the church. I just want to sleep with you. And if you don't . . .

Kara realises what Nic is doing.

KARA

I don't believe you, you sick . . .

She turns away from him, a look of disgust on her face.

You bastard.

NIC

Hey! Hold on! If you just get into bed now, I won't have to sink as low as blackmail. So shall we? Darling?

Nic stands, and puts out his hand to Kara.

Kara looks up, and allows Nic to take her hand.

She stands, and the two go into the bedroom.

FADE OUT:

CUT TO:

INT. TED'S CAR (MOVING) - NIGHT

Ted's eyes are firmly on the road.

He stares in silence, except for the sound of the roaring engine,
at his music box.

He puts his hand to his face and feels his stitches.

He puts his hand out and pushes the button on the box.

It pops open and the music plays.

DISSOLVE:

INT. BEDROOM - MORNING

Kara is staring blankly at the ceiling, a look of hate on her
face.

Ted's theme slowly fades away.

Nic turns to her, a smile on his face.

NIC
Sleep well?

KARA
No.

NIC
I know. This bed can be a bitch
to get comfortable on.

Kara remains silent.

Well . . .

He gets out of bed.

. . . no rest for the wicked.

He laughs.

Kara doesn't move.

He leaves the room and we hear him cleaning his teeth.

As he leaves the room, Kara smiles . . .

She pulls the sheet over herself and rolls up into a tight ball on the edge of the bed.

As she closes her eyes . . .

FADE OUT:

CUT TO:

INT. NIC'S FLAT. HALLWAY (LATER) - DAY

Nic looks to Kara, who is sitting calmly in a chair.

NIC

Let's go.

KARA

What?

NIC

Let's go.

Kara gets up, wondering what the hell is going on, and follows him out of the door.

CU: Doormat. Kara and Nic trample over a newspaper, and we read the front page headline:

"MASKED FOUR IN NOON RAID
ON BANK"

CUT TO:

INT/EXT. RAIMES' CAR/OUTSIDE BLOCK OF FLATS - MORNING

Raimes watches as Nic and Kara walk together out of the main entrance.

As they go around a corner, he turns to David.

RAIMES

Go on, Dave.

Dave puts his foot down on the accelerator and eases the car after Nic and Kara.

CUT TO:

EXT. STREET - DAY

Kara and Nic are walking side by side.

KARA

What are we doing?

NIC

Just a little test.

KARA

But you're insane! If Ted's been found, I'll be the first person they look for.

NIC

That's the test. I need to know if anybody's after us.

KARA

Us?

NIC

You and me, yeah. I'm helping you. I don't know what they call it - accessory after the fact?

KARA

Something like that. Let's hope not to get caught.

NIC

Well, there's always one place to hide.

He looks up ahead, and Kara does too, at the church looming high over the square.

KARA

Maybe you'll tell me something the second time.

NIC

I'll never tell anything.

KARA

About last night . . .

NIC

You didn't enjoy it?

KARA

How can a girl enjoy being forced to sleep with a guy she just met?

NIC

I see . . .

KARA

I just wanted to check . . . you're not planning on going any further? Without asking nicely?

Nic stops walking.

NIC

That word again - 'nice'. At school, they always told us not to write 'nice'. I never knew why.

KARA

I know. But there are just some things that are nothing but 'nice'. You look at something, I don't know, a picture or something . . .

Nic looks off to the right and sees Susie hard at work on his painting.

. . . And it can be just beautiful, whatever reason you might have for hating it. Your passion overwhelms you.

Nic looks back at Kara.

NIC

I know.

KARA

However . . . getting back to what I was saying . . .

NIC

I'll ask you nicely.

KARA

Really? You promise?

NIC

Hey. You're the killer, remember?
I should be scared of you. But I
trusted you last night, I don't
know why, with a kitchen full of
knives while I was asleep. And I'm
still here. You're a killer, but
you're no psycho. I could never
force myself on anybody that
sane. And by the way, I like the
way you talk of 'going further' -
what did you have in mind?

Kara doesn't reply.

Susie looks up from her painting to see Nic with Kara.

She takes off her glasses.

SUSIE

Hey, Gravy!

Kara looks at Susie.

KARA

(to Nic)

Who's that?

Nic pretends to notice her for the first time.

NIC

Oh . . . Christ. I think it's my
sister.

KARA

You think it's your sister?

Nic waves discretely at Susie, looking embarrassed at the PASSERS
BY who are staring at this scene.

NIC

Yeah . . . Geena's hard to recognise.
Does her hair a lot.

KARA

Well, are you going to say hello?

Nic throws his head back.

NIC

Of course.

Nic walks fast ahead of Kara, leaving her to catch up with him.

He reaches Susie before Kara.

NIC

(whispered, to Susie)

You're Geena, my sister. Okay?

Susie looks at Kara with surprise as she arrives behind Nic.

KARA

Hi.

NIC

This is Geena.

KARA

Are you sure?

Susie looks at Nic.

SUSIE

I think so.

KARA

It's a great painting.

SUSIE

Thank you. Gravy here thinks so,
too.

Kara laughs.

KARA

Gravy. I like that.

Susie looks at Nic with a wicked smile on her face.

KARA

Hey, we should get some coffee
or something. What do you think?

NIC

Sure.

SUSIE

I shouldn't really leave my painting here. It could get damaged.

NIC

Sus -

He looks at Kara, who doesn't notice his error.

NIC

Geena, it's survived the weather, hasn't it? Leave it to the church.

SUSIE

Ok - ay.

Susie grinds her back teeth.

Let's go, Gra - vy.

Susie puts her brushes into her box, closes it, and picks it up. The threesome walk away from the painting.

CAMERA PULLS BACK, as a small group of shadows approach the painting.

They are revealed to be Phil, Jones, Tony, and Bill.

Tony looks off to the left, at the threesome leaving.

TONY

Two. He's not satisfied with having one chick, now he's got two.

BILL

Tony, I'm starting to agree with you. And I'm not the kind to hold a grudge.

PHIL

Me too. Nic's gone too far. I know we're out in the daytime, but we're out for a reason: to find him. But he's out in broad daylight with two women, putting all of us in danger. It was his order, he should keep inside too.

TONY

Jones, give me the bag.

Jones looks down at the bag of money.

TONY

Jones, give me the fucking bag!
We're splitting it now. We're
going back to Phil's place, and
we're splitting it.

Jones keeps a tight hold on the bag.

JONES

I can't do that, Tony, and you
know it.

Tony paces toward Jones . . .

. . . and sends his FIST flying into Jones' cheek.

Jones goes down on the ground and the bag SLIDES across to Bill,
who picks it up and stands still watching.

CUT TO:

INT. COFFEE SHOP - DAY

CU: A thick red syrup oozes into a tall glass.

CAMERA PULLS BACK to reveal a waitress' name tag which reads "CANDY".

We pull back further to show Candy is making a strawberry ice
cream sundae.

CU: A banana is sliced; strawberries; ice cream scooped.

The final touches are made to the sundae: whipped cream, and . . .

. . . more strawberry syrup.

Candy puts the sundae on a tray with a cup of coffee and a cappuccino,
and picks up the tray.

A SINGLE TRACKING SHOT from the tray's POV follows the order from
its point of creation to . . .

Nic's table.

Kara and Susie sit next to each other with Nic opposite Kara on a table for four.

Behind them, we see the square.

CANDY

I've got coffee, cappucino, and ice cream.

Nic looks up, smiling.

NIC

Then you've come to the right place.

Candy looks down at her tray.

CANDY

So who gets the ice cream?

KARA

That is mine.

CANDY

Okay . . .

She puts the ice cream in front of Kara, who instantly focuses in on the syrup on top.

Candy looks at Nic and Susie.

Cappucino?

SUSIE

That's me.

Candy puts the cappucino before Susie.

CANDY

So I guess that makes you the coffee guy.

Nic takes the coffee, and sips it.

NIC

And I guess that makes you my new friend.

He smiles.

Candy does not return the expression.

She leaves the three diners in peace.

KARA

Thank you, Geena. It was great
of you to pay.

NIC

Yeah, I promise to pay you back . . .
sis.

Susie looks up.

SUSIE

Yeah. I know you will.

Kara looks out at the street at people passing by.

KARA

Do you make a lot of money
painting?

Susie looks at Nic.

SUSIE

Yeah. When people buy them.

Kara takes the spoon from her ice cream . . .

. . . and a tiny drop of the strawberry syrup drops onto the ta-
ble.

Nic looks at it, then at Kara, who is staring at it.

CU: On Kara's eyes.

The frame once more flushes RED.

Kara stands up, to the surprise of Susie.

KARA

Excuse me.

Nic also stands, to his own surprise.

NIC

Are you okay?

Susie watches, a little concerned.

KARA

Yeah. I'll be right back.

Nic sits down, watching Kara disappear to the toilets.

Susie looks expectantly at Nic.

SUSIE

Who is she?

NIC

Nobody.

SUSIE

I see. What's wrong with her then?

NIC

Nothing.

SUSIE

Come on . . . I saw the look on your face. You were worried. She's done this before.

NIC

She's just having a difficult time right now.

SUSIE

Are you close?

NIC

Not really.

SUSIE

But close enough to have to invent a name for me.

NIC

That was dumb. I panicked.

SUSIE

Have you slept together?

She sees Nic's expression of surprise.

Sorry.

Nic looks up, shakes his head.

NIC

She didn't want to.

CUT TO:

INT. TOILETS - DAY

CAMERA RUSHES FORWARD to the mirror, under which Kara is once more vigorously washing her hands.

Her hands are clean, but shots of bloody hands keep FLASHING into her mind.

Over the noise, we might make out an atonal version of Ted's Theme.

CU: Kara's face, streaked with tears.

CUT TO:

INT. COFFEE SHOP - DAY

Nic drinks his coffee.

SUSIE

What do you do?

NIC

I wander.

SUSIE

No. How do you make your money?
I do believe that you are going
to buy my painting.

(beat)

But I can't think where you'll
get your money from. Do you get
that a lot?

NIC

People trusting me? I don't know.

SUSIE

Well, I get interested in people,
it's why I paint.

NIC

I don't really talk much about
myself. I'd only end up lying.

SUSIE

Have you told her?

NIC

If I told her, I'd be in even more trouble.

SUSIE

This sounds interesting.

NIC

I won't tell you.

SUSIE

I guess I'll find out, then.

Susie looks up as Kara returns to the table, having tried her best to cover her tears.

Susie's expression shows she can tell Kara has been crying, but she says nothing.

NIC

(to KARA)

Are you okay?

KARA

Yeah, I'm fine.

SUSIE

We were just talking about what Nic does. I guess you know all about that.

Susie gives her wicked smile to Nic again.

Kara's face brightens, and she sits down, intrigued.

KARA

What? What does he do?

The smile transfers from Susie's face to Nic's.

NIC

Tell her, sis.

Kara leans forward, anxious.

SUSIE

Well, you know . . .

She hesitates, looking at Nic.

Her face lights up.

He's a writer of course, aren't you?

KARA

Wow!

She hits Nic on the arm as if he's her brother.

That's why you're so weird!

Nic looks at Kara, concerned at the way she's acting.

Susie smiles.

Kara's even more intrigued.

What do you write?

NIC

Nothing interesting. A lot of books you've never heard of, magazine articles . . . stuff like that. I'm very hard to find in the shops.

SUSIE

Yeah. Very. But, Gravy, don't you write under a pseudonym?

NIC

A what? Oh, a -

SUSIE

False name, you know?

She looks at Kara.

Kara nods.

NIC

Sis, you know I never lie.

Susie raises her eyebrows.

SUSIE

Oh yeah, that's right.

Kara's eyes have wandered to the window.

Looking out, she watches the crowds of shoppers pass by.

Her POV pans across the square over the pigeons pecking up grain that Children throw down.

Her eyes abruptly STOP.

CU: Kara's eyes . . .

She stands up fast, knocking her glass to the ground where it SHATTERS..

...sending what's left of the strawberry syrup and ice cream spraying across the floor.

Her POV reveals what she has seen.

It's Ted, smiling at her from a distance through the window.

Nic and Susie look up sharply at Kara's fit.

NIC

Kara?

SUSIE

You should take her home. Really, I'll be fine. You've got enough on your hands without me.

NIC

Kara!

Kara slips into Nic's arms, with Susie looking on, truly concerned.

SUSIE

I'll call you.

NIC

Okay.

Nic glances out of the window at where Kara was staring, but Ted is gone.

His gaze moves across the square to Susie's painting, where the fight can almost be made out, still going on.

NIC

(to Susie)

You should go and check on your painting. You've got quite a crowd.

Susie looks, and pushes the thought away with her hand.

SUSIE

They can wait. They're doing no harm.

CUT TO:

EXT. SQUARE - DAY

Tony KICKS Jones in the stomach several times, and as Jones moves across the painting he landed on . . .

. . . we see STREAKS OF WET PAINT left behind him across Mary's face.

Phil goes between the fighters, and grabs Tony from behind.

PHIL

Hey, break it up. Tony, stop!

Tony gathers his composure, and brushes down his jacket as he stands.

Jones looks up, a look of shock on his face, aimed at Tony.

PHIL

Jones, get up. Bill - you keep hold of the bag. We're going back to my place to decide what to do. Jones, you are to remain silent, or I swear to God, my fist will be the third and final to make contact with that face of yours.

Jones slowly rises, his mouth sealed with hatred, staring at the rest of the group . . .

. . . and as the camera pans across their faces, we see Ted enjoying the spectacle as much as the rest of the crowd.

The group of robbers slowly walk away from the scene, and as the crowd disperses . . .

. . . Ted looks back over to the coffee shop.

Nic and Kara walk out of the door.

Ted looks through the window at Susie sitting alone at the table with her cappucino.

He walks towards the coffee shop.

CUT TO:

INT. COFFEE SHOP - DAY

Susie looks over at her painting.

The crowd is gone, and she shrugs it off.

She drinks some more cappuccino.

The door opens, and Ted walks in.

He sits down freely, opposite Susie.

TED

Hi.

SUSIE

Can I help you?

TED

Yeah, I think you can.

Susie puts down her cup.

SUSIE

Well, if it's a print you want,
you'll have to wait.

Ted looks over at the deserted painting.

TED

So you're the artist, huh?

SUSIE

That's right. Isn't that why you

came in here?

TED

No. No, actually, I wanted to ask you about my wife.

SUSIE

I'm sorry, but I don't know you, and I certainly don't know your wife.

TED

Oh yeah you do. You were just sitting with her. She just left.

SUSIE

Oh! . . . no, I wasn't sitting with her. I was with the guy you saw, Nic Grave. Your wife, then -

The story starts to make little sense to Susie and she slows her speech.

- if that's who it was, was with him.

TED

Nic Grave . . .

SUSIE

You know, I think we can help each other here. I hate prying into people's business, but these two have really confused me. She was just acting weird in here, and he's just met me and keeps playing games.

TED

She was acting weird? How?

SUSIE

She made a mess with her ice cream and ran off, then looked out of the window - I guess, and saw you -

She looks at Candy, who is down on the floor cleaning up the ice cream.

made more mess, and had to leave.

Ted points to his face.

TED

She did this to me.

Susie looks at his stitches, pretending to notice them for the first time.

SUSIE

Oh . . .

TED

She went crazy just yesterday. Left me almost dead on the kitchen floor and didn't come back. I'm not too happy with her.

SUSIE

Well I'm not surprised, and I hate to say I've nothing to say to defend her.

TED

Do you know where they're staying?

SUSIE

I don't, I'm afraid. But I do have his number.

TED

His number.

Susie reaches into her pocket, hesitates, and draws out an empty hand.

SUSIE

No, I'm sorry, I can't do that. I don't know what he's done wrong and if he thinks she needs protecting in some way - even if she is your wife - I think he's right.

TED

I see. Could you say his name again?

SUSIE

Nic Grave.

TED

Yeah. You know, I swear I heard his name just moments ago.

He points out of the window.

In the chaos over there.

Susie looks out towards her painting.

SUSIE

Chaos? I guess I should get back.

TED

Sure. I don't want to hold you up.

SUSIE

I hope all this gets worked out. I don't want any more to do with this mess.

TED

It'll get worked out.

Susie stands up, and leaves Ted alone at the table.

FADE OUT:

CUT TO:

INT. PHIL'S PLACE - DAY

CU: on Jones' face.

He wipes away blood with the damp cloth again.

The four guys sit around the room, silent.

PHIL

Nic doesn't deserve the cash for what he's done. It's not just this job, I know. We've all hated Nic for different reasons in the past. And now I think we're justified, especially Jones, to let him go.

TONY

Yes. Finally you see my point.

PHIL

But he did help us get this money, and is therefore entitled to his share. You've got to agree - giving him the money then leaving him is going to be a hell of a lot easier than trying to get away with cheating him out of it.

BILL

I'm with you there.

TONY

No! He deserves shit! And besides, Jones is responsible for the money. Nic's orders. I wanna see his face when Jones tells him he can't have it.

Jones laughs.

JONES

Yeah, let's do it now, Phil. No more stalling. If he gets away with it this time, he'll get away with it again and again. And I don't want any more first aid.

TONY

And neither do I.

BILL

And if the fucker touches me, there'll be hell to pay, believe me.

PHIL

Bill, are we two against two?

BILL

I don't care. I abstain.

TONY

Then it's two against one. We split the money ourselves.

Phil gives Bill a look of disappointment, which is returned.

PHIL

Okay.

TONY

But there's just one more thing.

PHIL

What?

TONY

I'm serious about what I said. I want to see his face first. We're gonna arrange a meeting.

PHIL

He'd never show.

TONY

Oh no? Not if we told him it was to split the money?

PHIL

And what happens at this meeting?

Jones looks up from the floor revealing a new plaster on his face.

JONES

We give back everything he gave us and more.

Phil looks from Jones to Tony.

Tony grins.

TONY

Can I make the call?

CUT TO:

INT. NIC'S FLAT - DAY

CU: The phone rings.

Kara is lying in a chair, and watches Nic as he picks up the phone.

NIC

Hello?

Silence.

Nic looks at Kara, who watches, waiting.

Hello?

SUSIE (OS)

Nic?

NIC

Susie!

Kara looks up, wondering.

Nic turns away from Kara.

What is it?

SUSIE

Could you meet me, please?

NIC

When?

SUSIE

Right now?

NIC

Why, what's happened? Where?

SUSIE

Just, please - come to the square
as soon as you can.

She hangs up.

NIC

Susie?

Nic listens to the dialling tone for a moment, looking at Kara,
thinking of what to say to her.

He puts down the phone.

KARA

Who was that?

NIC

A friend. Are you okay?

KARA

I just need to rest. You won't believe me if I tell you what I've seen today.

NIC

No?

Nic's mind is elsewhere.

NIC

Will you promise me that you'll rest?

KARA

What?

NIC

That you won't leave here. I have to go out. I think I can trust you, but -

KARA

Don't worry. I don't want to leave this place.

NIC

Okay. 'Cos I think this is important.

He goes to the door.

I'll see you later.

KARA

Okay.

Kara watches Nic leave and close the door.

She hears him lock the door, and sighs.

A moment later, the door is unlocked, and Nic's footsteps are heard leaving.

Kara closes her eyes.

CUT TO:

EXT. SQUARE - DAY

CU: The smudged painting.

Two shadows - Nic and Susie - are over it.

Susie looks to Nic.

NIC

Shit.

SUSIE

What do you do? I want to know.
Really.

NIC

I can't tell you.

SUSIE

You're gonna tell me.

NIC

No I'm not. If I told you, I'd
be lying. And I don't lie.

SUSIE

I know what Kara did. Why she's
acting so strange. I know what
she did to her husband.

(beat)

Are you going to tell me?

NIC

How do you know?

SUSIE

Are you going to tell me? Or am
I going to use what I know?

NIC

Okay.

(beat)

I robbed the bank. Yesterday.
How do you know?

SUSIE

That was you?

NIC

Yeah. Me and them.

He looks down at the painting.

SUSIE

Oh. So you're with them. That's why your name was mentioned.

Nic looks up, astonished and intrigued by how Susie knows all this.

You're partially responsible for damaging your own painting.

NIC

My name was mentioned? I want to know who you've been talking to. How you know all this.

SUSIE

I was told.

NIC

Who told you?

SUSIE

Kara's husband.

Nic looks silently at Susie, whose expression remains deadly serious.

NIC

You talked to her husband? Then he's still alive.

SUSIE

No. I visited the graveyard. The earth was still soft, it didn't take long to dig him up.

She looks down at the painting again.

Of course he's alive. And he's after Kara. If you really want to protect her, you should get her away, as quickly as possible.

NIC

I've got to stay until I get my money.

SUSIE

So you can buy your painting. If you still want it. Or have you lost interest?

NIC

No. It can be fixed, can't it?

SUSIE

Well, I don't know about fixing up a painting for a criminal, but, I guess I've probably done it before without knowing, so why not? As long as you're still gonna buy it.

NIC

I'm still gonna buy it.

SUSIE

I believe you. When?

NIC

As soon as possible. I'm waiting for them to call and arrange a meeting.

SUSIE

Them?

She looks down at the painting.

NIC

Them.

SUSIE

You really trust them?

NIC

I have to. They have the money.

SUSIE

That strikes me as very stupid.

Nic looks away.

NIC

I should get back. I left Kara. If her husband is really alive, who knows what could happen?

SUSIE

Well I don't, that's for sure.

CUT TO:

INT. PHIL'S PLACE - DAY

Tony stands.

TONY

Are we doing this?

PHIL

I guess so.

Tony picks up the telephone and dials Nic's number.

He looks up at the guys.

TONY

It's ringing.

CUT TO:

INT. NIC'S FLAT - DAY

Kara looks up from her chair at the ringing telephone.

She looks about the room, then shrugs and gets up.

She picks up the phone hesitantly.

KARA

. . . Hello?

CUT TO:

INT. PHIL'S PLACE - DAY

Tony covers up the handset.

TONY

It's one of the girls!

Jones smiles.

JONES

Ruin his life. She probably
hasn't been told.

Tony takes his hand off the handset.

KARA (OS)

Hello?

TONY

Hi.

KARA

Hi.

TONY

Is Nic there?

KARA

No, Nic's not here. He went out.

TONY

Oh. That's too bad.

CUT TO:

INT. NIC'S FLAT - DAY

Kara plays with the telephone wire.

KARA

Can I take a number? He can call you back. I'm sure he won't be long.

TONY (OS)

No. I'll leave a message.

KARA

Okay.

TONY

Just tell him, we're ready to split the cash and if he wants his share, he'd better be there, at the warehouse, tomorrow - noon. And, ah . . .

CUT TO:

INT. PHIL'S PLACE - DAY

Tony smiles at the others.

TONY

. . . tell him to look at the
front page of the papers.

CUT TO:

INT. NIC'S FLAT - DAY

Kara glances across at the paper on the doormat.

KARA
All right. I'll do that.

TONY (OS)
Good.

KARA
Okay. Bye.

TONY
Bye . . .

He hangs up.

CUT TO:

INT. PHIL'S PLACE - DAY

Tony walks away from the phone.

CUT TO:

INT. NIC'S FLAT - EVENING

Kara walks back to her chair and sits down.

She looks over again at the paper, and gets up.

She walks over, and picks up the paper.

Her eyes widen as she reads the front page:

"MASKED FOUR IN NOON RAID
ON BANK"

She THROWS down the paper, as the handle turns on the door.

Nic walks in.

NIC
Ted's alive.

Kara looks up at him.

KARA

No he's not. He's dead. I was just seeing things again.

She walks over and sits down in her chair.

Jesus! Don't try to scare me like that again.

NIC

I'm not trying to scare you. This is truth. Ted is alive. And you did see him.

KARA

Did you see him?

NIC

No.

KARA

Then, it's okay. There's no proof. So how do you know?

NIC

That call . . . it was from a friend.

Nic sits down too.

NIC

Oh, hell.

He rubs his face.

Okay. I have no sister. The person we had coffee with today was somebody I met yesterday. Her name is Susie. Don't ask why I made up a name, 'cos I really do not know.

KARA

No, I think I understand.

She gets up and walks to the window.

CUT TO:

INT/EXT. RAIMES' CAR/FLATS - EVENING

Raimes sits forward as he sees the outline of Kara at a lit window.

CUT TO:

INT. NIC'S FLAT - EVENING

Kara turns back to Nic.

KARA

You've obviously got a lot to hide from people, like me. So you instinctively cover stuff up - stuff, even, that doesn't need covering.

NIC

(sarcastically)

How insightful. If only you knew. Anyway, Susie's painting was damaged today while we were in the coffee shop, and after we left, your husband entered and started asking a lot of questions about you. He's alive. And Susie knows about you too, and I'm not entirely convinced that she can keep it to herself if the police start snooping.

KARA

But, if he's alive, I haven't done anything wrong. It's just Ted we should worry about. So . . .

NIC

So, we've got to get out of here as quickly as possible. But I'm still waiting for a really important call, and I'm not leaving until I get it. Nobody called while I was out, did they?

Kara hesitates.

KARA

No.

NIC

Okay. We'll just sit tight. I think we'll be okay for the night.

He puts his hands to his face as if ready to burst into tears.

God! I fucked up this time.

Kara gets up and goes to Nic.

KARA

It happens.

Nic looks up at Kara.

Kara holds out her hand.

Take me to bed.

Nic hesitates, then allows Kara to take his hand.

They walk together into the bedroom.

INT. BEDROOM - NIGHT

Kara walks to the bed and sits down, with Nic watching.

Kara takes off her T-shirt as we

DISSOLVE:

INT. BEDROOM - NIGHT

CU: Nic kisses Kara, and Kara returns it, more powerful.

DISSOLVE:

INT. BEDROOM - NIGHT

Nic and Kara lying side by side, their bodies entwined, fast asleep.

FADE OUT:

ON BLACK SCREEN: A loud KNOCKING is heard.

FADE IN:

INT. NIC'S BEDROOM - MORNING

Nic sits up.

Kara rolls over.

KARA

That's bad, isn't it?

NIC

I think so.

Nic gets out of bed.

CUT TO:

INT. HALLWAY. NIC'S FLAT - MORNING

Nic goes to the door in his dressing gown.

He opens the door.

Detective Raimes holds up his ID.

RAIMES

Good morning. I'm Detective
Raimes.

NIC

Morning. Can I help?

RAIMES

Yeah. I'm sure you know about
the robbery that took place
the other day.

NIC

Yeah, I guess you could say that.

RAIMES

Well, I know that. Because you
were seen in the vicinity of the
bank by myself and my good friend
who's outside in the car.

Nic laughs.

NIC

What, am I a suspect, then?

RAIMES

Oh, no. No, we're not looking
for suspects yet. We're still

trying to piece together what happened. Since you were there -

Nic nods.

NIC

Sure, you want me to tell you what I saw. Of course, come in.

Raimes takes off his hat and enters the flat.

CUT TO:

EXT. BLOCK OF FLATS (NIC'S) - MORNING

Ted's car emerges from the morning mist, and cruises by the front entrance.

The car slowly pulls over, and Ted looks out of his window, up at the windows, guessing which one is his.

Ted looks over and sees Raimes' car with Dave inside.

He turns on his radio and sits back.

CUT TO:

INT. NIC'S FLAT - MORNING

Raimes takes a cup of coffee from Nic, in the living room.

RAIMES

Thank you, that's very kind.

Nic sits down.

NIC

Oh, it's nothing. Now, ask away.

RAIMES

Now, all of this took place at around noon the day before yesterday. Is that right with you?

NIC

Yeah. That's right.

RAIMES

Now, could you tell me what you

saw?

NIC

Well, I was pretty close to the bank when the alarm went off. I mean, I didn't realise it was the alarm straight away. In the city today you hear a bell or any loud noise you just ignore it, huh?

RAIMES

Yeah, I know.

NIC

Then I saw these guys running and I knew something was happening.

RAIMES

Right, so you saw the men?

NIC

Men? How do you know they weren't women? They wore masks.

RAIMES

Well, a voice was heard and recorded on the security system. It was . . . definitely male.

(beat)

. . . and I believe most women have breasts.

He smirks, proud of this remark.

NIC

Well, I didn't see them well enough. All I can tell you is that none of them stood out. You know, none of them were really fat or really tall. If they hadn't been wearing the masks, I probably would have thought they were just another bunch of kids running down the street. Ironic, isn't it? By trying to blend in, they stood out.

RAIMES

Yeah. So, you didn't see their

faces?

NIC

They wore masks. A good idea, with that huge procession, don't you think?

RAIMES

May I ask what you were doing?

NIC

I was just wandering. That's all I ever do. But I was lucky that day, 'cos I met her.

He gestures towards the bedroom.

RAIMES

Oh, there's somebody with you?

NIC

Yeah, but she's not asleep or anything.

RAIMES

Was she there?

NIC

No, I met her at the church later on in the day.

RAIMES

Right. And do you have anybody who saw you in these places?

NIC

Yeah, but I wouldn't ask them to talk to you. Why?

RAIMES

Well, an alibi would sure help you. It's perhaps because I'm a detective, but your story seems just a little too loose to me. The reason I came here was because on the day of the incident, I saw you running away from the scene, and hiding your face from the law. You looked suspicious.

NIC

Okay, you've got me there. But that has nothing to do with the robbery. That's just me. When I was a kid, I shoplifted a box of matches, and ever since, I've been terrified of being found out. I can't go into a shop and not buy something, 'cos I think I'm being watched.

(beat)

In fact, could you please fine me eight pence, right now? It would make me feel a whole lot better.

Raimes laughs.

RAIMES

I don't think that's necessary. I can understand that. When I was a student, we stole stuff from holiday hotels. It's how I met my wife. I see that as my punishment.

Raimes stands.

We might get back to you, Mr Grave, if we need any more details that you could give us. If you do remember anything - please don't hesitate to call my office. I'll have you put straight through to me.

He hands over a business card.

NIC

Okay. I'm sorry I couldn't help you, I'm not very good at seeing stuff. If I seem nervous, well, now you know why.

RAIMES

Yeah, I know.

Nic walks with Raimes to the door.

NIC

I'll get to you if anything springs
to mind.

Nic opens the door, and Raimes walks out.

He closes the door.

Kara walks into the hallway.

KARA

Shit! What was that about?

CUT TO:

EXT. BLOCK OF FLATS - MORNING

Raimes comes out of the front door and goes to the car.

He gets in.

INT. TED'S CAR - MORNING

Ted watches as Raimes closes his door, then gets out of his own
car.

INT. RAIMES' CAR - MORNING

David looks at Raimes.

DAVID

Did you get anything?

RAIMES

Absolutely nothing.

He looks out of the front window, and we see Ted going into the
block of flats.

RAIMES

I'm going back to my office, but
I want you to keep an eye on this
place.

DAVID

Sure.

David starts the engine.

EXT. BLOCK OF FLATS - MORNING

Raimes' car drives away.

CUT TO:

INT. BLOCK OF FLATS. ENTRANCE HALL - MORNING

Ted looks up at the list of names, and runs his finger down to 'Nic Grave'.

He runs his finger over to the room number - "342"

DISSOLVE:

INT. CORRIDOR (3RD FLOOR) - MORNING

CU: On room number, 342.

A hand comes into frame - Ted's - and knocks lightly.

CUT TO:

INT. NIC'S FLAT - MORNING

Kara looks to the door.

KARA

He's back already.

NIC

It could be Susie.

He gets out of bed, pulls on a pair of trousers and a T-shirt, and walks out of the bedroom.

CUT TO:

INT. CORRIDOR - MORNING

Ted knocks again, and stands back.

The door opens, revealing Nic.

As soon as their eyes meet, Ted pops open the music box, but instead of the light-hearted version of Ted's theme, a POWERHOUSE ELECTRIC GUITAR plays it out at full whack.

They stare at each other for a moment.

TED

I'm looking for my wife.

Ted walks as if Nic is not there and almost knocks him to the ground.

NIC

You won't find her here.

TED

I know she's here, Nic. Just let me see her. It's none of your business.

NIC

I think the safety of a person is everybody's business.

Ted tries to force himself past Nic.

TED

Step aside!

NIC

I can't do that. This is my place. Whatever is inside is mine, not yours.

TED

Kara is my wife.

NIC

She'll never belong to you.

CUT TO:

INT. BEDROOM - MORNING

Ted's theme switches back to the music-box style.

Kara sits up, listening to the exchange.

TED (OS)

I don't believe this. I just want my wife. What's all this got to do with you?

NIC (OS)

I've no idea, to be quite honest.
But whether you think it's my
business or not, I'm making it
my business. Kara doesn't want
to see you.

TED

I want to hear her say it.

NIC

What difference will that make?
You're not here for a romantic
reunion. You're here to kick the
shit out of her, like she did you.

(beat)

NIC (CONT'D)

Yeah, I know all about that. You
know, she thought you were dead?
She was happy to think of you that
way. She doesn't want to see you.
If she does, she might be forced
to finish the job she thought was
already done.

TED

Well, Grave, you seem strong-
willed, why don't you do it?

Kara jumps up at the sound of someone being HIT.

CUT TO:

INT. NIC'S FLAT. HALLWAY - MORNING

Nic looks down at Ted sprawling on the floor.

NIC

I may look law-abiding, but if you
piss me off you pay the fee.

As Ted tries to get up, Nic KICKS him back down, and kicks him
hard several times in the stomach.

Stay down!

Ted grabs Nic by the legs and pulls him down.

They both scramble to their feet, and Nic once more lunges at Ted.

Ted dodges the blow and hits back at Nic sending him reeling back further into his living room.

Kara steps out into the hallway, wearing just a large T-shirt.

Ted sees Kara.

TED

Kara!

KARA

Oh my God. Ted, leave me alone, okay? I want you out of my life.

TED

Kara, I know you didn't mean what you did. I could hear it in your voice.

KARA

I was sorry, that's true - but the more I've thought about it since I did it, the more I know it was right. I want you dead.

Nic charges forward and knocks Ted to the ground.

Blood flows from Ted's face where his bandages have peeled off.

NIC

Did you hear her that time, Ted? She wants you dead. Do you know what mono-syllables are, Ted? Do you? They're intended to make a sentence clearer.

(beat)

She -

He kicks Ted.

Wants -

KICK

You -

KICK

Dead!

Nic takes his foot back for another go, but Ted holds up his hand, shaking.

TED
Okay! Okay. Stop kicking me, for
Christ's sake, at least.

Nic steps back.

NIC
Get up, Ted.

Ted makes an attempt to get up.

TED
Could you help me?

Kara steps forward and puts her hand out.

KARA
This is to speed your exit. Understand
that.

As Ted rises, Nic looks him in the eye.

NIC
You'll never get her while I'm
with her.

Kara looks at Nic.

Ted puts his hand to his face.

TED
I know. I realise that.

KARA
Come on, Ted. Get out.
(to Nic)
I'll clean this up.

Nic looks down at the blood on the floor.

Ted shakes himself from Kara, and escorts himself to the door.

The door closes.

Kara looks up at Nic.

Nic?

NIC

What?

KARA

Look at me.

Nic turns to her.

Did you mean what you just said?

NIC

What did I say?

KARA

That I'd always be safe with you
around?

NIC

Sure.

Kara grabs Nic, pulls him in tight, and plants her lips on his.

CUT TO:

INT. POLICE STATION. FOYER - DAY

Raimes bursts through the front door.

A WOMAN on the front desk looks up.

WOMAN

Detective Raimes - there's somebody
to see you. She's waiting outside
your office.

RAIMES

Okay, Sal. Thanks.

CUT TO:

INT. RAIMES' OFFICE - DAY

Raimes looks across his desk.

RAIMES

Now, you have to realise that you
came here for a reason . . . you
felt for some reason that, though

this guy is a good friend, justice has to be done.

The person on the other side of the desk is Susie.

SUSIE

That's right. And I think that in time, he would agree with me.

RAIMES

Mmm . . . perhaps. I wouldn't be that optimistic. But we can keep all your details confidential. You just give us the name of the guy, and if you can where he's staying, and, we'll do the rest.

SUSIE

Just a second. I'm not sure of this.

RAIMES

It's a crime to withhold evidence, Miss Chandler. But I understand. Take all the time you want.

CUT TO:

INT. NIC'S BEDROOM - DAY

Nic and Kara are back in bed together.

KARA

I should really tell you something.

NIC

Oh, shit. What now?

KARA

You know while you were out?

NIC

Just a second. Do I want to hear this?

Kara thinks.

KARA

Yeah, I think you do.

NIC

Okay.

KARA

There was a phone call.

NIC

Susie.

KARA

No. Who's Susie?

Nic rolls his eyes.

Kara goes on.

Anyway, there was a call. I was kind of pissed off at first, but then the idea sort of grabbed me. You're a naughty boy, Gravy.

NIC

What?

KARA

It was one of your friends. He told me to tell you that they're meeting at noon today to split the cash and to look at the front page of the paper. I looked at the paper. You robbed the bank.

NIC

'Tis no sin for a man to labour in his vocation.' One of the few things I understood at school.

KARA

Except use of the word 'nice'.

NIC

I could serve up burgers to fast food fiends, sure. But this pays better, and I'm good at it. But forgive me for asking - why are you still lying by my side?

KARA

Because I like you. No, I more than like you - I adore you. I feel safe with somebody like you.

NIC

Okay . . . why didn't you pass on the message straight away?

KARA

I thought I might need to use it, so I held back a while.

NIC

Use it?

KARA

Like you used your information on me. But then everything happened, and I love you.

Nic lies back on his pillow.

NIC

So, where and when is this meeting?

KARA

Noon, at the warehouse. I assume you know where that is.

Nic is already out of bed.

NIC

We've got an hour. Get up.

Kara gets out of bed, as Nic leaves the room.

CUT TO:

INT. WAREHOUSE - DAY

Bill, Tony, Phil and Jones are sitting on boxes.

TONY

He won't show.

PHIL

I don't know. I think he will. He's too trusting.

JONES

Why did we have to bring the money?

I don't understand that, if he's not getting any.

PHIL

If Nic walked in and saw we didn't have it, he wouldn't step beyond the door.

JONES

Okay. So, what's our plan?

TONY

Kick the shit out of him. Very simple plan.

BILL

I'll just sit over here.

TONY

No, you're part of it too! Bill, this guy is a psycho, do you understand? You saw him with those girls. He doesn't care about our team.

BILL

Yeah? Well, have you noticed that I don't either? Listen, I'm not saying I plan to take a girl out, but if I did I wouldn't be too happy about you guys attacking me for it. What if Nic is coming here with some kind of explanation for where he's been? He doesn't know that we've seen him. I'd say that if he admits to the truth, we can still trust him.

TONY

Shit, Bill, you're fucking up my plan. It was all worked out, and you have to complicate everything. You want to sit in the corner? Fine. Enjoy the show.

CUT TO:

INT. CAR (MOVING) - DAY

Nic driving.

KARA

Hey, are you sure that these guys are on the level?

NIC

What do you mean?

KARA

Well, you didn't want me to know about your thing, and they told me. That guy who called had this tone in his voice like he did it on purpose.

NIC

We do it all the time. They're just having fun.

KARA

Do what all the time?

Nic looks at Kara.

NIC

Well, you don't think you're the first, do you? I've known lots like you. I mean, that I didn't tell what I did.

KARA

Oh.

NIC

But I've never known one who was as bad as me.

KARA

I'm not that bad, remember. Ted's alive.

NIC

Yeah, but you thought you killed him and were happy about it. It's the same thing.

Kara smiles.

KARA

So I'm unique?

NIC

Absolutely. I'll never know another like you.

KARA

I know, I won't let you.

NIC

And I'll never lie to you again. All my life I've lied as little as possible. When I introduced you to my 'sister', I felt awful.

KARA

So, who is this artist, really?

NIC

Susie. She's just that. An artist. I'm buying one of her paintings when I get this money. I'll probably never see her again after that.

KARA

That's too bad. I liked her.

Nic looks ahead, at the warehouse.

NIC

Okay -

He slows down as they approach the main door.

Are you coming in?

KARA

Sure. If you can trust them, I can trust them. Let's go and get your money.

CUT TO:

INT. WAREHOUSE - DAY

The door opens, and the guys look up.

Nic crosses the floor with Kara.

NIC
So you are here.

TONY
So you're here.

NIC
Surprised?

TONY
Not really. You want your money,
don't you?

Tony looks over at Kara.

Who's this?

NIC
This is a friend.

TONY
Can we trust her?

NIC
Yeah!

Nic moves closer to Tony.

So, where is it?

TONY
Are you in a rush there, Nic?

NIC
Sort of. I just want this out
of the way, okay? So let's cut
the shit.

TONY
You know, Nic? You're right.
You're absolutely right. Let's
cut the shit.

Tony sends his fist SMACK into Nic's face.

Kara jumps back, shocked and afraid.

NIC
What the fuck was that for?

TONY

If you need to ask, you're crazier than I thought.

(beat)

You're not getting your money, Nic, we've decided. You're out. So, go on, leave.

NIC

What?

He looks beyond Tony at Phil.

Phil, what is this shit? Is this a joke?

TONY

Yeah, it's a joke, Nic. One big painful joke.

NIC

Fuck you, Tony. You touch me again you'll regret it in your next life.

Tony goes for Nic once more.

Nic grabs Tony's arm and pushes him to the floor.

Jones runs in and pulls Nic off.

JONES

Just go, Nic. There's four of us here, you've no chance.

NIC

So what have I done? What have I done?

JONES

You're just not a part of the team anymore. We saw you yesterday walking about in broad daylight.

TONY

With two fuckin' women!

NIC

Yeah? I wasn't caught, I'm still here. The police haven't followed me.

CUT TO:

INT/EXT. RAIMES' CAR/WAREHOUSE - DAY

David looks out at the warehouse, in front of which is parked Nic's car.

CUT TO:

INT. WAREHOUSE - DAY

Nic looks at the rest of the group.

NIC

So this is it. I don't get shit.
Well that's great.

He sees Bill with the bag.

He runs and attempts to take the bag off him.

BILL

Don't, Nic. I mean it.

NIC

Bill, what the fuck have I done
to you?

BILL

Nothing, and you'd better keep it
that way.

NIC

Just give me the bag.

Nic loses it, POUNDING Bill until the bag comes loose.

As he runs to the main door where Kara waits, Tony trips him up
and takes the bag.

As Nic looks up, Bill is there.

BILL

Don't you ever fucking touch me!

He kicks Nic in the stomach.

Nic wheezes, the breath inside him destroyed by the blow.

Bill continues.

He picks up a wooden board off the floor and starts hitting Nic all over.

By the door, Kara is near collapsing with tears.

KARA

No! Stop it, you're killing him!

Phil steps in and pulls Bill back.

BILL

I haven't hurt anybody since I was a fuckin' kid, you asshole!

He gets one more kick in before Phil and the others drag him away.

The four with the bag leave through a back door.

CUT TO:

EXT. WAREHOUSE (REAR) - DAY

Tony looks up, the bag in his hand, to see four police cars pulling up before the group.

PHIL

Shit! They did follow him here!

JONES

Dump the bag, Tony.

Tony looks about, and sees a gap in a crumbling piece of wall.

POLICE (OS)

Give yourselves up. There's no escape.

Tony pushes the bag through the gap.

CUT TO:

INT. WAREHOUSE - DAY

Kara looks up at the noise outside.

KARA

Nic, we've got to go. Get up, come on.

She grabs his hand and helps him up.

DISSOLVE:

EXT. WAREHOUSE (FRONT) - DAY

Kara supports Nic to the car, and opens the back door.

She helps him in and he lies down on the back seat.

INT. NIC'S CAR - DAY

Kara gets into the front, and starts the engine.

EXT. WAREHOUSE (FRONT) - DAY

David comes running around from the back in time to see the car driving away.

FADE OUT:

FADE IN:

INT. NIC'S CAR (MOVING) - DAY

KARA is on the verge of screaming, while NIC tries to get up, regaining control of his breathing.

KARA

What do we do now?

NIC

I think I have no idea.

KARA

Well, our money is gone. And I guess we're on the run from the cops, aren't we?

NIC

The money's not gone. And I'll remind you it's mine, not ours.

KARA

Yours? Okay, then it's your responsibility to get it back.

NIC

I told you, it's not gone. Those guys won't let the cops get hold

of it. If they had a chance, and they had a chance, they dumped it. I know where to find it.

KARA

Well, we're still on the run. You can't very well go back to the warehouse and just take it.

NIC

No. We've got to clear our names. I'd guess we have about ten minutes head start.

KARA

What are you talking about?

He pulls over into a parking spot and turns off the engine.

NIC

Okay. You haven't really killed your husband. You're no criminal. And they've just arrested four guys for the robbery. Only four guys were seen. They're happy, they've got their guys. So, for now, I'm safe too.

KARA

For now?

NIC

Yeah, as soon as they get a chance, one of those guys will say my name. We've got to get to that detective before they do.

KARA

Then get going!

NIC

Yeah.

He starts up the engine and

EXT. ROAD - DAY

the car speeds off into the distance.

CUT TO:

INT. RAIMES' OFFICE - DAY

Nic sits next to Kara on the opposite side of the desk to Raimes.

Raimes takes a sip of his coffee.

RAIMES

Now, they tell me you have some info on the bank robbery. So fill me in.

NIC

Yeah. It's . . . it's not easy for me to say this. It's just, that voice - you know, the one they recorded? - will haunt me for the rest of my life if I don't ever talk.

RAIMES

So, talk. We're all friends here. I'm assuming this is a friend or -

KARA

I'm his wife.

RAIMES

Yeah.

NIC

I know who it is, and, knowing who it is, I can make a pretty sure guess who the other guys are. But, you will be fair on them?

RAIMES

Well, they took a lot of money. In my mind, they're a bunch of evil shits. In your mind, perhaps, they look different.

Nic smiles.

But you have to realise that you came here for a reason . . . you felt for some reason that, though these guys are good friends, justice has to be done.

Nic follows what Raimes is saying, as if wholeheartedly believing every word of it.

NIC

. . . be done. Yes! Exactly. I just don't want them to hold it against me if they ever get out.

RAIMES

Oh, they'll get out. It'll be a long time, but they'll get out. And don't worry. They'll never know it's you - though, I can't guarantee they won't guess. There's not much to think about when all you have is a stone wall for company for a decade.

Both Nic and Kara hear the length of time and try to restrain their smiles.

RAIMES

So, are you ready to give me their names?

NIC

Okay, yeah.

Raimes' door bursts open and David looks in.

DAVID

We've got 'em.

Nic and Kara look round, smiling.

Nic looks back at Raimes.

NIC

Does he mean the robbers?

RAIMES

Yeah. Thanks, Dave.

NIC

Well, thank God for that. You didn't need me after all. I guess you won't be needing me.

RAIMES

No. I guess not.

Nic and Kara get up.

Nic hesitates.

NIC

Is there another way out? I don't want to pass those guys while I'm leaving.

RAIMES

Sure, we can go through the interview rooms and out the back.

NIC

Thank you.

Raimes walks to the door.

RAIMES

Right this way.

Nic and Kara walk past Raimes . . .

INT. CORRIDOR - DAY

. . . into a long corridor lined with doors and windows.

Raimes leads Nic and Kara down the corridor.

As they walk towards a window, we see Susie talking to a POLICE OFFICER.

She looks up, straight at Nic, then, hesitantly, says something to the Police Officer.

As Raimes approaches the window, the Police Officer knocks.

Nic and Kara look inside the room, and we see that Susie cannot be seen.

RAIMES

I'm sorry about this.

He looks down the corridor.

If you just keep going down here you'll end up at a door. Go through it, and you're out.

NIC

Okay. Thank you.

RAIMES

No. Thank you.

Raimes disappears into the interview room.

Nic and Kara pick up pace and walk towards the end of the corridor where the door is becoming clearer.

KARA

You are the lord of bullshit.

NIC

I know.

KARA

Do you think it's safe now to go back to the warehouse?

NIC

I don't know. My mind is more on getting out of here right now.

KARA

Oh. Is it bad?

RAIMES (OS)

Just wait a second, son.

Nic stops and both he and Kara turn slowly to face Raimes just steps away.

Nic looks at Kara.

RAIMES

I'm afraid I'm going to have to keep you here . . .

He smirks.

. . . Gravy.

(to Kara)

You can go.

KARA

No it's okay, I'll wait. A few more questions can't take long.

RAIMES

It's not questions I'm asking.
He's under arrest.

KARA/NIC

What?

RAIMES

Come on.

Nic looks at Kara as if he knew this was to happen, and goes calmly to Raimes.

Raimes escorts Nic away from Kara, and all three remain silent.

As Raimes and Nic pass the interview room where Susie is, she steps out.

Nic looks at her, neither angry nor happy to see her.

SUSIE

It's for your own good.

NIC

I know.

Raimes continues to walk Nic back into the heart of the police station, leaving the two women of his life in the background getting smaller and smaller . . .

. . . until they disappear around the corner.

FADE OUT:

KARA (VO)

The years that followed were to be hell. They say words never harm you. But they're wrong.

FADE IN:

INT. KARA'S KITCHEN - DAY

Kara is wiping the floor with a blood-stained cloth.

KARA (VO)

Ted never came to see me. I never saw him. But every day, never at the same hour, he would call.

The phone rings.

Kara throws the cloth into a red water-filled bucket, and stands.

As she stands, we see the kitchen is much cleaner than before.

She picks up the phone.

KARA

Hello?

TED (OS)

Hello, Kara.

KARA

Hi, Ted. Nice of you to call during the day.

TED

Yeah, well - I thought I might be out tonight. So watch out.

KARA

I'll keep the lights on.

TED

I just wanted to remind you how angry I get as the days go by, and to check with you that you realise that the sooner I come round, the better for you. I mean, if I wait

TED (CONT'D)

any longer, think how angry I could get.

KARA

So why don't you come round?

TED

Good question.

He hangs up.

KARA

Ted?

She slams the phone down, then sits down in the corner.

She bursts into tears.

KARA (VO)

The calls were the same every day, and he never came. I shouldn't have been as scared as I was, but for some reason every time I hung up and every time the phone rang, I was terrified. Nic had said I

was safe as long as he was around.
But he wasn't around, and I was
so scared. But it wouldn't be
long.

CUT TO:

EXT. WAREHOUSE - NIGHT

Kara pulls the bag of money out of its hole in the wall.

KARA (VO)

I left it just long enough. And
I paid his bail and got him out.

CUT TO:

INT. PRISON CELL - DAY

Nic looks up as the gate noisily slides open.

KARA (VO)

He didn't expect it at all. He
thought I'd take the money and
run. But, stupid as I always am,
that thought never occurred to me.
Still, it wasn't the mistake it
could have been. We're still
together and the money is lasting well.

CUT TO:

INT. KARA'S KITCHEN - DAY

The phone rings.

KARA (VO)

And what about Ted?

Nic's hand comes into frame and picks up the phone.

CAMERA PULLS BACK to reveal Kara, all over Nic, kissing him all
over and playing with the telephone cord.

NIC

Hello?

TED (OS)

Uh . . . who's this?

Nic covers the handset.

NIC
(to Kara)
I think it's Ted.

Kara looks at her watch.

KARA
Yeah, it probably is.

Nic takes his hand away.

NIC
Ted?

TED
Yeah? Who's this?

NIC
You don't remember me?

TED
No. Who is it?

NIC
Monosyllables. She wants you dead.
Remember?

TED
So you're out?

NIC
Yeah. Do you want some advice,
Ted?

TED
What?

NIC
I wouldn't call this place again.
I really wouldn't. Either that, or
never go out in the daytime. 'Cos
if I see you ever again, I'll kill
you.

TED
Sure, whatever you -

NIC
I don't mean badly harm, Ted. I
mean I'll actually kill you in the

most painful way possible.

TED
(shaking)
You won't ever hear from me again.

NIC
Again.

TED
You won't ever hear from me again.

NIC
Okay. You can hang up now.

After a brief silence, Ted hangs up.

Nic puts the phone down, and kisses Kara.

CUT TO:

EXT. CITY SQUARE - DAY

Susie is on the floor, frantically painting a new portrait of a man behind bars - Nic.

The shadow of a head perfectly eclipses the head in the picture.

Susie looks up, grinning wildly, and flings her arms around him.

SUSIE
I'm sorry! I'm so sorry, but you
know I had to do it.

NIC
Yeah, I know. And I think I'm
glad you did. I've had time to think

NIC (CONT'D)
about all kinds of things that
I never had a chance before.

(beat)
It's like every day since I was
a kid, I've felt I deserved to
get put there.

SUSIE
But now you're out. And you've come
back to me!

She kisses him, then backs away as his smile disappears.

But not for me.

NIC

No. I'm with Kara now. I always was.
I like you. And, as I promised, I've
come to get my painting.

SUSIE

Okay.

She looks about.

It's not here, though.

NIC

That's okay, I don't have my money
here either.

SUSIE

Still playing games?

NIC

Yeah. Follow me?

SUSIE

I'm not sure I want to leave my
painting here. Last time it got
destroyed.

Nic looks at his portrait.

He laughs.

NIC

I'm sure it'll be fine.

(beat)

The bars might wash away.

Susie picks up her box of brushes, and they walk away from the
painting.

As we CRANE UP to frame the great church above, Nic turns to
Susie.

Anyway. . . that guy's
indestructible.

We continue to crane up, until the pair disappear around the cor-
ner, then we

FADE OUT:

THE END

(AS THE CREDITS ROLL, WE SEE THE BARS ON THE
PAINTING WASH AWAY . . .)