

Monteggia Fracture
by
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FADE IN:

EXT. STREET - NIGHT

Milwaukee. 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

So do we arrest these guys or not?

(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 after me, want to hang out. Tommy mouths off at me, he smacks me, I smacked him. They 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

Guy went nuts. Kicking, scratching, pulling hair, at two hundred miles an hour. He's like a mountain lion on crack. Who 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 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? 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 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. 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, MAIN ROOM - 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 checks to ensure the door is locked, checks the street warily, and walks out, her hat jammed low over her face.

EXT. ALLEY -- DAY

Julia sits next to a dumpster, and nods in and out of sleep.

INT. BEDROOM - NIGHT

DAVID HUNTER, Lia's affluent husband, kicks in a door, pushes Julia into the bedroom, breaks a lamp, shuts the door behind him. He grabs the front of her shirt.

JULIA

You ripped it again. I need you to
put the cables back on the car
battery so I can go get groceries.

DAVID

So who were you talking to in the supermarket? Who was that guy?

JULIA

Nobody.

DAVID

You want to go to the moon again? You got some guy out there with two minutes to live? Where did you go after?

JULIA

Liquor store. I know you like your scotch.

DAVID

Okay, for the smart mouth, I want you back by seven tonight -

JULIA

Seven --

DAVID

So you were looking at the job ads?

JULIA

We could use the extra money.

DAVID

The only money we got is my money. Okay, cough em up, keys, phone.

JULIA

I'm trying to make you happy, give you what you want.

DAVID

So how come you can't get anything right? It's on you to fix what you're doing wrong. I can't change til you change, how long are you going to stay mad? Your friends keep badmouthing me!

JULIA

I don't have friends, David, you chased them all away.

DAVID

Yeah, what did you learn there? There's one person on this earth that still loves you, babe.

(MORE)

DAVID (CONT'D)

You remember that. Maybe we'll do a little romancing around later.

Her face goes blank.

DAVID (CONT'D)

What?

EXT. ALLEY -- DAY

Julia sees people looking at her and gets up to go.

INT. LAW OFFICE - DAY

New Jersey law office; MORGAN, a lawyer, with 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.

DAVID

I still say we want the other guy.

They all sit.

MORGAN

We expect that Mr. Hunter is going to divorce court. We will spend all we need to win. We control the money. Not too many judges want to tangle with us. Lawyers either.

TURNER

(looking at David Hunter)
Hunter family 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.

TURNER

Mrs. Hunter disappeared?

MORGAN

I doubt she has a fixed address, she'll have a hard time getting custody. No witness will back her up, 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 to their daughter Lily. 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 second in Atlanta. We're almost sure we had her 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.

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)

(MORE)

MORGAN (CONT'D)

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. STREET - NIGHT

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

INT. RAY'S BAR, MAIN ROOM - 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, but 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
 Hey! 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.
 (MORE)

JULIA (CONT'D)
 (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. 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.

Turner watches as Julia stumbles along.

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 get 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! 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. STREET - DAY

Hunter's detective is on his cellphone.

GOOMBAH

No, no sign of Mrs. Hunter. But
Turner, your detective - all over
the map. He spent a lot of time in
Milwaukee....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.

She turns and sees Turner's car. They watch each other from a
distance.

EXT. OUTSIDE A SCHOOL - DAY

WAYNE, a young father, is holding the hand of his young daughter ZOE, confronting his wife EMILY.

EMILY

Wayne, you got to stop calling me. You're not even supposed to be here! Not here, not at the house, not at the daycare!

WAYNE

What are you gonna do, call a cop? Again? What was all that crap in couple's therapy? You're gonna trash talk me, tell her our private business?

EMILY

Please, calm down. We're both supposed to tell our side.

A woman approaches her car with a load of bags. Wayne moves to help.

WAYNE

You talk smack about me, you know what happens? Mrs. Kessel, that's one bag too many, pop your trunk.

MRS. KESSEL

Thanks Wayne! Emily, you got the last good one!

WAYNE

Hear that? I was on your laptop -

EMILY

You were in the house again?

WAYNE

Looking up the bus station, the women's shelter? Planning a trip?

EMILY

Sweetie. Please stay calm -

WAYNE

Only one way you leave my house.

EMILY

My house.

WAYNE

See this? Chalk mark on your tire.
So I know when you go out.

EMILY

Keep Zoe on her bedtime when you
have her. You're undermining me.

WAYNE

I'm reminding you. Takes two
parents to raise a kid. She likes
having me around.

EMILY

Because you bribe her.

WAYNE

She knows who her favorite is.

EMILY

You're using her against me.

WAYNE

I'm never against you. I want you
back. You gonna be like this, maybe
I'll stop by the school sometime,
me and Zoe take a little trip.

EMILY

You can't -

WAYNE

She's my daughter.

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. She just watches.

Then she sits and talks with Emily and 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

You're sure we're safe here?

JULIA

Everybody knows the shelter, not this place. Long as you're here, you're safe... That third attack --

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

JULIA
Who is that guy across the street?

GREEN
What guy?

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 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 up north.

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

He threatened to take your phone. Hhat's a red flag. You lose the phone, I can't help you.

MAGGIE

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

JULIA

Baby, he's threatening you. Describing how he's gonna kill you. This could go south real fast.

MAGGIE

I'm not doing anything. Thanks for everything, I think I should just --

JULIA

(holds up her other hand)
 No, you're not gonna just throw in
 the towel. 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.

HUSBAND

You crying again? Who's on the
 phone?

MAGGIE

Like I said, the sub shop -

HUSBAND

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

MAGGIE

I can get you something too -

HUSBAND

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. He sees her watching.

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?
Working for David Hunter? You came to MY ER to ask MY nurses about one of MY patients. 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 - she finally started defending herself.

TURNER

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

You see that X-ray? She 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 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. 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, girl got thrown down the stairs - ten thousand every night. Girl like this going to her house is more dangerous than a soldier walking into Fallujah. 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. She listens as he asks the pawnbroker questions.

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. 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.

JULIA (CONT'D)
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.

WAYNE (O.S.)

What the hell is taking so long?

Emily jumps.

ANNA

This is ridiculous. My office.
It'll take him a few minutes to
find us.

EXT. 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, 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 seeing 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

He followed me, 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 try to get a job, he hit me. I used the computer at the library, to talk to the shelter, but he saw I never brought books back.

JULIA

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

EMILY

(agitated)

He's got her in the car. 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.

JULIA

I got a little girl. Had, anyway. Pack a bag, clothes, papers, money -- stash it at a friend's house.

EMILY

My friend Tara.

JULIA

Go out now and then, so he gets used to it. Walk the dog, 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, this could 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 wobbling 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. 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....I wish I knew what sets
 him off...He went out drinking
Got 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....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. 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.

Inside the car, David is on the phone with the lawyer.

DAVID

Morgan, I know you're a divorce lawyer, you think like a divorce lawyer, you want a fight. I don't want a divorce. I love my wife. Everything we had when we first met, when we got married. I want her back. I just...I love my wife.

INT. 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

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. There was no
boyfriend. Or girlfriend. And you
didn't steal the money.

JULIA

I'm living on mac and cheese!

TURNER

And a lot of rum. 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. He beats me up, next day I get a necklace. I left a trail of earrings in every pawnshop between here and Jersey. It's gone now.

TURNER

And the pills...

JULIA

I can't get pills, I drink so I can sleep. I bought plane tickets to half a dozen places, 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 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 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. STREET - NIGHT

Milwaukee. Julia exits a side door of a hospital with her bag. Long, nervous walk down the street, looking around.

Turner pulls her in an alley and onto 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. 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

I live in the gutter to stay alive,
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?

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, breaks things, I know
what's next.

INT. RESTAURANT - NIGHT

Back to the restaurant. Turner pensive.

TURNER

I'm watching the Jets at this cop's house. Argue with his wife about something stupid, he interrupts her, insults her, wags his finger. She says something, he stomps, 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, right? Did you help the girl, at least?...I wear my hair long and he grabs it. I wear his necklaces and he chokes me with em. He can start swinging for any reason, no warning. I try to figure out what set him off. Try to make him happy, you know?

TURNER

So, no romance going on.

JULIA

You mean sex. Who do you think called the shots there? You think I ever said "no"? His notion of sex was just
(glancing down)
marking his territory.

Turner gets up, scans the windows and front door.

EXT. 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

How many men you know, track their
wives with a nanny cam. 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. 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, they were following right behind me, 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. A couple of the goombahs turn to look, a second too late.

INT. WOMEN'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.

JULIA

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

He's right on my street, cops won't do anything. I'm scared! When does this end?

JULIA

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

Oh, man, what happened?

JULIA

It's nothing, it's complicated
....He 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. WOMEN'S SHELTER - NIGHT

Tara returns. Julia, watching the street, leads her to the basement.

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. He's even threatening the kids.

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 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, 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, 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.
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. Do me a favor, forget that address.

TARA

So we're safer down here?

JULIA

Emily needs you for 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's thinking about letting him back in. Make sure she stays at the safehouse, this shelter's too exposed. Man, I feel like I'm wasting my time. Never ends.

TARA

So how do you do this every day?

JULIA

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

She picks up files and flips through them.

JULIA (CONT'D)

These girls come in, it's not just to cry over bruises. They bring baggage. 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 make promises, nothing changes. Sorry about the sermon. I fucking hate whiners.

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? He can help you with the stuff that's legal. The other part, make it up as you go. Women work day shift - tell em you want to help. Tell em I'm on the run.

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

Only way to do that is to let him kill you. He's a tornado you lived through, that's the point - you survived it. The day you realize you're not thinking about him, 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.

JULIA

Law of averages says, if you wait long enough, good luck and bad luck even out. So when is it my turn? Stop whining, Lia, nobody cares.

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? 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)

Adult white female, she coded on me, bled out. Get Children's Services up...I know it's late, 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 they beat you down - if they made you believe that you're the one who's 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

There's nothing wrong with you, you don't need fixing, you need healing.

(smiles)

You could be a force of nature, 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 you are off the beam: no matter how many times you been hurt, you can still...love people, like nobody 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

Six detectives couldn't hunt you down. 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. 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)

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.

(MORE)

JULIA (CONT'D)

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? You must have had
plans. They took everything you
ever dreamed about, they took
everything, 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 a girl, somebody
amazing. Your husband tore her
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 fast food napkin and she blows her nose.

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

Katherine died. Cop's wife. They killed her. Same people who have Lily...I see couple of familiar faces on the street.

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? I'm 99th percentile for logic and 95th percentile for comprehension. 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 ever, 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. Marriage, the hardest job in the world, with the worst possible partner. Betrayed. Her best friend becoming her worst enemy. 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 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)

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

Look at me. 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. 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, 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. The cops tried to help and they failed. You got to do it yourself, it's kinda illegal.

TARA

I can't! 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. All hell is breaking loose.
Julia filed for custody of Lily.
She's making serious allegations -
we could end up in criminal court.

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 mess of this. You
want custody. 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
has the best lawyers, witnesses.
You have anyone to speak 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 bailing 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 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 weight, kid. Relax, tonight
you'll be 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 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 you were coming. Lily insists 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
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, she spoke in complete, organized paragraphs, never repeated herself, never made a factual error. She's the most amazing witness I ever saw. 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 world by yourself. Stripper took a bus 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 spend a scary minute eyeing each other.

MOLLY

Your husband is being arraigned. That girl Lily -- Jesus! -- she talked the judge into giving you temporary custody. The judge didn't need the other witnesses - Lily 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...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. COURTHOUSE 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. STREET - DAY

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

GOOMBAH

Nobody said to call off the hunt.
 Boy is he pissed! We had her in our
 hands. Everybody on a plane.
 There's a new guy in charge...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.

EXT. ALLEY -- DAY

Lia and Lily catch their breath. They look at each other.
 Lily throws her arms around her mother.

LILY

I'm not crying, you're crying.

JULIA

Hold still and blow your nose.

LILY

Mom!

Adam arrives and Lily kicks him in the balls.

JULIA

Dammit, he's my friend!

LILY

Anger issues.

ADAM

No kidding. You hear em?

They listen for a minute.

JULIA

Nothing. Let's get off the street.

INT. LIBRARY - DAY

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

LILY

Anything?

JULIA

I don't know what I'm looking for.
 Could be anybody. Could be a woman.

LIBRARIAN
 (answers RINGING PHONE)
 Milwaukee public library.

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

LILY
 Trying to score a Harry Potter.

She exits.

JULIA
 (peeking out the window)
 The new foster family is better?
 We've had some fun together,
 haven't we?

JANE
 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
 Careful with the window.

TURNER
 Your husband got probation. He
 wants to fight for custody.

JULIA
 Oh God.

TURNER
 He has a new detective, used to
 work narcotics. Actually he's more
 of a legbreaker than a detective.
 And they know you're here.

JULIA
 I left the whole railroad in chaos.
 Tara doesn't know what she's doing.
 There are girls who need help. And
 then Jane. I need to clean it up.

TURNER
 Lia! Guy who busted your sister-in-
 law's skull? I think this is him.

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

TURNER (CONT'D)

I'm reaching to the other side of the world - don't know what country my finger is on, but go there. 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? Guy sitting behind the wheel. 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. You back to trying to get me killed?

He's stunned, angry at her.

JULIA (CONT'D)

Seriously, I'm sorry! 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

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

JULIA

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

Turner exits.

INT. SUBURBAN HOME - DAY

Tara, wearing Julia's cap, watches as MAGGIE and her HUSBAND argue about a trash bag full of clothes for Goodwill. The house is small and messy. The husband has tattoos, including teardrops on his cheek.

HUSBAND

There's nothing of mine in there?

MAGGIE

Yes. Just clothes.

HUSBAND

You double-checked? I want to see.

MAGGIE

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

HUSBAND

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.

HUSBAND

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.

HUSBAND

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!

HUSBAND

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.

HUSBAND

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.

HUSBAND

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

TARA

I'm new. Used to be a waitress.

HUSBAND

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?

MAGGIE

Yes, let's get out of here!

BOY

Mommy, is there a seatbelt for -

MAGGIE

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

INT. SUBURBAN HOME - DAY

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

HUSBAND

Shit!

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

HUSBAND (CONT'D)

Where the fuck are my keys? Maggie,
the turtle escaped!

And we get a good look at his teardrop tattoos.

EXT. IN THE TRUCK - DAY

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

MAGGIE

Ho! Nothing but net!

TARA

Ladies and gentlemen, our aircraft
has finally cleared Iranian
airspace. Where's the turtle,
Maggie?

The turtle is patiently resting in the boy's lap.

BOY

Mommy, what's so funny?

MAGGIE

Nothing's funny. I'm just happy.

BOY

I never heard you laugh like that.

MAGGIE

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

BOY

No more boom boom with Dad?

MAGGIE

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?

MAGGIE

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.

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

INT. LIBRARY - DAY

The internet café.

TURNER
I can't find Lily.

JULIA
You know the safe house we had?

LIBRARIAN
I heard.

JULIA
Is there a back door to this place?

Librarian picks up the ringing phone.

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

Julia shakes her head violently.

LIBRARIAN (CONT'D)
Never met her, describe her to
me?...Doesn't ring a bell....Good
luck, Officer....I hope she's safe.

She hangs up, thinks, grabs keys.

LIBRARIAN (CONT'D)
Meet me back by the bathrooms.

JULIA
They know we're in Milwaukee. How
much time do we have?

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 shows Lily an envelope.

TURNER

Got a package from Judge King.
Gotta love a crooked judge. Social
Security, all three of us have the
same last name!

Turner and Julia take a long look at each other.

TURNER (CONT'D)

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

(smiles)

Those guys beat me like a freakin'
piñata and hunted me like an
animal. You think you're going to
jack me up more than they did? You
better call for backup, Mister Five-
O. I've seen you in action. You're
a cream puff. The only way you can
hurt me is by losing Lily....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.

JULIA

Can you find me there? Can you find
me before the legbreakers do?

TURNER

Let's find out.

JULIA

Never say San Francisco out loud.
Not even to friends. No
reservations, credit cards. 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

That was fast. Okay, Lily. 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, find out where your mom is.

She looks at Turner, thinks, nods.

TURNER (CONT'D)

I'm pretty strict, bedtime, dating.

LILY

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

TURNER

(smiles)

Maybe two days...Bonus question.
Those guys are coming. Now. Looking
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

We're taking different roads. 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, you still pack a gun, right?

TURNER

Yeah?

JULIA

That's why you're the one to protect Lily.

LILY

Okay. Now I get it.

She smiles: she figured out the real reason for Julia's plan.

JULIA

Check the window. Careful!...It wasn't 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
 You gotta hang tough, do your job.
 Help Adam find me before the other
 guys do. Turner, swear to God, you
 mess this up...

TURNER
 I'm not afraid of you, I'm afraid
 of Lily, put her own father in
 jail. 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? Or is
 there some line you can't cross?

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

JULIA (CONT'D)
 You're right. Love all these girls.

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
 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! Too risky!

JULIA
 We have to do something incredible.
 Ready to make a run for it?

They leave; Jane follows, frightened.

INT. RAY'S BAR, MAIN ROOM - 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
(suspicious)
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 know, they're probably right
behind us, 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. Maggie and the turtle. They got to Ohio. Had to do it the hard way. Husband almost never leaves the house.

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. 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, MAIN ROOM - 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, one OLD and one YOUNG, find Julia nodding off in a doorway. One of them kicks her shoe.

OLD 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

Let's get inside. You know they're coming her too, right?

JULIA

Just shut up and hold me.

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

No no, hang a left, Trauma 2, still got a customer in Trauma 1. Saturday in the city.

(MORE)

NURSE (CONT'D)

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.