

Monteggia Fracture
by
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FADE IN:

EXT. A MILWAUKEE STREET - NIGHT

Three THUGS and JULIA HUNTER, a short-haired housewife in her late thirties, are lined up, covered in blood; ANNA, a nurse, is off to the side. GREEN, a policeman and BAILEY, a police woman, interview with flashlights, without which the scene would be dark. Julia wears a raincoat, tanktop, Packers cap, and jeans. The thugs and Julia are in a fighting mood.

Note: no character in the story wears black leather at any time.

BAILEY

(looks at first thug)
Bloody nose.
(looks at the second)
Black eye.
(the third)
Fat lip, is that a claw mark?
Ma'am, do you have a dog?
(and looks down at Julia)
You need a doctor? Any cuts or scrapes?

Julia raises bloody fists and then an ironic eyebrow. Green stops watching the four of them, takes notes in his notebook at a distance, while Bailey closes in on the suspects.

BAILEY (CONT'D)

What happened here?

ANNA

Me and these guys drink in the bar. I come out, they come out after me, they want to hang out some more, it was stupid. Tommy mouths off at me, he smacks me, I smacked him. And then all three of them start shoving me around.

THUG 1

Bitch scratched my face right open.

ANNA

Hey, Neanderthal Man, it's the twenty first century, it's time to get your clock fixed! And then --
(points at Julia)
This guy, he's like a bolt of lightning, came out of nowhere.

THUG 1

This guy went nuts. Hitting,
kicking, scratching, pulling hair,
all at two hundred miles an hour.
He's like a mountain lion on crack.
Who the hell is this guy?

JULIA

Girl! I'm a girl!

The three thugs back away from her.

THUG 2

(talking over her)
Ought to be in a cage.

GREEN

(still reading his notes)
These guys slapped you around, they
were attacked by this young man
here?

JULIA

Doesn't listen. I'M. A. GIRL.

Julia pulls off her hat and pulls open her coat; cops
reflexively reach for their weapons.

BAILEY

This is ridiculous. Go hit the
lights.

Green turns on the lights on their cruiser.

BAILEY (CONT'D)

Holy crap. It's a girl. Couldn't
tell, you're covered in blood.

JULIA

It's not my blood.
(smiles at the thugs)

BAILEY

You need a shower, you smell like a
brewery.

GREEN

What's your name?
(skeptically)
Ma'am?

JULIA

Jane Doe.

GREEN

No ID, you're in the can for the night.

BAILEY

Where you learn to fight like that?

JULIA

Home.

BAILEY

You a cop, or army?

JULIA

Housewife.

BAILEY

Okay, bonus question, what the hell were you thinking?

JULIA

I heard what this guy was saying to his girlfriend, he hit her, right on the street, and I just lost it.

BAILEY

So you flew in like Batman to save the day, take on three guys? Luckily, stupidity isn't a crime, or you'd all be going in.

GREEN

Man, our shift is almost over.

BAILEY

(to Julia)

You're not local, where you from?

Julia says nothing.

BAILEY (CONT'D)

Well, wherever that is, go there.

JULIA

I can't go home.

BAILEY

Well, don't come back here. You're not going to try to drive a car, are you?

JULIA

(cackles a laugh)

A car?? You crack me up.

BAILEY

(to the thugs)

Are you rocket scientists going to press charges against this girl? I didn't think so. Get the hell out of here.

Thugs exit.

ANNA

(to Julia)

My name's Anna.

JULIA

(whispers)

Lia. Short for Julia.

ANNA

Julia?

JULIA

Shh! Dammit!

She pulls Anna aside.

JULIA (CONT'D)

Never say my name out loud, in front of a cop! One mistake and I'm a chalk outline.

ANNA

We got AA at the Medical Complex.

JULIA

Just forget my name, okay?

She grabs her bag and runs.

BAILEY

(rolls eyes and writes)

"Alcohol was involved."

EXT. MILWAUKEE STREET - NIGHT

Julia with her duffel bag runs down the street.

EXT. OUTSIDE RAY'S BAR - NIGHT

Julia sits in the doorway of a bar with her bag, her face hidden by her cap, watching the street. Customers and dancers leave the bar.

Julia grabs RAY the bartender in the doorway, begs to be let in, gesturing that she only needs one night. He rolls his eyes and lets her in.

INT. RAY'S BAR, MAIN ROOM - NIGHT

In the bar, Ray gestures to her to take off her shirt. She does, revealing a bandage protecting her wounded ribs. Ray unwinds her bandage and treats her back. Julia steals a beer; Ray takes it away and she sticks her tongue out at him. The scene is in no way romantic or erotic.

INT. RAY'S BAR, BATHROOM - NIGHT

Julia takes off her jeans, takes a beer, goes to the bathroom. She laughs at her bloody face in the mirror, cleans it off. She washes her bloody shirt in the sink, hangs it on a chair. She uses bathroom soap to give herself a "whore's bath" in the sink, does her hair, then uses soap to brush her teeth with, making a face and rinsing her mouth with beer.

INT. RAY'S BAR - NIGHT

Julia lays on the pool table, her duffel bag for a pillow, tries to sleep in her coat, but just tosses and turns. She sits, bleary-eyed. She uses body English to get the jukebox going; we see her face quietly ecstatic, eyes closed, as she sways to the music (or perhaps she dances, badly). She munches pretzels watching TV. She checks the lock, peers out the window and pulls back when she sees a car approaching.

EXT. OUTSIDE RAY'S BAR - NIGHT

Julia leaves the bar, checks to ensure it's locked, checks the street, and walks out, her hat jammed low over her face.

INT. A LAW OFFICE - DAY

New Jersey law office; MORGAN, a lawyer, with his client DAVID HUNTER, a rich husband, meeting ADAM TURNER, a forty-ish private eye. Handshakes.

TURNER

Mr. Morgan? Adam Turner.

MORGAN

This is David Hunter. We asked you in to talk about Mr. Hunter's wife Julia.

They all sit.

MORGAN (CONT'D)

We expect that Mr. Hunter is going to divorce court, we need a detective. We will spend all we need to win in court. We control the money, we're gonna keep it that way. Not too many judges want to tangle with us. Lawyers either.

TURNER

(looking at David Hunter)
I know, the Hunter family pretty much runs this whole town. I learned that the hard way when I was on the force.

MORGAN

Mr. Hunter comes across as calm and cool, and Mrs. Hunter frankly comes across as hysterical. Our witnesses will say she blackmailed him, abusive emails, tried to turn her daughter against him. The dirtier she comes out of this, the better.

TURNER

Mrs. Hunter disappeared?

MORGAN

Months ago. I doubt she has a fixed address, she'll have a hard time getting custody. No witness in this town will back her story, not even the police; policemen hate domestic cases anyway.

TURNER

Don't I know it.

MORGAN

We can prove she abused pills. We filed for a restraining order because of her violent behavior.

TURNER

Where do I come in?

MORGAN

We need you to find her. She took a huge amount of money, which belongs, by rights, to their daughter Lily.

(MORE)

MORGAN (CONT'D)

It's odd because, just between us,
Mrs. Hunter adores her daughter.
We'll give you a liberal per diem
and a long leash, within reason.

He passes papers for Turner to read.

TURNER

How are you paying?

MORGAN

In cash. Very often we work in
cash.

TURNER

(looking at the documents)
Fine with me. ...So you've had other
guys looking for her.

MORGAN

Six. They failed. They started
working as a team, and they still
failed.

TURNER

If she's jacked up on pills all the
time, how is she outsmarting these
guys?

MORGAN

Let's say our team was unlucky. And
she is clever. It's like chasing
the wind. And we heard you were
very good, so...

TURNER

She could be dead.

MORGAN

We think we saw her for a few
seconds in Atlanta. And we're
almost sure we had her in sight at
the Chicago bus depot.

TURNER

You're almost sure?

DAVID

My wife and I are going through a
rough patch, but she's sick, her
behavior is erratic. I am worried
about her.

MORGAN
Quite right, David.

TURNER
I do this all the time, got a guy
says his wife is stepping out. This
story you told me, that's the pitch
you're going to make in court. How
much of all that is true?

Long silence. Morgan doesn't look up; he shuffles papers,
hands Turner a fat envelope.

MORGAN
Here are three months' expenses. We
will wait for your report.
(finally he looks up)
Thank you for coming.

TURNER
Well, my question still stands. If
I know the truth, there's a better
chance that --

DAVID
You got everything you need! You'll
get the money, now get moving --

MORGAN
David, we discussed this, didn't
we?
(glares; smiles at Turner)
The rest of your money is on its
way. Thank you.

Morgan and Hunter leave. Turner looks at the door where they
exited, then at the hundred dollar bills in the envelope.

TURNER
What the...? Hello Mister Franklin.
And his whole family.

EXT. CITY STREET -- NIGHT

Turner in a car outside Ray's bar. Strippers, entering,
notice him. He picks up a gun, checks his load.

INT. A BAR -- NIGHT

Ray's bar. A JUKEBOX BLASTS AWAY. SARAH MCINTOSH and MISTY
BAKER, exotic dancers, are on break, in a corner, in robes.

Julia, dead drunk and slack-jawed, sits with her chair tilted against a wall or table, so that two of her chair legs are off the floor. Ray watches Julia warily. Customers drink.

SARAH

We need to get back onstage dancing, just so they'll turn off that crap on the jukebox.

MUSIC STOPS as she's speaking.

SARAH (CONT'D)

Oh thank God.

RAY

Last warning, fellas, don't touch the girls.

(points at Julia)

Lia, careful with the chair.

SARAH

Ray, I know it's cold outside, but seriously, we're onstage in our fine washables and it's fifty, sixty degrees up there.

RAY

How'd your Calculus final go?

SARAH

Uugghh.

BARFLY

(crowding her space a little)

Misty. You girls are smoking tonight. You want to dance later?

MISTY

(nicely)

Just shove off, okay?

Thug looks at Julia who is motionless.

BARFLY

(to Julia)

You want to dance?

They all look; Julia doesn't budge.

SARAH

Leave her alone. That's Lia. She doesn't work here. She just hangs here.

BARFLY
What's the matter with her?

MISTY
Just shove off, okay?

BARFLY
(to Julia)
You want to dance?

JULIA
(finally focusing)
Looking for a good time, sailor?
Once you have a Jersey girl, you
never go back, baby.

Her chair slides out from under her and she falls to the floor; the barfly pulls her up by the hand.

JULIA (CONT'D)
Lia. Short for Ju-lia.
(points to a door)
I'm the troll who sleeps in the
cellar here. Where are my keys?

She pulls out keychain, shows picture of Lily.

JULIA (CONT'D)
My little girl. Lily.
(wrinkles her nose)
I smell like Sam Adams.
(holds up a finger)
The beer, not the dead President.

She starts stumbling around looking for her beer.

BARFLY
Sam Adams?

MISTY
She's not one of us. She's
just...well, she's just here. Leave
her alone. Crap, where did she go?

EXT. CITY STREET -- NIGHT

Julia staggers onto the sidewalk with her bag, looking both ways. Turner, still in his car, takes out his phone.

TURNER
Things are looking good. Your
problems be all over soon.

Misty and Sarah, done for the night, leave the bar. They notice Turner. Alarmed, Misty grabs Sarah's elbow and they move briskly in the other direction.

INT. SUBURBAN HOME - NIGHT

LILY HUNTER, an athletic girl of 10, quietly comes downstairs and sits in a corner.

In the next room David talks to six GOOMBAH/"detectives".

DAVID

Alright, listen, all of you. I hired a new detective. Adam Turner.

GOOMBAH

Turner? That cop?

DAVID

Well, the bunch of you failed, so we're giving it another try.

GOOMBAH

If you just give us another chance..

DAVID

Three of you start looking for Julia again. And you three, follow Turner.

GOOMBAH

Follow Turner?

DAVID

Make sure I'm getting my money's worth out of this guy. I'm certainly not getting my money's worth with you.

He sees one of the detectives sneaking a look at his phone.

DAVID (CONT'D)

Put down the phone! This is my town! I run this place! Now I'm a laughingstock! You go fix this, or you go back to selling Js to teenagers...Lily!

She has rounded the corner.

LILY

Bringing a little office work home?

EXT. A STREET - DAY

Hunter's detective is on his cellphone.

GOOMBAH

No, no sign of Mrs. Hunter. But Turner, your new detective - ran all over the map. Then, funny thing, he spent a lot of time in Milwaukee. I saw him, but not her....What do you mean, he's back in Jersey? Dammit.

EXT. NEW JERSEY, OUTSIDE A SCHOOL - DAY

A middle-school field, where Lily and other girls play soccer. Julia, who has returned home to see Lily, is in the parking lot, watching. At the other end of the parking lot, Turner watches Julia as her emotions begin to get the better of her. But she doesn't cry.

EXT. VACANT LOT -- DAY

Turner looks across a large lot at a small ugly house. He can't get any closer without being seen. He kneels, fiddles with a camera and puts the camera strap around his neck. He adjusts the gun in his belt. Watches the house again.

INT. SAFE HOUSE - NIGHT

Alert, Julia looks out the window in Turner's direction. Then she sits and talks with an abuse survivor named EMILY, who has just arrived with her young daughter ZOE.

JULIA

This is our safe house, it's not like the shelter downtown. Never tell anyone where this place is.

EMILY

Nobody?

JULIA

All the girls who come through here, are girls like you - some nutjob is trying to hunt you down. Turn off the GPS.

EMILY

So we're safe here. Promise?

JULIA

Everybody knows about the shelter,
but not this place. Long as you're
here, nothing's going to happen...
So that third attack, you got -

She sees Zoe walk in and stops talking abruptly. The child
has put on lipstick, clumsily.

EMILY

It's okay. She saw it all.

JULIA

Sweetie. I'm your Aunt Julie. Lord,
what you did with Mommy's lipstick!

EMILY

I didn't have a chance to grab
toys. Let her play with the makeup
all she wants.

JULIA

I was just like you when I was your
age. Did plays onstage, taught all
the boys how to put on makeup.

ZOE

Makeup on boys?

JULIA

Crazy, huh?

ZOE

Yuck.

She is alarmed to see Officer Green in the doorway.

JULIA

Officer Green.

GREEN

Lia, it's okay -

JULIA

I'm not doing anything wrong -

GREEN

It's okay.

JULIA

I'm sober as a judge!...You're not
supposed to know about this place.

GREEN

Lia, I brought three girls here already. Just remember, I can't break the law, I can't let you break the law. Okay?

He wanders off. Julia sorts through a pile of toys; she scans the vacant lot, then sees yet another visitor in the doorway. It's TARA, a woman in her 20s. She is extremely nervous.

TARA

Hello?

JULIA

Who are you?

TARA

A friend of mine, I think she came here once.

JULIA

You got the wrong place - hey, are you okay?

TARA

Never mind.

JULIA

Hey --

Tara runs off. Julia looks at her phone.

JULIA (CONT'D)

Crap, it's time.
(running into another room
and dialing the phone)
Come on, pick up. Oh thank God.

We intercut with a terrified young woman named Maggie who is on the phone with Julia.

MAGGIE

Lia?

JULIA

So how crazy is it out there?

MAGGIE

(begins to cry)
He took me back to Texas.

JULIA

Jesus, baby! Why? How?

MAGGIE

Pulls out that big knife of his.

JULIA

Can you get out?

MAGGIE

No. Can't get out. He has all my money. Don't know anybody here - they're all his friends.

JULIA

How long you think you can fool him?

MAGGIE

He's out a lot this week, selling meth on the street.

JULIA

But last time he threatened to take your phone. Baby, that's a big red flag. You lose the phone, you're cut off, I can't help you.

MAGGIE

I'm afraid to do anything that might set him off --

JULIA

Baby, he's threatening you more and more. I mean, describing how he's gonna kill you. I think this could go south real fast.

MAGGIE

I'm not doing anything now. Lia, thanks for everything, I think I should just --

JULIA

(holds up her other hand)
No, you're not gonna just throw in the towel. Okay, listen to me. Here it comes. The Five Fingers. You're not imagining this. You're not crazy. It's not your fault. You don't deserve this. And you're not alone...You got me?

MAGGIE

Thanks so much, Lia, I just need -- oh, hey, sweetie, I was gonna get take-out, couple of subs -

Maggie has been joined by her abusive boyfriend.

BOYFRIEND

You crying again? Who's on the phone?

MAGGIE

Like I said, the sub shop -

BOYFRIEND

Who you talking to? You don't need no phone, I told you -

MAGGIE

I can get you something too -

BOYFRIEND

Hey, whoever this is, we don't need nothing. Everything's fine. Isn't it?

MAGGIE

(slowly, terrified)
Yeah. Everything's fine.

And she hangs up. Julia looks out the window, turns away, and then looks again across the vacant lot.

EXT. VACANT LOT -- DAY

Turner has quickly stepped behind a small outbuilding. He looks around the corner at the spot where he was forced to leave his camera.

INT. EMERGENCY ROOM - DAY

A Jersey ER; ANDREA JACKSON, a nurse, waits. Turner enters with MOLLY, a policewoman; Jackson pulls him into an exam room, irate.

JACKSON

Turner, you're back in Jersey? You came to MY ER to ask MY nurses about one of MY patients. Keep this under your hat or I'll lose my job. Julia Hunter is one of my worst nightmares. A repeat customer.

She flips through a massive folder.

JACKSON (CONT'D)

Broken nose, black eye - look at the size of this file! Ribs, nose again, ribs again, broken arm - that last time she finally started defending herself.

TURNER

Jesus, this X-ray looks like something out of the morgue. She survived with all these busted ribs? How does she breathe?

JACKSON

She's gonna feel those ribs for the rest of her life. Every time she hugs her daughter.

TURNER

She's never going to see her girl again. What happens, next time she comes in?

JACKSON

Did you see that X-ray? If she ever gets beat up again, she'll never make it to the ER. She'll have a tag on her toe. It's a miracle she's still alive.

MOLLY

She never went to the police?

JACKSON

You mean tell her brother-in-law, the cop? Tell him his brother was beating on her? In this town?

TURNER

So this is why you called me back to the hospital.

JACKSON

No. I called you over to see my next patient. This is Julia's sister-in-law. The wife of the cop.

KATHERINE HUNTER, in her thirties, comes in for treatment on her arm.

JACKSON (CONT'D)

Mrs. Hunter, this is Mr. Turner, I think he works for your family.

KATHERINE
Him and everybody else in town.

TURNER
Sorry, I'll go.

KATHERINE
(looks at her arm, grabs
splint)
It's okay. I'm an old hand.

JACKSON
(preparing to splint her)
Welcome to Saturday. Here in the
land of the free, talking about
10,000 women getting beat up --

TURNER
Whoa, whoa. Ten thousand a year?

JACKSON
(as she works)
Ten thousand a year? It's ten
thousand a day, Turner. Picture it
in your head: every night there's a
row of a thousand broken arms like
this one, a thousand broken noses,
a thousand smashed teeth, a
thousand broken ribs because a girl
got thrown down the stairs - ten
thousand every night. During the
Iraq war we lost more women getting
killed cause of this shit, than we
lost troops in battle. Like I'm
running a MASH unit. You used to be
a cop, what were you, a meter maid?
Where have you been?

Jackson's speech was more for Katherine than for Turner.

JACKSON (CONT'D)
So I suppose you're not going to go
to the shelter or file a -

KATHERINE
No.

JACKSON
And another Saturday begins.

TURNER
Got to catch a plane.

Turner looks down the hall and sees two women in chairs, one holding ice to her face, and one with her hand in a sling. They look at him.

INT. PAWN SHOP - DAY

Julia is pawning a necklace.

PAWNBROKER
Sorry, kid.

JULIA
Fifty bucks?

PAWNBROKER
Every man in the world gives his wife these things. Got a whole box of em.

JULIA
Fine. Take it.

PAWNBROKER
Sentimental value?

JULIA
Not exactly. You have a back door to this place?

PAWNBROKER
Back door?

JULIA
Safer.

She leaves through the back, Turner enters.

INT. SUBURBAN HOME - NIGHT

Katherine is being grilled by David and her husband, a POLICE CHIEF. Behind her is her collection of glass figurines.

DAVID
Katherine.

KATHERINE
David.

DAVID
Well, you've got even more of these little glass things.

KATHERINE

Figurines.

DAVID

You're quite the artist. You say you haven't heard from Julia?

KATHERINE

Not a thing.

POLICE CHIEF

You're sure.

DAVID

You know Lily needs her mother. You can't be helping to hide her.

KATHERINE

I'm not. I swear.

POLICE CHIEF

(drinking)

Kathy, we need to have another talk?

KATHERINE

No, I swear.

DAVID

Alright, let's see the phone.

KATHERINE

My phone -

DAVID

Let's see it. What's the password -

KATHERINE

I didn't lock it.

DAVID

What's this number? What's 414?

POLICE CHIEF

Milwaukee.

DAVID

Who do you know in Milwaukee?

KATHERINE

I don't know. I can't help who calls here --

DAVID
Well, we'll call it and make sure.

POLICE CHIEF
Let's have the laptop. What's this?
Password?

KATHERINE
They said put a password on it.
Here, I'll open it -

POLICE CHIEF
No, you just tell me.

KATHERINE
I can do it -

POLICE CHIEF
Don't waste my time.

KATHERINE
H-E, S-D, R-U, N-K.

POLICE CHIEF
(puts down glass)
He's drunk. Well, isn't that
clever.

KATHERINE
(total panic now)
I'm sorry.

POLICE CHIEF
He's drunk.

DAVID
Here, I'll take the laptop. You
take care of business here.

David walks out with the laptop. A CRASH. The cop has thrown
three figurines out into the street from the doorway.

KATHERINE
Please, I'm sorry!

INT. EMERGENCY ROOM - DAY

Milwaukee. Julia loiters in the waiting room, nervously
watching the people and the window. Emily and her husband
WAYNE enter. Emily wears a long-sleeve shirt and sunglasses;
she removes the glasses. Wayne leads Emily into an exam room,
and Julia follows. They find Anna reviewing charts.

WAYNE

My wife needs an X-ray now.

ANNA

(grabs clipboard, points)
Grab a seat, start filling...

WAYNE

Isn't this the ER? This is an emergency! She needs an X-ray!

ANNA

(glares, hands him the clipboard)
Okay, sweetie, why don't you tell me what happened.

Emily looks at him uncomfortably.

WAYNE

It was an accident. Emily's clumsy.

EMILY

It's nothing really, he took care of me, he really watches over me.

ANNA

(to Emily)
Take off your clothes.

Wayne is entering deeper into the room.

JULIA

(to Wayne, taking his arm)
We need the room, please.

WAYNE

(pushing her away)
Who the hell are you?

JULIA

(softly, but in his face)
Watch your mouth. Do you even like girls, there, Wayne?

Wayne looks around.

JULIA (CONT'D)

Yeah, you got witnesses, this time.

Wayne looks angrily at Emily.

JULIA (CONT'D)

I know where you live, and I'm watching you. And her. Here's a pencil for you.

Wayne tries a stare down, then leaves; Emily starting to unbutton, very clumsily.

ANNA

No no no, leave your clothes on. I just wanted him out of here.

EMILY

You really pissed him off. Usually I just try to keep him calm.

JULIA

How's that working for you? You're in the emergency room.

EMILY

(weaves, disoriented)
My head's spinning, I have a headache, I'm a little blurry.

JULIA

You gonna throw up?

She pushes aside Emily's hair and looks at the scrape on her head, and the black eye.

JULIA (CONT'D)

I'm not a doctor, but you have a concussion, sweetie.

EMILY

A concussion??

JULIA

Trust me, I'm the Muhammad Ali of concussions.

She jokingly pretends to punch herself in the head twice; Emily flinches.

JULIA (CONT'D)

(looks at the door)
Did he drive you here drunk?

EXT. A SUBURBAN STREET -- NIGHT

Wayne driving a car, pounding the steering wheel, angry.

EMILY (V.O.)

He drinks, I get hit. Then he's like "Sorry, I was out of control". But he's never so drunk that he doesn't know what he's doing: he won't hit the people in the bar, he'll drive home in one piece, and then he "loses control".

INT. EMERGENCY ROOM - DAY

Back to the hospital.

JULIA

I bet he almost never hits you where it shows. He knows exactly what he's doing.

Emily starts crying and reaches for a tissue.

EMILY

I am so stupid.

JULIA

You went back to him. Your bed is still waiting for you at the safehouse.

ANNA

And this only happens at home?

EMILY

Oh, always. When we're out with friends, he's Saint Wayne, always helping, no one would ever believe what an animal he is at home.

JULIA

The judge sent him to rehab, right?

EMILY

It was just a game to him.

INT. SUBURBAN BEDROOM -- NIGHT

Emily and Wayne. Wayne half-pleading, half-nagging.

WAYNE

I can't stay sober if you nag me. The stuff happened before rehab doesn't count.

INT. EMERGENCY ROOM - DAY

Back to the hospital.

EMILY

We did couples therapy - I couldn't tell my side or he'd beat the crap out of me - so he tells his side, everything's my fault, like therapy is a game he's gotta win.

WAYNE (O.S.)

What the hell is taking so long?

Emily jumps.

ANNA

This is ridiculous. My office.

EXT. A SUBURBAN STOOP - DAY

Back in Jersey for his second quick trip, Adam knocks on a door. A woman of 35-40; SHELLEY, opens the door and beams.

TURNER

Hey, Shelley!

Hugs.

SHELLEY

So Friday's still good? Do a guy movie, a girl movie, bottle of red.

TURNER

Sorry, babe, I forgot. I'm only in town for today, got a job. Twice now I had to come back to Jersey.

SHELLEY

So what's the job?

TURNER

Investigating.

SHELLEY

Round here?

TURNER

Out of town, some of it.

SHELLEY

Adam. Don't treat me like I'm stupid, okay?

TURNER

Actually, you can help. I'm having trouble with this one, people won't talk to me. I'm looking for three people. Is Pam still around?

SHELLEY

Back with her mom. Sister having a baby. So you're interested in Pam now?

TURNER

No!...Mary C?

SHELLEY

We kinda had a fight.

TURNER

Beth?

SHELLEY

No clue...

(suddenly wary)

Wait a minute. This job of yours. All three of those girls are friends of...I don't believe it.

TURNER

What -

SHELLEY

(appalled)

All three of em, they're friends of Julie Hunter!

TURNER

Now wait -

SHELLEY

You're working for the Hunters! Looking for Julie! And you're surprised no one will talk to you?

TURNER

Shelley -

SHELLEY

Know why none of those girls are friends with Julie anymore? David ran em off!

TURNER

Shelley -

SHELLEY

You know what they did to her? Are you that desperate?

TURNER

Money's money.

SHELLEY

Wow. Just - I can't believe I slept with you. I can't believe you're standing on my stoop right now.

TURNER

So no rain check then.

SHELLEY

You got more brass than the Navy marching band. Wow.

She slams the door.

INT. NURSE'S OFFICE - DAY

Julia, Emily and Anna have moved to Anna's office.

JULIA

How many times have you left him?

EMILY

Eight times. He followed me, I had to change my phone number. He caused so much trouble at the apartment I got evicted.

ANNA

And you went back again.

EMILY

He got fired, he hit me. I offered to get a job, he hit me. I put links on the computer -- the shelter, Greyhound. He gave me a black eye. I used the computer at the library, but he noticed I never brought books back.

JULIA

Stay off the internet. Where's your little girl?

EMILY

(agitated)
He's got her in the car.

(MORE)

EMILY (CONT'D)

He used Zoe to get to me, he hurt
Zoe because he knew it hurt me.

INT. SUBURBAN HOME -- NIGHT

We cut to their bedroom again, this time with Wayne and the
little girl ZOE.

WAYNE

No one will believe you, I'll hurt
you and Mom, I'll leave and take
everything.

INT. NURSE'S OFFICE - DAY

Back to the hospital.

EMILY

He drove a wedge between me and
Zoe, he undermined my decisions, he
bribed her. He uses her as a weapon
against me.

JULIA

I got a little girl. Had, anyway.

EMILY

I told her teacher never to let
Wayne pick her up, but he could
just disappear with her. Gotta do
this fast.

JULIA

You need to pack a bag, clothes,
documents, money -- stash it at a
friend's house.

EMILY

My friend Tara.

JULIA

Get out of the house now and then,
so that he gets used to it. Walk
the dog, go shopping. You got
family out of town?

EMILY

Yeah.

JULIA

Have one of them fake an illness so
you can go visit --

ANNA

Lia, I need to do my thing here,
this could still be a TBI. I keep
telling you, you're not a real
nurse, you shouldn't be here. Go on
and git.

EMILY

TBI?

ANNA

Traumatic brain injury.

JULIA

I'll come find you when it's safe.

EMILY

God, don't leave a phone message.

JULIA

Course not. I've done this before.

She's wobbly getting up. She checks the window.

JULIA (CONT'D)

Nobody out there. Chinese tonight?

ANNA

Gotta have my General Tso. Sorry I
can't walk you home tonight.

WAYNE

(entering)

Where is she? I want my wife now!

INT. EMERGENCY ROOM - DAY

Julia enters the waiting room, finds Turner with a magazine.
She pulls back into a hallway before he can spot her.

INT. A MILWAUKEE RESTAURANT - DAY

Turner returns to his table. Puts money on it, overhears
Tara, his waitress, on the phone in a corner. Tara
incidentally is married.

TARA

It's my fault, but I don't know
what I'm doing wrong. I have to try
harder to make this work.

(MORE)

TARA (CONT'D)

....I wish I knew what sets him off...He went out drinkingGot no sleep at all last night....I just don't know how I got into this -- how did I not see this? What's wrong with me?...God no, I could never leave, don't even joke.... No, I can't, gotta get back to the house and check in. Trust me! It's just easier that way!

She hangs up, turns and sees Turner.

TARA (CONT'D)

Oh! You're back! I'll get your change.

TURNER

Nah, keep it.

TARA

(picking up the money)
Wow. You're kidding.

TURNER

Hey Tara.

He points to her phone and they share a look; she is upset that he overheard her.

TURNER (CONT'D)

Tara, you take care of yourself.

She looks at him hard; her façade crumbles for just a second, and then she nods.

TARA

Thanks.

She moves off.

TURNER

Hey, kid. Down two blocks and hang a right, there's a bus station. Take you anywhere you want.

TARA

Yeah, I know.
(holding up the money)
So that's who's on the hundred....
Please, come back anytime!

Turner smiles. He heads for the door and finds himself face to face with Julia.

JULIA
Do I know you?

TURNER
(nervous smile)
You must be mixing me up with
somebody else.

JULIA
New York or New Jersey?

TURNER
Sorry.

Tara sees Julia.

TARA
You probably don't remember me --

Julia gives her a warning look.

JULIA
I'll catch up with you. Okay?

She looks at Turner again.

EXT. A STREET - DAY

Julia exits the restaurant, sees three beefy guys on the sidewalk, and quickly turns a corner. Hunter's goombah is back on the phone; other goombahs listen and wait.

GOOMBAH
No sign of her. Turner is in
Milwaukee. Maybe he's onto
something, but he isn't telling us.
You sure about this guy?

INT. SUBURBAN HOME - DAY

Lily, Jedi master of passive-aggressive tactics. Her father tries to bond with her by helping her study. Flash cards.

LILY
All right, I've got it.

DAVID
Your grades stink, I'm helping you.

LILY
I've got it.

DAVID
One more time. Last batch. Eighth
amendment.

LILY
Bail.

DAVID
Seventh. Come on!

LILY
Trial by jury.

DAVID
Fourth.

LILY
Search and seizure. I said I got
it!

DAVID
But you were giving me attitude.
Sixth.

LILY
Public trial, impartial jury,
reading of the accusation, right to
question witnesses.

DAVID
And the fifth, you totally trashed
that one. Try again.

LILY
Double jeopardy, due process, right
to remain silent, and -

DAVID
You missed one.

LILY
I'm not finished! Grand jury, which
is for -

DAVID
What kind of -

LILY
I'm not finished! Infamous crimes.
Murder. Or rape. Or men who beat
their wives.

Silence. David sighs.

DAVID
What do you want for your birthday?

Silence.

LILY
Same as for my eighth birthday.

DAVID
What did you do?

Silence.

DAVID (CONT'D)
Simple question, Lily.

LILY
You told me never to mention her name again. So, no need to punish me. Just skip the birthday.

DAVID
Attitude. The playoffs are on tonight, you want to watch?

Silence.

LILY
Studying.

DAVID
What did you do with the TV remote? I can't turn it on. It's Game 7.

LILY
It's on the fritz, you keep throwing it. I took it to the shop. The bus is coming.

David crosses the kitchen to hug Lily awkwardly. Lily does not hug back. He goes to his office. She walks to the door. Shakes her head and laughs.

LILY (CONT'D)
You son of a bitch.

INT. RESTAURANT -- DAY

Emily sits with two women, morose, nursing drinks. The other women hear the voices of their husbands; the men don't raise their voices. Alternatively we could show the husbands.

EMILY

When I got married, I learned a lot about myself that I didn't know before.

FIRST HUSBAND (V.O.)

Blowing it up out of nothing.

SECOND HUSBAND (V.O.)

You're over-sensitive, overreacting. Pushing my buttons!

FIRST HUSBAND (V.O.)

The trouble with you...

SECOND HUSBAND (V.O.)

I know what you meant. You say you're sorry, you don't mean it.

FIRST HUSBAND (V.O.)

You're rude, you dress like a whore. You don't think.

SECOND HUSBAND (V.O.)

Lazy. Stupid.

FIRST HUSBAND (V.O.)

A slob.

SECOND HUSBAND (V.O.)

Shut up - you just don't listen.

EMILY

He's a take-charge kind of guy.

SECOND HUSBAND (V.O.)

You're telling me what to do?? My house, my rules. No wife of mine...

FIRST HUSBAND (V.O.)

And what did I tell you to do? I know what's best for you.

SECOND HUSBAND (V.O.)

You're lucky I'm here. I take care of you, you owe me. Teaching you a lesson.

FIRST HUSBAND (V.O.)

This is for your own good. Who did you see?

SECOND HUSBAND (V.O.)
Where do you get these ideas? Who
are these friends you hang around
with? All they do is badmouth me!

FIRST HUSBAND (V.O.)
I'm taking your keys.

SECOND HUSBAND (V.O.)
A job? What do you need money for?
Your job is right here!

EMILY
And somehow he's never put a foot
wrong.

FIRST HUSBAND (V.O.)
But baby, it's not my fault. I was
drunk. I lost control.

SECOND HUSBAND (V.O.)
Of course I lied, you get upset
when I tell the truth. I didn't
want to hurt your feelings.

FIRST HUSBAND (V.O.)
I never did that, something's wrong
with your memory! You're imagining
things.

SECOND HUSBAND (V.O.)
Sure I have other women, but that
doesn't mean I'm cheating on you.

FIRST HUSBAND (V.O.)
I was only joking. You've got to
give me another chance.

SECOND HUSBAND (V.O.)
You made me do it! It's what you
deserve.

FIRST HUSBAND (V.O.)
You're hysterical. You're the only
one who thinks there's a problem -
so what's wrong with you?

EMILY
The day you walk out can be quite
an experience.

FIRST HUSBAND (V.O.)
I can't live without you. I'll hurt myself.

SECOND HUSBAND (V.O.)
I decide when this is over.

FIRST HUSBAND (V.O.)
I'll hurt you. I'll hurt the kids.
I'll cut off the child support.

SECOND HUSBAND (V.O.)
I'll wreck your job and your reputation. No one will believe you. Nobody.

INT. SUBURBAN HOME - DAY

Very quick cut, continuation from previous scene. Wayne berating Emily, holding her purse.

WAYNE
Nobody - NOBODY -- will ever love you like I do.

Emily stands and speaks quietly, taking her purse.

EMILY
You're right, nobody will ever "love" me like that. Never again.

EXT. SCHOOLYARD -- DAY

Middle school parking lot. Lily exits her father's car, meets a tall 14-year-old, MARCUS, with a scraggly beard, dreads, tattoos and piercings. David Hunter watches from the car.

LILY
Come give Mommy a big kiss.

She kisses Marcus. Holds his hand. She now has Daddy's undivided attention.

MARCUS
Lily, I told you, I'm gay, man.

LILY
Not today you're not.

MARCUS
I'm like Nathan Lane in Bird Cage gay. I am "Just Jack".

He does jazz hands.

LILY

Stop with the jazz hands! You're straight! You want to do me right here on the sidewalk!

MARCUS

Are you insane?

LILY

That's my Dad over there. Is he still watching?

MARCUS

He does not seem happy.

She hands him some condoms, quite visibly.

LILY

Keep the condoms. Is he still there?

MARCUS

Watching me like a hawk.

LILY

Awesome.

MARCUS

I feel so used. This is sexual harassment.

LILY

It's all for a good cause.

MARCUS

You're a nasty piece of work.

LILY

Thank you, sweetie.

MARCUS

Let's haul ass, I'm tutoring, Emily Dickinson.

LILY

Kiss me again, hold my hand while we go in. Extra points if you grab my ass.

MARCUS

I'll get detention, man.

She kisses him. She waves at Daddy, child-like, and mocks him with a big, completely insincere smile.

INT. AN APARTMENT - DAY

Milwaukee; Julia answers the phone in her home.

JULIA

Hello?

We inter-cut shots of Turner on the phone.

TURNER

Mrs. Hunter? My name is Adam Turner. I work for a lawyer named Andrew Morgan.

JULIA

You work for my husband. How did you get this number?

TURNER

Mrs. Hunter, I want you to listen for a minute. Can you do that for me?

She panics, grabs duffel with one hand, opens it.

TURNER (CONT'D)

This is the fourth time you moved. If you listen to me, maybe you won't need to run again. I can find you anywhere, but I'm tired of chasing you, and you must be tired of running.

She gathers her keys, purse etc. Sees him outside.

TURNER (CONT'D)

They said you were insane. Turns out they got you fired, they stopped you from getting that lawyer, they committed some truly unbelievable witness-tampering - they schmoozed the judge, he issued a restraining order against you cause you scratched his arms while you were defending yourself. They lied about you blackmailing him.

JULIA

(terrified, opens a door)
Old New Jersey proverb. Everybody
lies.

TURNER

Not surprise you used painkillers -
all the broken bones and bruises.
There was no boyfriend. Or
girlfriend. I figured out you
didn't take that much money.

JULIA

I'm living on mac and cheese!

TURNER

And a lot of rum. Then I heard that
your sister-in-law was in the
hospital with a fractured skull.

JULIA

Is she alright?

TURNER

I don't know - if I check in,
they'll ask me where you are. Now I
know what happens to you, once I
tell them where you are. I saw you
work the underground railroad for
the other women.

JULIA

(shocked)
No, you can't --

TURNER

Relax, I don't care about the
railroad.

JULIA

I don't have money, I have jewelry.
David beats me up, next day I get
jewelry. I left a trail of earrings
and necklaces in every pawnshop
between here and Jersey. It's all
gone now.

TURNER

And the pills...

JULIA

I can't get pills anymore, I drink
so I can sleep.

(MORE)

JULIA (CONT'D)

I bought plane tickets to half a dozen places, then I took the bus to Wisconsin.

TURNER

(laughs)

I know, those goons wasted a week in LA.

JULIA

You think this is funny?...Do you know if Lily is okay? Is she safe?

TURNER

Hunter is sending more guys like me. Just so you know.

JULIA

Why did you call? How did you find me?

TURNER

Not so fast. I don't know what I'm doing. I don't believe your husband, but I don't believe you either. I don't think I'm ready to pick up the phone and give you away to those people.

JULIA

You don't think?

TURNER

You made mistakes. You use the same store every week. Don't talk to your sister - her kid tells it all on Facebook. Gas up the car, point it toward the road, case you need to run. The next guy who finds you may not be me.

(immodest)

Naah, it'll totally be me.

JULIA

Why are you telling me this?

TURNER

I haven't worked out all the details, but so far, I think I'd rather see you alive than dead. I don't think you have that many ER visits left in you.

By now she has hung up and run.

EXT. A MILWAUKEE STREET - NIGHT

Julia exits a side door of a hospital with her bag. Turner pulls her into an alley, pulls her to the ground, puts a hand over her mouth. She struggles, and then hears Jersey accents.

GOOMBAH (O.S.)

You said she was in the ER. Check the other entrance.

TURNER

(his voice low)

Hold still. ...Julia, they know about the hospital.

They wait. He scrambles up.

TURNER (CONT'D)

(tossing her bag)

Dropped your bag. ...What the hell did I just do?

He runs. She sits, absorbing what just happened.

Around the corner, Turner finds two goombahs.

TURNER (CONT'D)

I warned you. You come on like a herd of buffalo. She's gone. Stay out of my way, I'll do this myself.

INT. A RESTAURANT - NIGHT

Milwaukee, a Chinese restaurant. Julia eats, her bag under the table. Turner enters.

TURNER

Give me your purse.

JULIA

Jesus!...I don't have any money -

He takes her purse and finds a tiny GPS.

TURNER

This is how I track you.

(pulls out a credit card)

This is how the other guy tracks you.

JULIA

Have you told them where I am?

TURNER

No, I don't understand all this.

JULIA

So there's nothing I can do, to make this go away. To make you go away.

TURNER

(looks at her)

There are some things I won't do. There's a line I won't cross.

JULIA

(catches him looking)

How flattering. Do I smell bad? -- Wait - there's a LINE you won't cross? You're seriously thinking about handing me over to the Hunter boys so they can beat me to death, but you're not willing to do The Nasty with me, because that's immoral, right? That's the line you won't cross. Wow, they're gonna put up a statue of you in the park.

She's laughing as he says...

TURNER

It does sound stupid when you put it like that --

JULIA

-- Yep. Right up there next to Doctor King. Profiles in courage.

TURNER

Lia -

JULIA

Why don't you hop down off your high horse? I live in the gutter to stay alive, but you chose to live like this. Doing this for money, how does it feel?

TURNER

Why should I believe you? How does any of this make sense?

JULIA

My husband is insane. Since when do crazy people have to make sense?

(MORE)

JULIA (CONT'D)

I try to figure out what set him off, give him what he wants. He can start swinging for any reason or no reason, no warning. I wear my hair long and he grabs it. I wear his necklaces and he chokes me with em.

TURNER

So he hit you, what, every night? People would have noticed.

INT. SUBURBAN HOME - NIGHT

Julia is backing into a bedroom, Hunter following her.

JULIA (V.O.)

I was so afraid, he didn't have to hit me. He pushes me, kicks in the bedroom door, locks me in, breaks things, I know what's next. He tears my clothes, threatens me...

INT. A RESTAURANT - NIGHT.

Back to the restaurant. Turner pensive.

TURNER

I'm watching the Jets at this cop's house once. Him and his wife, argue about something stupid, he interrupts her, insults her, wags his finger at her. When she says something, he stomps, he yells, he swears, grabs her, pokes her.

JULIA

What do you think happened to that girl after you left? I'll give you a minute to think that through. One person hits another over and over, it's assault, it's a crime, you were a cop, what am I missing? The wife, did you help her?...I tell myself I gotta try harder to please him. I can't do anything right.

TURNER

So, no romance going on.

JULIA

You mean sex. Who do you think called the shots there?

(MORE)

JULIA (CONT'D)

You think I ever said "no"? His
notion of sex was just
(glancing down)
marking his territory.

Turner quickly scans the windows and front door.

EXT. A STREET - DAY

The goombah on the phone again.

GOOMBAH

Yeah, Turner finally checked in. He
knows where she is. Maybe we can
wrap this up in a couple of days.

INT. RESTAURANT - NIGHT

Back to the restaurant.

TURNER

Do me a favor, switch seats.

JULIA

What? What's going on?

He grabs her plate and glass and moves them.

TURNER

Half the city is on the street.
People know you here. Don't look at
the window.

JULIA

So now you're gonna look out for
me? What the hell is going on?

TURNER

So you never left, for years.

JULIA

Any time I tried to break free,
school, work, put away money, he
went nuts. He would take my keys
and my phone, the car battery,
nanny cam. I had a curfew!

TURNER

Still, was it all bad all the time?

JULIA

Sometimes after he broke one of my bones maybe, we'd have a honeymoon. Flowers, jewelry. Even then it was about what I had to do. "I can't change til you change, how long are you going to stay mad? Your friends keep badmouthing me!"

TURNER

So no one in town could help you?

JULIA

He tells me the only person on earth who loves me is him. He picked our friends -- anyone who might challenge him or defend me was cut out of the herd. My old friends, gone.

TURNER

So everyone around you was on his side.

JULIA

Any time I talk to a man, any time I left the house, he says I'm cheating. I didn't want to admit I made a mistake, marrying him. ...Are you going to throw me to the wolves, or not?

TURNER

You shortened your name from Julia to Lia. Was that to make it harder for me to find you?

JULIA

Yeah, Turner, it's all about you....I was named Julia after the Beatles song. I loved that song. Then I realized the song was about John Lennon's mother, who ran away when her child was young. I didn't want to be Julia anymore.

TURNER

So you haven't even seen Lily in...

JULIA

Almost a year.

TURNER

(reaching into his pocket)
I got a better picture of Lily, she
grew a lot in the last two years.

JULIA

(emotion turning to anger)
Please. Stop. You're not my friend,
okay? You're just the guy who
hasn't gotten me killed yet. ...Give
me the picture!

He does; she looks at it. He throws down a bill.

JULIA (CONT'D)

What's with the Benjamin?

TURNER

Your husband's paying, don't tell
him.

JULIA

Don't worry. Damn, should have had
that steak.

TURNER

Why Milwaukee? Is this where your
jewelry ran out? Is it the shelter?

JULIA

I can't leave those girls. And it's
all I have to keep me going. Don't
make me run again. Leave me alone.
Please. You people got my daughter,
isn't that enough? You won. I gave
up my girl.

TURNER

Hunter won't stop. He's got six
more guys hunting you. That's why I
came....When I first found you, I
told him about you sleeping on the
pool table in the strip club.

JULIA

Okay.
(suddenly wary)
And what else?

TURNER

Lia...

JULIA

You didn't.

TURNER

I'm sorry.

JULIA

You told them about the shelter!

TURNER

Lia, you can't go back to the shelter --

JULIA

I HAVE to go back to the shelter!
Did you tell em about the safehouse too?...Fucking Inspector Clousseau!

She runs out with her bag. He runs out too.

INT. A WOMAN'S SHELTER, DAY

Milwaukee, Julia on the phone, looking through the window blinds. Through the scene, she is also organizing the office files, because she knows she won't be coming back.

JULIA

Emily -- Where are you, are you safe?...Is he with you now?

Emily, Zoe and Tara enter, Emily holds up her phone, smiling.

EMILY

He keeps calling. He puts a chalk mark on my tire, so he can see when I go out.

JULIA

Okay, now do we understand each other? Go to the safehouse and stay there. ...Got a mechanic who can see if there's a GPS in your car. This time there's a restraining order -

EMILY

Wayne ignores it; calling me, hanging around our street, the daycare, to try to scare me. He told the cops it was all a mistake. And then he's back. Lia, I'm scared! When does this end?

JULIA

(holds her hand tight)
He's trying to wear you down.
(MORE)

JULIA (CONT'D)

Tell your boss about Wayne, he may show up at your office. Get a name change and a new social number. Stay legal. Stay off the drugs.

EMILY

But you break the law all the time.

JULIA

(more agitated)

I'm beyond the law. I'm being hunted by a rich man and his brother's a cop. I can't ever go into a courtroom. But you --

EMILY

Jesus, slow down. It's not the last time we'll be talking this through.

(sees the look on Julia's face)

Oh, man, what happened?

JULIA

Sorry, it's nothing, it's complicatedHe hits you again, go to the doctor, make sure there's witnesses, pictures, torn clothes. Stay calm with the cops, the judge.

She crosses to Zoe.

JULIA (CONT'D)

Hey Zoe. Back in Jersey, I have a girl almost your age.

She looks at Zoe for a moment, touches her hair.

JULIA (CONT'D)

I'm sorry, am I freaking you out?

ZOE

(smiles)

Not too much. It's okay.

JANE, a teenager, enters.

JANE

Are you Miss Lia?

JULIA

Yes, where's your family, sweetie?

JANE

(unsteady, she sits)
Dad's in Texas. He hit Mom a lot so
she ran. Then he's hitting me.
(looks warily at Zoe)
And some other stuff. I got to
Chicago, a cop told me to come here
and find you.

JULIA

Christ, does the whole world know
where I'm hiding?

JANE

They said you could find my Mom.

JULIA

She's trying hard not to be found.

JANE

(murmurs)
Oh my God --

JULIA

We'll just have to try harder.

JANE

I'm starving.

EMILY

(to Jane)
Baby, we're going a doctor, then
pizza.

JULIA

Great, I shouldn't be on the
street.

Emily looks warily at Julia who shrugs helplessly.

JULIA (CONT'D)

And then you're gonna go to the
safehouse and stay there?

Emily nods; Emily, Jane and Zoe leave the shelter. Julia
grabs Tara's shoulder - she doesn't want to be alone.

JULIA (CONT'D)

You came to help? Are you really
going to stick with her? Because --
(looks at her)
You're one of us. Aren't you?

TARA

How did you - ...lucky guess.
That's twice now - I thought I was
so hard to read, and here I am, I'm
the big E on the eye chart.

(smiles)

Got out two months ago. My husband
wants me back. He wants a baby.

JULIA

Do me a favor, come back tonight?

INT. SHELTER - NIGHT

Tara returns. Julia leads her to the basement.

JULIA

Safer down here. Emily needs you to
hang in there when things get
rough. Dealing with all this is
going to wipe her out.

TARA

I've been helping her to keep her
chin up. A lot of Chunky Monkey.

JULIA

People going to criticize her no
matter what she does. Be patient
and listen to her, let her make her
own choices. Help her be a good
mom. She's got that girl...

TARA

Are you okay?

JULIA

(deep breath)

Help her to hang tough when she
gets weak, when she's thinking
about letting him back in. Make
sure she stays at the safehouse -
this shelter's too exposed.

TARA

So how do you do this every day?

JULIA

After tonight, I won't be able to
work here, Emily needs you. Emily
and Zoe, this is an easy one.

She picks up files and flips through them.

JULIA (CONT'D)

When these girls come in, it's not just to cry over the cuts and bruises. They bring their baggage. Every night, I'm Doctor Phil, I get all their problems. Sexual problems, rape, drugs.

She laughs as she waves a file.

JULIA (CONT'D)

Drinking! They actually come to me for advice on drinking! This guy says "she's the one hit me". They do counseling, they make promises, nothing changes.

TARA

You think someday I could help you?

Julia hands Tara a massive pile of folders.

JULIA

You came here to help Emily. This is just Emily times a thousand.

TARA

(looks at the papers)
What, these are all mine?

JULIA

You know Green, the cop, right? He can help you with the stuff that's legal. The other part, you make it up as you go. Three women work day shift - tell em you want to help. And tell em I'm on the run again.

TARA

I saw that movie, the battered wife, she hunted down her husband, killed him. Tempting!

JULIA

I saw that, I wanted to kick my TV in. Women who do that end up in jail, or dead. You don't try to outmuscle a man, you get the hell out of there.

(looks up at Tara)

You got this far -- don't go all Ninja on me. I'm tired of going to funerals.

TARA

I want revenge. Is that so wrong?

JULIA

These guys are survivors, like rats and roaches. You think you're going to hurt him, put him in prison, get his money, hurt his feelings, none of that is going to happen.

TARA

I want his ass in jail for good.

JULIA

The only sure way to do that is to let him kill you. He's a tornado you lived through, and that's the point - you survived it. The day you realize you're not thinking about him anymore, the day you realize his punishment is to be him. That's as good as it gets.

TARA

Are you happy? Did you forget him?

Julia has a stricken look. She hears a noise, panics.

INT. SHELTER LOBBY -- NIGHT

Julia and Tara run upstairs. Green enters, also with a stricken look.

JULIA

Oh thank God. Greenie....what?

GREEN

Remember the Walker girl, she's in your safehouse? Her co-worker wants to bring her some clothes? Well, co-worker is Walker's new lady, she was helping him track down his wife and the house. Walker girl shows up at the station, lucky we were open.

JULIA

So the safe house has been blown?

GREEN

Everybody in town knows where it is now.

JULIA

Dammit! Emily and Zoe are there. I gotta get em on the railroad.

GREEN

The railroad?

JULIA

Don't ask. You're a cop. You don't get to play this part of the game.

GREEN

Here, I can follow you over.

JULIA

You'll get fired! Lose your pension!

She picks up files, then throws them and runs.

JULIA (CONT'D)

Damn it!

EXT. OUTSIDE A SAFEHOUSE - NIGHT

Milwaukee. Bailey at safe house with ambulance.

BAILEY

(on her cellphone)

Yes, sir, adult white female, she coded on me, bled out. If you could get Children's Services up and running...I know it's late, but there's a little girl I can't find.

She sees Julia run down the street. Julia stops dead when she sees the ambulance, the crew in no rush to take Emily's body away. Julia watches the ambulance pull away slowly, some women walking slowly behind it, almost like a funeral.

INT. MILWAUKEE LIQUOR STORE - NIGHT

A store owner named 'ABDUL-SHARIF, an Egyptian with a New York accent, tidies; no customers. Ancient cash register. Julia wobbles in, goes to the shelves, in total shock.

JULIA

As salam alaikum.

'ABDUL-SHARIF

Wa alaikum -

She puts down a pint of whisky.

'ABDUL-SHARIF (CONT'D)
You're my biggest customer,
but...you drinking that all alone?

JULIA
Just me myself, and I, having a
little celebration.

'ABDUL-SHARIF
What are you celebrating?

JULIA
You'd never believe me if I told
you. Crap, I'm fifty cents short.

'ABDUL-SHARIF
Jesus, just take it. Want a bag?

JULIA
Hell no.

She opens the bottle, tosses him the cap.

JULIA (CONT'D)
And I definitely won't be needing
that.

She wanders out. Bailey enters.

BAILEY
Hey, Abdul -

'ABDUL-SHARIF
Hey, man, I told you, it's Abdul-
Sharif. Abdul is only half a name,
it doesn't mean anything by itself.

BAILEY
Have you seen Julia?

'ABDUL-SHARIF
Just left. She was in shitty shape.

BAILEY
She's having a really shitty night.
I need her to find somebody for me.

Bailey exits. In a minute, Hunter's GOOMBAH walks in and
looks the place over.

GOOMBAH
We're looking for a woman.

'ABDUL-SHARIF

Aren't we all.

GOOMBAH

A comedian. Nice store. Your pal
the cop is long gone, by the way.

(looks the owner over)

And where are you from?

'ABDUL-SHARIF

Brooklyn. Maybe you've heard of it.

GOOMBAH

The woman, she's about that high,
(describes Julia)

Was she in here tonight?

'ABDUL-SHARIF

Haven't seen her.

GOOMBAH

Look, we know she comes here. She
practically keeps you in business.

'ABDUL-SHARIF

(pulling register tape)

Look for yourself. I haven't sold a
damn thing all night.

While the goombah looks at the tape, the owner puts his hand
over the cap to Julia's bottle.

GOOMBAH

You were better off where you came
from.

(rolls his eyes)

Brooklyn. I'll be back.

INT. MILWAUKEE APARTMENT HOUSE, HALLWAY - DAY

Dawn. Julia is drunk. Sound of a BOTTLE FALLING but not
breaking. Turner arrives. He does not go all mushy in this
scene; he doesn't do "mushy".

TURNER

Are you alright in there?

She grabs a baseball bat, opens the door with the chain on.
She takes the bottle and sits on the floor next to the door.

JULIA

What do you care?... Drinking to yet another victory. So you came to the circus to see the freaks?

Turner sits in the hallway outside the door.

TURNER

You are not a freak. Him and that lawyer. Wasn't bad enough that they beat you down - if they made you believe that you're the one who's really off the beam, then they already won, kid.

JULIA

What do you mean "they"? Go away. There's nothing left for you to take.

(blows on bottle, making a noise)

I'm empty.

TURNER

No. There's nothing wrong with you, you don't need fixing, you need healing.

(smiles)

You could be a force of nature, like a tornado. I can't wait to see what the hell you're going to do next.

JULIA

Yep, I'm just what every man dreams of. I'm not normal.

TURNER

Normal is boring. You are never boring. I think maybe you are off the beam: no matter how many times you've been hurt, you can still...love people, more deeply, than anything I ever saw. You just dive in to the pool with no water in it. I saw that at the shelter. You can't help yourself, loving people. You just never learn.

JULIA

Never said I was smart.

TURNER

Look at your scars. Six detectives
couldn't hunt you down. A whole
town tried to crush you, but they
couldn't. Hate didn't kill you.
Love and heartache didn't kill you.
But loneliness? Loneliness WILL
kill you. It will kill you dead.

We briefly see Julia's face as she finally starts going to pieces. She curls up away from the door - she doesn't want him to see her falling apart.

TURNER (CONT'D)

You know all about being lonely,
don't you? You're tough, but you're
not hard on the inside. The really
hard people can survive being
alone, but you're not one of them.

JULIA

Please stop.

TURNER

You're dying, out here.

Julia is losing it. Curls up into a ball, away from the audience. She pounds on the floor, enraged.

TURNER (CONT'D)

All those girls on the railroad,
you're propping them up. But who's
propping you up?

Julia has totally lost it, a long-overdue meltdown. He can hear her but she refuses to wallow in it. She gets up, slams the door, catches her breath. Turner gets up to leave. After a moment, holding the bat, she slides the chain off, opens the door, peers at him.

INT. APARTMENT - NIGHT

Continuation. Julia backs into the apartment, waving her bat, her face a wreck. He follows her.

JULIA

YOU CAME TO MY HOUSE? Who the hell
are you?

TURNER

When a woman comes to the door to
say hello, I want it to be just
like that, every time.

(MORE)

TURNER (CONT'D)

I mean with the bat and everything.
Hello, honey, I'm home!

Still in shock from the events of the night, she looks at the bat and finally busts out laughing.

TURNER (CONT'D)

I'm pleased and a little surprised
to see you alive. Look at that
face. Real tears.

JULIA

Yeah, I'm a real weakling. But I
can take a punch.

TURNER

When's the last time you laughed?

She sighs, shrugs, picks up the bottle.

JULIA

My anesthesia.

A spasm of pain, she puts down the bottle, puts a hand on his shoulder and leans a bit.

JULIA (CONT'D)

Shit! My ribs, can't breathe. Like
an idiot I ran all the way to the
safe house, for all the good it
did. Then you made me laugh - yeah,
it's been a while.

TURNER

Julia. The dead woman at the
safehouse. I heard.

JULIA

(still shaky)

Emily had a daughter. Nobody knows
where she is. So tonight, THAT was
nothing, tomorrow I get to go find
the girl. And then I get to tell
her what happened to her mom. What
I did to her mom! How the hell am I
supposed to look that kid in the --
(bitter)
I promised her I'd keep her safe.

Starts to lose it again. He waits.

TURNER

Who were you, before all this? What
did you want?

(MORE)

TURNER (CONT'D)

You must have had plans. They took everything you ever dreamed about, they took everything from you, and turned you into this.

He gestures at her.

TURNER (CONT'D)

I mean, look at you, you're a jungle animal, answer the door with a baseball bat, beat people up in the street, sleep off your hangover in the cellar of a strip club...

JULIA

Thanks, you really picked me up there.

TURNER

Way back, there was another girl, the real Julia, somebody amazing. Your husband tore that girl apart and turned you into this - I think that was even more terrible than just beating the crap out of you. Is Julia still in there somewhere?

JULIA

This is all that's left. Every scar, every wrinkle. This is me.

TURNER

No. Somebody's sleeping inside that armor. Not to get all fortune-cookie on you, I want to see what happens when you climb out of that cocoon, and then I don't know...

JULIA

What? Something beautiful? Butterfly? Yeah, right.

He holds out a handkerchief and she uses it.

JULIA (CONT'D)

Funny, a new dream popped into my head: a nice boring dream. Nursing school. What about you? This can't possibly be what you dreamed of doing.

TURNER

Sick of this detective stuff. San Francisco police, they're hiring.

JULIA

You're going to rejoin the human race. Somebody really wants that statue in the park... You gave me the picture of Lily, and it hit me. I need Lily like I need...oxygen.

TURNER

You need a good reason to go home and get her? Katherine finally died. Cop's wife. They killed her. Same people who have Lily.

INT. SUBURBAN HOME - NIGHT

Upstairs hallway. Lily preparing for bed. Noise downstairs. Lily listens from the stairs. Down in the kitchen she hears the voices of her father's goombahs.

GOOMBAH

We didn't see your wife, but we saw Turner at the Milwaukee airport.

DAVID

How much am I paying you guys?

GOOMBAH

So have you decided what you want us to do with her when we find her?

DAVID

Make sure she doesn't run again.

Lily has come downstairs.

LILY

We have guests? Who might you be?

DAVID

Like I said, they work in my office.

GOOMBAH

Yeah, the office. I help with, what do you call, the accounts.

She looks at them, and they clearly are not office personnel.

LILY

The accounts? My name is Lily. I'm 99th percentile for logic and 95th percentile for comprehension.

(MORE)

LILY (CONT'D)

I'm not stupid. ...These guys are throwing Mom's homecoming party?

DAVID

You watch your tone. You want another week without your phone?

Lily tosses her phone on the table. Glares at her father.

INT. ANNA'S APARTMENT - DAY

Milwaukee. Anna and Green stand behind Tara; all three look into a mirror as Tara puts makeup over a black eye.

TARA

Seriously, this is the last time I go back. Boy did I screw this up.

ANNA

Look at this magazine. Pretend this picture is Ethel, worst wife in the world. She's in the Guinness book.

TARA

Ethel? That's Angelina Jolie.

ANNA

Pretend it's Ethel. Worst wife in the world, she drinks, she smokes, she tokes, filthy house, kids are a mess. She spends money like a drunken sailor, she sleeps around, she even hits her husband.

TARA

And?

ANNA

Even the worst wife in the world doesn't deserve to get hit. There's no way he can beat you over and over, without persuading you that you deserve it.

TARA

He tells me I'm worthless. I look in the mirror, that's what I see.

ANNA

(brushing Tara's hair)

I see a girl who survived in a man's world since the day she was born.

(MORE)

ANNA (CONT'D)

Gets through marriage, the hardest job in the world, with the worst possible partner. The worst betrayal there is, her best friend becoming her worst enemy. And blocking every way out. Doing everything he can to make all her choices painful, impossible.

She puts down the hairbrush.

ANNA (CONT'D)

She's got more patience and sacrifice than a nun. She survived the friends and family who betrayed her, the judges who didn't believe and the cops who didn't care -

GREEN

Hey!

ANNA

Except for Greenie.

GREEN

I see a girl who brushed off broken bones and bruises that would make most men fall apart. I'm a cop and I don't know anybody ever came closer to getting killed. Turn her life upside down, new home, work. Enough stress to kill normal people. She's like a war vet, she was held hostage, had to live like a fugitive. Soldiers know how to deal with all that, they go to survival school - this kid's a waitress who cries when she has to kill a spider.

Tara is crying by now, but she chuckles.

GREEN (CONT'D)

If I had to go on some dangerous spy mission, this is the girl I take with me. She can solve anything, survive anything.

(points)

Angelina Jolie would have to play her in the movie, but she'd need months in the gym just to keep up with all the stunts.

ANNA

Let's hit the kitchen, polish off
the last of my husband's bourbon.

TARA

I lost most of my family. My
friends.

GREEN

Make a new family. Start with us.

ANNA

Hey. Look at me. As long as you
love people, you may get hurt, but
you'll never be alone. Just think
of it! People who need love,
they're all around you. ...Now stop
moping, put on your drinking shoes.

TARA

(perking up, walking away)
Never got drunk on Bourbon before.

ANNA

(wary)
Oh boy.

EXT. MILWAUKEE STREET - DAY

Julia crosses a street, hears someone hiding in the shadows.

JULIA

Hello?

She finds Tara waiting for her with a black eye. They hug.

JULIA (CONT'D)

(touching her face)
Tara. You scared the hell out of
me. Jesus, you went back to him?

TARA

I know, I know. I'm out for good
now. ...I want to help. The railroad.
I could have helped Emily.

Julia takes off her hat and puts it on Tara.

JULIA

I can't go back, it's your store
now.

TARA

I can't do all the crazy stuff you do, you're amazing. The rescues, the safehouse. It's like you're the girl with the dragon tattoo.

JULIA

Read that book. Tattoo girl, the crazy bisexual kickboxer super-genius hacker millionaire biker babe with photographic memory? I'm broke, if I had any brains I never would have gotten into this mess, and I been beat up more than anyone I know.

TARA

And no motorcycles?

JULIA

Yeah, like I don't spend ENOUGH time in the ER. I'm not a super hero. I'm a housewife. If I can do it, you can. Damn, it's impossible.

TARA

What?

JULIA

The next job is a lulu. You've never done this before.

TARA

Done what?

JULIA

The truck job. You got to do it yourself - you can't tell Greenie. He's a cop.

TARA

What truck job?

JULIA

Come on, let's walk and talk. It's not safe out here.

INT. SUBURBAN KITCHEN - DAY

Saturday morning. Lily watches an iPad with headphones in. David his hung over. Uncomfortable silence.

DAVID
So what are you watching?

Silence.

DAVID (CONT'D)
Lily -

Slowly she pauses her movie, removes her headphones.

LILY
His Girl Friday. This woman wants
her freedom, so she leaves her
husband because he's an asshole.
Rosalind Russell rocks.

She walks to the fridge, pops open a beer.

DAVID
You put that back. You're underage.

She drinks. Silence.

LILY
I need money and a ride.

DAVID
Where are you going? It's Saturday.
We could spend some time together.

She drinks.

LILY
Bra shopping. They're going to
measure me. I'm doing it by myself.

She pulls cash out of his wallet, takes his keys.

LILY (CONT'D)
I'll be waiting in the car.

DAVID
Don't change all my stations again.

LILY
Your stations suck.

His office phone rings. By the time he gets to his office,
the machine has caught the call. Lily follows him.

MORGAN (V.O.)
David, I need you right away. All
hell is breaking loose.
(MORE)

MORGAN (V.O.) (CONT'D)

Julia petitioned the court for custody of Lily. She's making some serious allegations - we could end up in criminal court on this one.

David grabs the phone. Waves angrily at Lily.

DAVID

Hey, don't leave messages like that on my home phone. ...This means she has to come back to Jersey. Where the hell are all those detectives?

LILY

Custody. Oh my God oh my God. Mommy filed charges.

(sees him react)

Yes, I said her name! Can't wait to see her -

David goes berserk and wrecks the office.

INT. COURTHOUSE OFFICE - DAY

Jersey. Julia hung over. Olivia REID, lawyer, enters.

REID

Well, you made a total mess of this. You want custody for Lily. You abandoned your child. You disappeared.

JULIA

I was trying to stay alive!

REID

What if the judge decides you endangered Lily by leaving her with your husband?

JULIA

That makes no sense!

REID

Welcome to family law. Your husband will have the best lawyers money can buy, witnesses. You have anyone who can speak up for you?

JULIA

No.

REID

Well. This is gonna be interesting.

Reid leaves. SARAH enters.

JULIA

Sarah! What are you doing in Jersey? How did you --

SARAH

I'm here to bail you out of a jam, again. Ray told me to give you this.

(kisses Julia)

I know Ray's a rotten old bastard, tossed you out of the bar.

JULIA

Sarah, I adore Ray. Even in that crappy strip club, he made sure that everybody there treated the girls right, and if you broke the rules you were out on your can. I wish Ray could run the whole country that way.

SARAH

(like a campaign ad)

President Ray! Half-price Bud for Happy Hour!

JULIA

Please, God, don't even talk about beer. I have a hangover that could kill you and three more like you.

SARAH

You ready?

INT. COURTROOM - DAY

Reid leads Julia in; SARAH follows.

REID

Remember, cool and calm.

Judge KING enters.

JULIA

Ohhhhh, God.

KING
 (consulting notes)
 Everybody sit. First problem,
 custody for...Lily Hunter. Mrs
 Hunter has witnesses on her behalf.

JULIA
 (aside to Reid)
 Witnesses - what the hell happened?

REID
 Somebody put in some sort of half-
 ass amicus maybe. Sounds like
 they're on your side --

Hunter's six goombahs enter the court, look at Julia, cover every door. Julia, terrified, looks from them to the judge and the bailiff. One of the detectives strolls over to her.

GOOMBAH
 Lost some weight, kid. Relax,
 tonight you'll be back home where
 you belong.

She looks at the doorway.

KING
 Ms. Reid, could you go find these
 witnesses of yours?

REID
 Your Honor, I don't know these
 people -

KING
 I've got a list. SARAH McIntosh ...
 she's the stripper, right?

SARAH
 Exotic dancer.

KING
 My apologies. Andrea Jackson, Adam
 Turner, Molly Kincaid, and...Lily
 Hunter.

The witnesses enter, Molly last, escorting Lily and planting her in the witness box; Lily has a coat over her shoulders. Lily looks at her mom and wears a wise, Mona Lisa smile.

KING (CONT'D)
 Could I have that police report?

Molly hands it to her.

LILY

Hi Mom.

JULIA

Lily! Why is she here?

REID

(grabbing Julia's arm)
Don't talk to any of the witnesses.
Your husband's lawyer has already
been making noises about witness
tampering. These guys know a lot
about witness tampering.

JULIA

I can't even talk to Lily?

REID

Especially not Lily. There's been a
development. Now don't panic.

Molly removes Lily's coat; a cast is on her arm.

JULIA

(frees herself from Reid)
What happened to your arm, is it...
(she figures it out)
David. Where. Is. That. BASTARD.
Where is he!

Reid grabs her arm.

KING

I beg your pardon?

REID

(rolls her eyes)
"Cool and calm".

JULIA

(turning to Reid)
Don't panic? Have you lost your
mind?

REID

Calm down! The judge is already
wondering whether you really are
insane. David's not here. Might be
in criminal court downstairs,
getting booked.

MOLLY

(to Lily)

So, is this the humerus bone or the radius?

LILY

(rolls her eyes)

Duh. That's the ulna bone. And that is a Monteggia fracture. First the bone broke, and then it twisted. I have got the coolest scar.

KING

I want Miss Hunter in my office.

Julia reacts.

KING (CONT'D)

Not you, the girl. Bailiff, stay here.

King, Kincaid exit. Lily gives Julia an intense stare for five seconds, closes her eyes and opens them again.

LILY

Just. You. Wait.

She half-smiles, exits. The detectives glare at the bailiff.

JULIA

(about to lose it)

What in God's name happened to Lily?

REID

Word got out that you were coming back. Lily insisted on seeing you. Your husband went berserk. Total Visigoth.

(smiles)

Lily doesn't put up with any crap. She went straight to her teacher.

JULIA

And the school called the police.

REID

Yep. None of this "I fell off the swing" bullshit. Lily's heart is as big as all outdoors, like yours, but she inherited her ruthlessness from her father, tough luck for him.

INT. POLICE STATION - DAY

Lily calmly speaking to a roomful of policemen.

REID (V.O.)

Lily gave a two-hour statement to the police, she spoke in complete, organized paragraphs, she never repeated herself, she never made a factual error. She's the most amazing witness I've ever seen. And she never cried.

INT. COURTROOM - DAY

Julia, Reid, Turner, detectives, witnesses.

JULIA

Jesus. How do I get out of here?

REID

(looks at the witnesses)
Wow, you said you didn't have any friends in this town.

JULIA

Turner found the witnesses, didn't he? I don't need him to fight my battles --

REID

I think he got tired of watching you fight the whole world by yourself. The stripper took a bus all the way from Milwaukee, Turner used the Hunter money. I think those guys are going to ask for their retainer back.

Turner exits. Molly returns. She and the detectives eye each other.

MOLLY

Mrs. Hunter, your husband is being arraigned. That girl Lily -- Jesus! -- she talked the judge into giving you temporary custody. The judge didn't need to talk to the other witnesses - your daughter made the sale all by herself.

REID

I'll bet.

JULIA

The judge isn't mad at me for
freaking out when I saw Lily's arm?

MOLLY

She said that's when she knew you
were a real Mom. A Mama Bear.

REID

I'm gonna take that walk now.

She goes to a corner.

JULIA

What's going on?

MOLLY

(watching the detectives)

I'm a cop and Ms Reid is an officer
of the court, so you can't tell us
if you're going to flee the state.
But you and Lily could get away
from him...if you left right now. If
you took the stairs behind the
judge's chambers. Hypothetically.

The detectives watch Julia leave, and begin discussing the
development nervously.

INT. COURTHOUSE STAIRWELL -- DAY

Julia waits, and Lily arrives.

JULIA

(whispers)

In here.

LILY

Jesus!

JULIA

Want to run away from home? We have
a minute, if we're lucky.

LILY

You left me.

JULIA

I came back.

LILY

I want to fight! I want to see his
sorry ass go to jail!

JULIA

He gets out, he comes after us. So we run away.

LILY

What? Now? My books are at home, my clothes. I have to choose now?

JULIA

Yes, now. Lily, look at your arm. Now look up at me.

Lily's face clouds over, and she knows what to do.

JULIA (CONT'D)

We're hitting the road. You'll be stuck in that shirt for a few days, sorry. You're so beautiful. I have so much to tell you.

LILY

Oh, God, me too. This is insane.

INT. COURTROOM -- DAY

A detective walks to the stairwell. Molly leans in the doorway reading a newspaper. The detective stops, wondering whether to try to get by her. A door SLAMS in the stairwell.

MOLLY

Lorda mercy me, they didn't leave, did they?

More detectives move for the stairway door while others go for the other exits. Molly begins to laugh.

INT. STAIRWELL -- DAY

Julia is alerted by the noise.

JULIA

Time's up. How fast can you run? Your game is soccer, my game is cheap rum, go easy on your old mom.

LILY

(smiles)
Eat my dust.

They run down the stairs.

EXT. A STREET - DAY

Goombah on the phone. Behind him in the distance Julia and Lily are seen windmilling down the street at top speed.

GOOMBAH

Hey, nobody said to call off the hunt. Boy is he pissed! We had her right in our hands. I think she's heading for Milwaukee. Everybody on a plane. There's a new guy in charge, wants to talk to you...You better talk to this guy. We got a new plan now.

He hands the phone to a new detective who is by far the scariest-looking one we've seen.

INT. MILWAUKEE PUBLIC LIBRARY -- DAY

LIBRARIAN, Lily, Julia and Jane near a table with computers. Lily and Julia look out the window.

LILY

Anything?

JULIA

Trouble is, I don't know what I'm looking for. Could be anybody. They could even send a woman.

LIBRARIAN

(answers RINGING PHONE)
Milwaukee public library.

JANE

Thanks for those books. You're the best friend I got, next to your mom.

LILY

No sweat, dude. I'm still trying to score a copy of Half-Blood Prince.

She exits.

JULIA

(peeking out the window)
The new foster family is better?

JANE

Anything's better than the last family.

JULIA

I'll see if I can do something for you. Wait here, okay? I have to help somebody out. Can't wait.

Julia dials her phone and we intercut with Maggie again. Jane slowly approaches, listening to Julia's end.

MAGGIE

I told you not to call anymore!

JULIA

Maggie -

MAGGIE

I'm done! If he hears this phone ring, I'm dead! It's different now! It's really bad.

JULIA

Is he there?

MAGGIE

No.

JULIA

Let's just talk, okay? We're just talking. Describe him to me.

MAGGIE

He's older. He's not tall but he's loaded with muscles.

JULIA

Lemme guess. Piercings?

MAGGIE

Tattoos. He's got little teardrops on his cheeks -

JULIA

Woah woah woah. Teardrops?

MAGGIE

On his cheeks.

JULIA

You never told me about the tattoos. They're teardrop tattoos?

MAGGIE

So what?

JULIA

Holy shit. I know he told you he went to prison for drugs.

MAGGIE

Yeah, fifteen years.

JULIA

The teardrop, he didn't do fifteen for drugs. He was in for murder.

MAGGIE

Bullshit.

JULIA

Yes, murder. I can get you out. I talked to the sheriff's office.

MAGGIE

Can't do anything while he's here, cops or no cops. He'll go crazy.

JULIA

Jesus. When does he leave the apartment next? Is there one thing he always does at the same time?

MAGGIE

Friday morning. He goes to the shrink to get his Haldol, court ordered it.

JULIA

Antipsychotics. So he's a psychotic murderer drug-dealer? Baby, not pushing you here, but how many clues do you need? This guy isn't some garden-variety hood, this guy would freak out Quentin Tarantino.

MAGGIE

Well, he scares me.

JULIA

I'm not going to lose you. Not you too! So Friday morning?

MAGGIE

Ten o'clock.

JULIA

How fast can you get your stuff together? Just what you really need? Got some trash bags handy?

MAGGIE

I have a pet turtle.

JULIA

Turtle? Baby, don't worry, he's tough - he's a fucking turtle!

MAGGIE

Lia!

JULIA

(restraining herself)

I talked to the deputies about you once, they'll be there 1030. Are you ready to give me your address?

Silence.

JULIA (CONT'D)

(under her breath)

Oh God, just shoot me.

(to Maggie)

You gotta trust somebody here. I really think it's time. We've been at this a month, I haven't pushed you. But now, you know...

MAGGIE

I'm so afraid.

JULIA

Last time, you went off the grid for a week, I thought that was the ballgame. How many more chances you think we have?

MAGGIE

I'm at 1303 Van Buren.

JULIA

Okay, Friday, think this through. Don't change anything, the way you act, don't give him any clues, don't even pack until he's gone. You want to text me, do it in the bathroom. Don't do anything to set him off - we're so close!

MAGGIE

(crying but laughing too)

I don't believe it. I'm actually getting out. Is this gonna work? If we blow this, he'll kill me!

JULIA

This nimrod promised to hunt you down, so the shelter will only work for a few days, we need to figure out a new city, new state, you know, the rest of your life. Okay, last chance. Once I call the sheriff, they're coming, ready or not. Get off the phone, don't even let him see the phone anymore.

Julia redials.

JULIA (CONT'D)

Hey, is Ramirez on duty? Come on...

RAMIREZ

Hello?

JULIA

It's Julia, she's ready. 1303 Van Buren, 1030, day after tomorrow.

RAMIREZ

Swell. Whole place is like a mall for drugs.

JULIA

This guy owns the whole street. Guns, knives, they're all wired on speed.

RAMIREZ

Can we get this girl to press charges?

JULIA

No, no way. The minute we get her out, she's gonna run to Siberia and never look back. She's terrified. Just get her out.

RAMIREZ

I think we'll be going in heavy. I've heard of this guy.

JULIA

Yeah, vest up, be safe. She says he won't be there, but...Oh by the way, this girl has a pet turtle.

RAMIREZ

You're shitting me.

JULIA

No, I'm serious, a turtle. Hey, this girl, she is what she is.

RAMIREZ

The turtle might make a run for it, "News at 11, city police, high-speed chase with a turtle".

As Ramirez laughs, Julia hangs up.

JULIA

Come on. Stay alive, one more day.

NOTE: Maggie is a real person, alive and well. All details have been changed of course.

JANE

Wow. Are you okay?

JULIA

Do me a favor, forget that address.
(takes Jane's hand)
We've had some fun together,
haven't we?

JANE

Yes, we have... What's going on? Any sign of my mother?

INT. LIBRARY - DAY

Continuation. Julia finds Turner near a window, in front of a table with a globe and atlases. They look at each other.

JULIA

Hey, you were the one telling me to stay away from the window.

TURNER

Your husband got off with probation. He wants to fight for custody of Lily.

JULIA

Oh God.

TURNER

I checked around, your husband has a new detective, used to work narcotics. Actually he's more of a legbreaker than a detective.

(MORE)

TURNER (CONT'D)

He's playing hardball. And they know you're here in Milwaukee.

JULIA

Turner, when I went back to New Jersey, I left the whole railroad in chaos. Tara doesn't know what she's doing. There are girls who need help. And then there's Jane. I need time to clean it all up.

TURNER

Lia! The guy who fractured your sister-in-law's skull? I think this is him.

JULIA

Oh.

Turner goes to the globe, reaches to the far side.

TURNER

Lia, I'm reaching to the other side of the world - I don't know what country my finger is on, but go there. Seriously. You want this gorilla within a thousand miles of Lily?

JULIA

Where's Lily?

He pulls her back a step.

TURNER

Step back from the window. See the Ford out front? The guy behind the wheel is just sitting there.

JULIA

Turner -

TURNER

I think they're already here.

JULIA

Turner. Were you using credit cards? When you rented that car?

TURNER

Shit.

JULIA

Great. Now they're hunting you, to find me. This is my husband's way of telling you, you're fired. What, are you back to trying to get me killed again?

He's stunned, angry at her.

JULIA (CONT'D)

Turner. Seriously, I'm sorry! No kidding - these guys are hunting you now. You're on my team whether you like it or not.

TURNER

It's time to use the judge's cards.

JULIA

The cards? I told you. There's more I need to do here in Milwaukee. Before we go. Can you find Lily?

TURNER

You know, I love scary movies - terrorists, drug dealers, dinosaurs -- never seen a movie as scary as your life. Your husband.

JULIA

Fine, you convinced me, I'm scared. Go find Lily. Now!

Turner exits.

INT. A SUBURBAN HOME - DAY

Tara, wearing Julia's cap, watches as a MAN and WOMAN argue about a trash bag full of clothes for Goodwill.

MAN

There's nothing of mine in there?

WOMAN

Yes. Just clothes.

MAN

You double-checked? I want to see.

WOMAN

You were bugging me to clear this stuff out. I'm trying to - this is what you told me to do. I'm sorry.

MAN

Tell these people to make it quick.

The woman carries two heavy bags out the door toward a truck.

TARA

Okay. Let's head into your kitchen for the paperwork.

She carefully sits in a chair facing the hallway, so the man has his back to the rest of the house.

MAN

I don't care - let my wife do it.

TARA

(pulling out forms)
You're head of household, right? This is the part where you sign up to get the tax deduction. Big donation, you're gonna get a huge check come tax time.

MAN

No wait, I'll do it. I handle all the money.

TARA

There we go - oh, wait, wrong form. Sure don't want to take the wrong form in to the tax man!

MAN

How long is this gonna take?

TARA

Here we go! Alright, you fill out this top part here, name, address, it's pretty self-explanatory ...

The woman herds two kids out the back door to the truck, carrying more bags.

MAN

Fine, are we done now?

TARA

All set. I want you to remember this day. We're doing something fine for people who really need it.

MAN

I've been down to the Goodwill, shopping, never seen you before.

TARA
I'm new. Used to be a waitress.

MAN
Is that a Goodwill truck?

TARA
Regular truck's in the shop. They
break down, you know. You enjoy the
rest of your day.

EXT. IN THE TRUCK -- DAY

Tara walks out to the truck where the woman and kids are
already waiting, heads down.

TARA
You locked down that back door like
we practiced it?

WOMAN
Yes, let's get out of here!

BOY
Mommy, is there a seatbelt for -

WOMAN
Fuck the seatbelts, let's go! Come
on come on come on come on...

INT. THE HOUSE - DAY

In the doorway, the man calls the names of the children, then
goes to the master bedroom and sees the empty closet.

MAN
Shit!

He runs to the front door to see the truck rolling down the
road. He runs back inside.

MAN (CONT'D)
Where the fuck are my keys?

EXT. IN THE TRUCK -- DAY

The woman rolls down the window and throws a set of keys out
the window into a drain.

WOMAN
Ho! Nothing but net!

TARA

Ladies and gentlemen, this is your captain speaking. Our aircraft has finally cleared Iranian airspace.

BOY

Mommy, what's so funny?

WOMAN

Nothing's funny. I'm just happy.

BOY

I never heard you laugh like that.

WOMAN

Get used to it. Know what today means? No more boom boom.

BOY

No more boom boom with Dad?

WOMAN

Nope.

BOY

Hey Sissy. No more boom boom.

GIRL

No more boom boom?

BOY

(looks at Mom)
No more Daddy.

GIRL

Yay!

TARA

How far to the county line?

WOMAN

The bridge, dead ahead.

BOY

Ma'am, are you a friend of my Mom?

TARA

(pulls up her shirt)
I sure am. See that bump? Used to be a rib there, they had to take it out.

BOY

That is wicked.

TARA

That was my husband. Boom boom. Did me a Shaun White 360 down the stairs without a board. You can call me Aunt Tara.

BOY

You're really good at this.

TARA

Thank you. Today's my first day.

BOY

You're awesome.

TARA

Yes, I am.

INT. THE LIBRARY - DAY

The internet café.

TURNER

I can't find Lily.

LIBRARIAN

The curiosity is killing me - what's up with the turtle?

JULIA

You know the women's shelter downtown? And the safe house we used to have?

LIBRARIAN

Yeah, I heard about that.

JULIA

Is there a back door to this place?

LIBRARIAN

What do you -
(it sinks in)
Oh.

She picks up the ringing phone.

LIBRARIAN (CONT'D)

Public library....Officer Hunter,
how are you?...Julia Hunter?

Julia shakes her head violently.

LIBRARIAN (CONT'D)

I'm not sure I ever met her, I
couldn't tell you, could you
describe her to me?...Sorry, it
doesn't ring a bell, I see a
hundred people a day.... But good
luck, Officer....I hope she's safe.

She hangs up, thinks, grabs keys.

LIBRARIAN (CONT'D)

Meet me back by the bathrooms.

Turner, Jane and Julia follow the librarian to the basement.

INT. LIBRARY BASEMENT - DAY

Continuation. Librarian leads Turner, Julia, Jane. Lily catches up to them.

JULIA

Where the hell were you?

LILY

Bunch of cars just showed up -

LIBRARIAN

This tunnel runs over to city hall.

She leaves. Turner has an envelope.

TURNER

Okay, Lily, let's see how smart you
are. I got a package from Judge
King. Gotta love a crooked judge.
Social Security, all three of us
have the same last name! Can you
tell me why?

LILY

Actually I was hoping for that.
First smart idea I heard all day.

Turner and Julia take a long look at each other.

TURNER

Don't get carried away, just cause
I'm the first guy in years who
didn't treat you like dirt. I don't
want to see anybody run you through
the grinder again, not even me.

JULIA

Jesus. Those bastards beat me like a freakin' piñata for seven years and then hunted me like an animal. And you think you're going to jack me up more than they did?

(laughing)

You better call for backup, Mister Five-0. You think you're so big and tough, but I've seen you in action, remember? You're a cream puff.

(touches his shoulder;
serious)

The only way you can hurt me is by losing Lily. You get me? My sister in law, Kathy, last month I went to her gravesite.

TURNER

She had a closed casket funeral.

JULIA

We're out of time. Pick a city.

TURNER

What?

JULIA

Pick a city!

TURNER

Philly?

JULIA

Pick a city that isn't right around the corner from my husband!

LILY

Mom. San Francisco.
(looking at Turner)

JULIA

Can you find me there?

TURNER

I think so.

JULIA

Can you find me before the legbreakers do?

TURNER

Let's find out.

JULIA

(to both of them)

Remember, never say the words San Francisco out loud. Not to anyone, even our friends. No hotel bookings, tickets, no credit cards..

(glares at Turner)

No phone calls. Nobody can figure out our plan, if there is no plan.

TURNER

Here's a stairway. If this leads back to the library, we're screwed.

INT. CITY HALL - DAY

Turner looks across the street as detectives enter the library. Julia, Jane and Lily are with him.

TURNER

Christ that was fast. Okay, Lily, think it through again. Why do we all have the same last name now?

LILY

Boy am I stupid. You didn't want to have the same name as Mom. You wanted to have the same name as me.

TURNER

Something happens to your mom, you come with me. Not your dad. He might break your arm all over again, just to find out where your mom is.

LILY

Yeah.

She looks at Turner, thinks, nods.

TURNER

I have to tell you, I'm pretty strict, about bedtime, dating.

LILY

Yeah, and wrapping you around my finger will take me...how long?

TURNER

Maybe two days.

They smile.

TURNER (CONT'D)

Bonus question. I'm taking two of the IDs. Why?...Those guys are coming. Now. They're looking for three of us, or else you two, a mom and a daughter. What's the one thing they aren't looking for?

LILY

You and me together. Mom, no, no!

JULIA

Lily, tonight, you and Adam are getting in a car and heading south. I'm getting on a bus heading west.

LILY

Mom, what are you talking about -

JULIA

Sweetie, there's no time. They're coming now. We're taking different roads. That way they can't get us both all in one shot.

TURNER

Just remember, this is your idea, not mine. I think you're nuts.

LILY

I think you're nuts too!

JULIA

See, already you two think alike! Turner, you were a cop, right?

TURNER

Yeah?

JULIA

And you still pack a gun, right?

TURNER

Yeah?

JULIA

And that's why you're the one to protect Lily.

LILY

Okay. Now I get it.

She looks at them, smiles because she's figured out the real reason for Julia's cockamamie plan.

JULIA
Check the window. Careful!

Lily does so.

JULIA (CONT'D)
Adam? It wasn't just that you didn't treat me like dirt. You had a million chances to throw us to the lions. If you couldn't give me away, you could never give away Lily.

TURNER
You make me sound like a guardian angel. You saved yourself. I gave you a "get out of jail free" card, you should have run all the way to China. Instead you went back to Jersey, into the lion's den. And all by yourself, you got your girl.

JULIA
(to Lily)
And I'm coming to get you again.

LILY
Mommy -

JULIA
I need you to hang tough, do your job.

LILY
My job?

JULIA
I need you to help Adam find me out there before the other guys do. Okay? Turner, swear to God, you mess this up...

TURNER
I'm not afraid of you, I'm afraid of Lily. Look what she did to her father in that police station. Seriously. I don't know why you did it this way, you don't need me for this trip.

JULIA
Come anyway....You said you wanted to see what happens next?
(dry)
(MORE)

JULIA (CONT'D)

Or is there some line you can't cross?

She looks down the hall, sees Jane flipping through a book.

JULIA (CONT'D)

You were right, you know. These girls. I love all of them. Every last one.

TURNER

Even the ones you know will rip your heart out and stomp on it?

JULIA

It's them most of all.

TURNER

Emily?

Sharp intake of breath, as though he's punched her.

JULIA

Please, God, not now. We're surrounded by the Bolivian army out there, can I just deal with that?...We split up tonight. After we go to Ray's.

TURNER

They know about Ray's! It's too dangerous!

JULIA

We have to do something. At Rays. Something incredible. Ready to make a run for it?

They leave; Jane follows, frightened.

INT. RAY'S BAR, MILWAUKEE - DAY.

Lily and Jane enter.

LILY

Gimme a whiskey, Mister.

RAY

What the hell? We're closing.

LILY

They said to come at closing time.

RAY
Who told you?

Julia enters with Turner; he has an envelope.

JULIA
Hey, Ray.

RAY
(takes a long look)
Go easy on my beer supply, for
once.

Julia hugs him.

TURNER
Adam Turner, this is Lily.

Jane sits, her back to the door.

RAY
Used to be a cop?

TURNER
How can you tell? Never mind.

RAY
Beer's on me. If you're taking care
of Lia you need it.

SARAH
(entering with Misty)
Ray, can we shut down the...my God!

They hug Julia who groans.

SARAH (CONT'D)
And hey, you're sober!

JULIA
(popping open a beer)
Not for long!

SARAH
So why are you back in Milwaukee?

JULIA
You'll see. It's a surprise.

SARAH
Hang on, I'm finishing my homework.

Lily, intrigued, follows Sarah.

BAILEY
So you're Turner, the great white
bounty hunter?

TURNER
What's it to you?

BAILEY
I've been trying to figure out
whose side you're on.

TURNER
Yeah, me too.

BAILEY
This week three different guys came
nosing around our station.

TURNER
Rental cars?

BAILEY
(nods)
Looking for Julia. Bringing Julia
to Ray's was just plain crazy, get
her out of town tonight.

TURNER
I told her, she insisted on coming.
(to Julia)
So when can we go?

JULIA
Not yet! I told you!

Tara and Anna arrive, hugs.

TARA
Julia. The truck job. They got to
Ohio. Had to do it the hard way.
Husband almost never leaves the
house, sheriff wouldn't do a thing.

LILY
(holding physics textbook)
No! You're using the wrong formula!
This is centrifugal force.

SARAH
(scribbling)
Centrifugal...

LILY

(holding up two tassels)
Yeah. That trick you do with those
tassels of yours? Centrifugal
force. At least you have tassels.

SARAH

Don't worry, kid. Your tassels are
coming soon. And then things are
gonna get really interesting.

LILY

Mom, why are we here?

Green enters, sees Tara.

GREEN

Tried to call you, what you been up
to?

TARA

Minding my own business, flatfoot.

GREEN

Did your business involve a panel
truck? Crap, you're one of Lia's
little ninjas now.

JULIA

What happened with the Chicago bus?

GREEN

Lia, play the lottery tonight. Your
luck is ungodly.

JULIA

(beams)
About time. Your timing is perfect.

LILY

Mom, what's wrong?

GREEN

So you didn't tell them?

JULIA

Hell no. It's a surprise. I was
working on this thing for months.

LILY

Mom!

JULIA

Just. You. Wait.

LILY

I have the meanest mom ever.

JULIA

(points to envelope)

Gimme that.

(to Jane)

You know what blood money is?

JANE

What?

JULIA

On behalf of the Hunter family, I want you to have this.

JANE

(sees the money)

What the...Oh my God!

JULIA

Hold onto it, in case we get separated ...or something.

Bailey and Mrs. WHEELER enter, behind Jane; Wheeler stands behind Jane's chair.

JANE

Separated?? You're leaving me all alone? Where are you going?

JULIA

Where are you going?

WHEELER

You best get yourself out of that chair, Texas, I got the drop on ya.

JANE

Mom.

(she turns)

Mommy! Mommy!

Jane runs to her mother.

JULIA

Green! You are ab-so-lute bomb!

GREEN

(high-fiving her)

Well, you did all the grunt work.

TURNER

Where did you find her?

Julia glares at him.

TURNER (CONT'D)
Never mind.

JULIA
Once in a while, I manage to bring
one home alive.

LILY
(losing it)
I have the Coolest. Mom. Ever!

TURNER
(hands her a hankie)
Another girl who can't stop crying.

LILY
Oh shut up.

JULIA
(looks at Jane)
Now we can go.

TURNER
See, I was right. Deep down, you're
total mush, like a country love
song.

JULIA
And I love raindrops on roses and
whiskers on kittens. You want to
know the real me? Total girly girl.
Might as well warn you now.

LILY
How big is San Francisco?

JULIA
Shh. Big. Christmas under the
Golden Gate, baby! Time to go now.

Julia hugs Lily, Julia groans.

JULIA (CONT'D)
Easy on the ribs, baby.

Lily crosses to Turner.

GREEN
(looking out front window)
Bunch of cars in the lot. If they
would just break the law we could
arrest them.

BAILEY

Back alley's clear. Make this quick.

JULIA

Turner. I'm trusting you with...

TURNER

I know.

JULIA

You know I can't keep breathing if I don't get her back -

TURNER

(nods)

Like oxygen. Get some sleep on the bus.

Lily and Turner run out the back with Bailey. Julia stands with her bag, takes a deep breath.

JULIA

Run, baby, run.

She sighs, looks at the others in the bar, who wave goodbye. Julia gives Jane a teary nod.

JULIA (CONT'D)

God! Take care of your mom, sweetie.

She leaves with Green.

SARAH

(at the window, scared)

Here they come. Jesus that was fast. Did we get Lia out in time?

Six Hunter goombahs come through the front door. They are led by the scary-looking goombah. Ray looks at his watch. After a few seconds, when it becomes obvious they are too late, Julia's bar posse starts to smile.

SARAH (CONT'D)

Way to go, Lia!

RAY

(hands photo to goombahs)

Julia wanted you to have a picture to remember Lily by. She also wanted you to know that you missed her by 12 seconds.

The whole bar cheers. Jane heads for the bathroom.

SCARY GOOMBAH
Where do you think you're going?

RAY
You like softball?

SCARY GOOMBAH
What the hell you talking about?

RAY
Great game, softball. Bunch of guys
on my team just dying to meet you.

SCARY GOOMBAH
Bartenders?

RAY
Um, no. Prison guards. Seventeen of
em. Welcome to Milwaukee.

EXT. PARKING LOT - NIGHT

Continuation. Several trucks are seen rolling into Ray's parking lot. And a couple of motorcycles. A lot of really beefy guys get out. With bats.

EXT. BUS STATION -- NIGHT

Julia makes it safely to the bus station, looking over her shoulder as she goes.

EXT. TURNER'S CAR -- DAY

Lily in the car watches warily as Turner turns on the turn signal to take the exit for California.

EXT. JULIA'S BUS --DAY

Julia sprawled in the back seat, apparently asleep, only to reach onto the floor and pull up a beer, which she drinks.

EXT. TURNER'S CAR -- DAY

Lily snuggles under Turner's arm in the car. He looks at her.

INT. RAY'S BAR - DAY

A new survivor shows up at Ray's with her son, escorted by Misty. Ray bandages a cut on the woman's face; the boy watches. They sleep on the same pool table Julia slept on.

EXT. SAN FRANCISCO ALLEY -- NIGHT

It's almost dawn. Two scary-looking Chinese gangsters find Julia nodding off in a doorway. One of them kicks her shoe.

OLD CHINESE MAN

Is your name Hunter?

JULIA

Who are you?

OLD MAN

Not your business.

YOUNG MAN

Message for you. Man from Jersey.

JULIA

(panics)

New Jersey?

OLD MAN

You got money?

JULIA

I'm sleeping in the doorway.

OLD MAN

No money. Just like the man. What am I, the Salvation Army?

YOUNG MAN

(struggles)

First message is "I found a statue."

OLD MAN

Statue in the park.

YOUNG MAN

I found a statue in the park.

Julia smiles, relieved, and jumps up.

JULIA

Turner. He had a little girl?

OLD MAN

The girl needs a bath. Smart mouth.
No respect for her elders.

JULIA

That's Lily!

Julia hugs old man.

OLD MAN

Feng mei guo!

JULIA

What did he say?

YOUNG MAN

You don't want to know.

OLD MAN

You need a bath too.

YOUNG MAN

Second message, "General Tso
chicken".

JULIA

You know where Chinatown is?

The Chinese men look at each other, incredulous.

OLD MAN

(deadpan)

No. Never heard of it.

YOUNG MAN

Dad, be nice. Two miles, that way.

OLD MAN

Keep going until you see Chinese
people. That's a big clue.

YOUNG MAN

Dad -

OLD MAN

Man with the message, he has a gun.
Is he giving you trouble?

JULIA

No no no, he's helping me!

OLD MAN

Are you sure?

Julia breaks in to a run.

EXT. A SQUARE - DAY

Julia looks into Portsmouth Square until she sees two Packers caps. She runs to the square and hugs Lily. She hugs Turner, then pulls away, grimacing in pain, her hand on his shoulder.

JULIA
OH SHIT, that hurts!

TURNER
Is it your ribs?

JULIA
Yes!

TURNER
Do they really hurt bad?

JULIA
Yes!

TURNER
You ran all the way here?

JULIA
Yes!

TURNER
Do you want me to do it again?

JULIA
Yes!

She throws her arms around him and emits a moan, half pain, half catharsis. She lets go, puts her hand on his chest.

JULIA (CONT'D)
Last time a man had his arms around me, David was trying to choke me to death.

TURNER
So this is better, then?

JULIA
Just a bit.

TURNER
We're out here too long. Let's get inside.

INT. SAN FRANCISCO HOSPITAL - DAY

Close up of Julia's bloody, motionless face.

TURNER (V.O.)
Julia! Come on, kid!

Turner, now a policeman, is pushing a stretcher in the ER while EMT's keep the patient's vitals up.

TURNER
Lia! Come on, Lia, stay with me!

Lia, now a nurse, her face and scrubs absolutely drenched in blood, her hair a catastrophe, pushes him aside, and they push the stretcher together.

JULIA
How am I supposed to keep up with
your ass in my way?

Another nurse stops the stretcher.

NURSE
Sergeant-- no no, hang a left,
Trauma 2, still got a customer in
Trauma 1. Saturday night in the
city. Lia, I got this one, you got
Trauma 1 all over you. Now you
really look like a nurse.

TURNER
You sure do. What was Trauma 1?

JULIA
(chews gum, reads a chart)
Stupid intern, nicked an artery and
he panicked. Blasted me in the
face. Trauma 2, a domestic, right?
I know that girl.

TURNER
Wait til you hear the rest.
Husband's already here. The uncle
posted bail. Fastest piece of work
I've ever seen.

JULIA
Wait. The husband's already here?

TURNER
In the lobby buying flowers for his
beloved wife. He brought all his
brothers too.

JULIA

He made bail? I left my baseball
bat in Milwaukee.

She cracks her knuckles, grabs her clipboard and stomps off.

NURSE

Maybe we should get Trauma 3 ready?

Two other nurses laugh.

Just as she began the film, Julia walks the hall covered in blood, murder in her eyes, chomping gum. In the lobby she finds the HUSBAND, with flowers, surrounded by BROTHERS. She bangs hard on a large metal trash can with the clipboard, three times, slow and loud; it sounds like cannonfire.

JULIA

(like thunder)

WHICH ONE OF YOU...IS THE HUSBAND?

Even the DESK NURSE is staring; her pen rolls to the floor. The brothers circle defensively around the husband. They get a good look at Julia, bloody, working her gum.

BROTHER

Oh, shit.

They back away from their brother, leaving him to his fate.

DESK NURSE

(softly, smiling)

Don't do it, girl.

HUSBAND

Who the hell are you?

She tosses the clipboard on a counter, turns back to him.

JULIA

They call me Nurse Turner.

FADE OUT.

THE END.