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INT. MCMANN'S LABORATORY- DAY

JONAS
Can you find out who tapped my
phone?

JULIAN
It will take a while. You might
want to check on your friend first.

JONAS
Why?

JULIAN
An analysis of his pitch and tone,
as well as his frequency of breaths
per sentence, indicated he was
experiencing elevated levels of
anxiety. I also detected severe
distress in his voice.

JONAS
When you say "distress," what
exactly do you mean?

JULIAN
He may be in danger.

JONAS
But he said he was alright.

JULIAN
All signs indicate he was lying.

JONAS
(to McMann)
This thing's a lie detector too?

MCMANN
Not a lie detector. Julian just
operates on a more... detailed, or
advanced level than us.

JONAS
So Freddie's probably...
(solemn, then resolute)
No. I dragged him into this, I need
to make sure he's okay.

Jonas bolts to the front door.

JONAS (CONT'D)
I'll be back.

JULIAN
I suggest using the back door, and
taking a different car. You were
followed here by an unmarked
vehicle.

Jonas tenses up, uncertain of what to do. McMann, without skipping a beat, tosses him her KEYS.

MCMANN

Go.

INT. FREDDIE'S HOUSE - KITCHEN - DUSK

Raul eyes Freddie suspiciously.

FREDDIE

Please don't hurt me, I told you everything I know.

RAUL

If you are lying to me about where it is, I will kill you.

Raul pistol whips Freddie, disappears outside.

EXT. BACKYARD - CONTINUOUS

Raul is greeted by an extremely well gardened, but hard-to-traverse backyard. Tall bushes and the setting sun obstruct his view, so he squints and heads toward the back of the yard.

RAUL

Bobo, here boy...

INT. MCMANN'S CAR - DUSK

Jonas speeds in the car, phone to ear.

JONAS

(anxious, to himself)
Come on Walters, come on pick up.
Please pick up.

EXT. CABLE'S SUV - DUSK

Cable SLAMS Walters against the car, bending one of Walters' bandaged arms. Walters GRUNTS.

Both struggle to overpower the other. Walters gets a hand free, PUNCHES Cable in the jaw. Cable recoils, turns away to wipe the blood from his face.

Walters grabs something concealed in his clothing. Cable turns, facing Walters again as Walters shoves a SYRINGE into Cable's neck.

WALTERS

The young men have all the strength. But the old men are always wiser.

ON WALTERS' PHONE

as it BUZZES unnoticed on top of the SUV as Walters struggles to pick up Cable's limp body.

INT. HELEN'S CAR - NIGHT

Jonas, frustrated, hangs up the phone. Dials another number.

JONAS
(into the phone)
Please pick up Freddie, please.

INT. FREDDIE'S LIVING ROOM - DUSK

Freddie's phone RINGS just out of reach of his feet.

Then he hears the sound of a door CREAKING open. Then the sound of someone STEPPING ON GLASS. Freddie sits up, petrified.

FREDDIE
(cautiously)
Hello?

A GUN with a SILENCER rounds the corner, pointed toward the living room. The person holding the gun shifts into the room quickly. Freddie braces, looks up, sees Ava.

She points the gun directly at Freddie, looks around.

AVA
Who's here?

FREDDIE
Some guy, looking for the Obsidian bar.

AVA
Raul.

FREDDIE
Huh?

AVA
Are you sure it's only him?

FREDDIE
He was alone when I answered the door.

Ava moves to a window facing the front yard, peeks through the shutters.

AVA
Gotta move fast. They'll send more once they lose contact with Raul.

FREDDIE
What do you mean "lose contact"--

AVA
Where is he?

FREDDIE
In the backyard.

AVA
Okay, I'm on it.

She slides stealthily towards the door to the backyard.

AVA (CONT'D)
You stay here.

She disappears outside. Freddie just shrugs, still tied to the chair.

FREDDIE
(calling after her)
Alright, I'll just be right here...
hanging out.

EXT. BACKYARD - CONTINUOUS

The sun has almost completely set, as Raul navigates through the dark yard.

He comes to a partially-dilapidated dog house which reads "BOBO" on the front. He looks inside, NOTHING.

RAUL
Bobo. Come here Bobo.

Frustrated, Raul backs out of the dog house and continues searching.

ON AVA

as she spots Raul, quickly and quietly moves toward him, gun aimed right at him.

ON RAUL

as he comes upon something: A MOUND OF DIRT with a large piece of wood stuck in it, which reads "RIP BOBO."

RAUL (CONT'D)
(taking it in)
That son of a...

Raul reaches for his gun as he turns, only to find Ava standing directly behind him, her gun almost touching his chest.

AVA
Na-ah. I wouldn't move one more
inch if I were you.

RAUL
(playing nice)
Ava, baby. Where you been? Cable
was getting worried about you.

AVA
You know, until Cable started lying
to me, I really thought it was
going to work out. But there's two
signs that always tell me the
relationship won't last. One, if I
can't trust the guy.

RAUL
Oh yeah, and what's the other?

Ava shoots Raul once in the chest. He falls to the ground,
surprised he's been shot.

AVA
When I can't stand his friends.

She shoots him again. DEAD.

INT. FREDDIE'S HOUSE - MOMENTS LATER

Ava slips back inside, unties Freddie, immediately begins a
frantic sweep through the house. Freddie just SIGHS, stays in
his chair.

FREDDIE
Thank you so much, you have no idea
-- How did you know I was here?

AVA
I put a tracking device on the
obsidian bar. Came to retrieve it.
(Scanning the room)
Where is it? We need to get out of
here.

FREDDIE
Okay, wait. I just need a minute to
find my inhaler.

AVA
You're in shock. Now where is the
obsidian bar?

FREDDIE
It's behind the TV cabinet, in my
room.

INT. FREDDIE'S BEDROOM - MOMENTS LATER

Ava follows Freddie in, reaches behind his TV set and pulls out TWO BOTTLES OF ALCOHOL from inside his entertainment center, shoots him a confused look.

FREDDIE
What? My parents never look back there...it's a good hiding spot.

Ava finds the obsidian bar, grabs it, looks at Freddie, sizes him up and down.

AVA
Do you have anything black maybe? You might stand out just a little too much in that.

Freddie looks down, suddenly becoming aware of his bright yellow and green shirt and bright blue gym shorts.

FREDDIE
Yeah, just give me a second.

AVA
And put a hat on to cover up the writing on your forehead. You don't want to go around advertising what you're up to.

FREDDIE
Where are we going?

AVA
I'll tell you on the way.

INT. JONAS' CAR - NIGHT

Jonas drives his car rapidly through the streets, as other cars HONK.

He turns onto a street, spots a police car just in front of him, slams on the breaks as not to speed by it.

The traffic light turns RED. Jonas pulls up next to the cop car, exchanges a nervous smile with the cop.

The light turns GREEN. Jonas makes a right turn, watches the cop car continue straight on in his rearview mirror. Then he accelerates, quickly GUNNING IT towards Freddie's house.

EXT. HOSPITAL PARKING LOT - NIGHT

Walters stands outside of Cable's SUV, sweating, clearly in the middle of something, when his phone BUZZES. This time, he notices, picks it up.

WALTERS
Talk.

INTERCUT BETWEEN WALTERS AND JONAS

JONAS
Walters, it's Jonas. Where are you?

WALTERS
I'm at the hospital, just tying up
some loose ends with an old friend.

ON CABLE

who is tied and gagged in the back seat of the SUV.

Walters wastes no time shutting the back door of the car and getting into the driver's seat.

WALTERS (CONT'D)
Where are you?

JONAS
I was at Julian's.

Walters eyes the GPS which is programmed to go to McMann's house.

WALTERS
That's right where I'm headed.

JONAS
Walters, I think one of Cable's
guys is at Freddie's house looking
for the obsidian thing. I have to
help him.

WALTERS
No, Jonas. It may be too late.. If
they tracked Freddie it means
they'll go after your girlfriend
too.

JONAS
Oh she's not my girlfriend. I mean
I wish she was but --

WALTERS
Jonas. You have to go to Nora's.
Get her before they do.

JONAS
I'm only a few minutes from
Freddie's. I'll get Nora after.

Walters, realizing Jonas is out of his control, SIGHS.

EXT. NORA'S HOUSE - NIGHT

A POCK-MARKED GOON lingers outside watching Nora and her family laughing inside their living room.

POCK-MARK
 (into an earpiece)
 I have a visual on the target. She
 is not alone. Awaiting further
 instructions, boss... Boss?

Pock-Mark continues watching, then checks to see that his ear
 piece is on.

INT. CABLE'S SUV - NIGHT

Walters drives. Cable is still bound and gagged in the back.

The faint SOUND of Pock-Mark's VOICE can be heard in Cable's
 ear piece. Cable stirs, Walters turns back with one arm as he
 drives with the other, reaches, and shocks Cable with a
 TASER.

WALTERS
 (re: the taser)
 Good thing you keep a taser in here
 Cable. Really comes in handy.

INT. FREDDIE'S LIVINGROOM - NIGHT

Ava waits near the front door, turns off most of the lights,
 looks outside.

AVA
 We're clear.
 (turns to Freddie)
 You ready?

Freddie looks down, eyes his backpack.

FREDDIE
 I think so.

AVA
 (re: Freddie's backpack)
 Here, put the obsidian in there.

Freddie puts the obsidian bar into his backpack, zips it up
 carefully.

Ava heads for the door, hand on the knob.

FREDDIE
 Wait!

She shoots him a look that says 'what now?'

FREDDIE (CONT'D)
 I left my inhaler in my room.

EXT. FREDDIE'S BLOCK - NIGHT

Jonas pulls up in his car, a few houses down from Freddie's, grabs his phone, dials.

INT. FREDDIE'S BEDROOM - CONTINUOUS

Freddie hold his inhaler, heading toward the living room, when his phone BUZZES.

FREDDIE
Hello?

INTERCUT BETWEEN FREDDIE AND JONAS:

JONAS
Hey Freddie, it's me. Are you alright?

FREDDIE
Yeah, you have no idea. I'm with Ava right now, I'm okay though.

JONAS
I'm outside. I had to make sure you were going to be fine.

FREDDIE
Thanks man.

INT. FREDDIE'S LIVINGROOM - CONTINUOUS

Freddie, still on the phone, finds Ava as she readies to open the front door.

FREDDIE
Okay, we're coming out. See you in a min --

EXT. FREDDIE'S HOUSE - CONTINUOUS

Suddenly Jonas spots A FIGURE moving towards Freddie's front door.

JONAS
Wait! Don't go yet. There's somebody else out--

INT./EXT. FREDDIE'S FRONT DOOR - CONTINUOUS

It's too late. The SOUND of a SILENCED GUN cuts the silence, and Ava immediately recoils, falling backwards.

ON JONAS

As he watches with shock from his car.

ON FREDDIE

As he stares in disbelief, unable to move, phone still to his ear.

JONAS
Freddie shut the door.

Freddie watches the dark figure come closer towards him, still unable to move.

JONAS (CONT'D)
Freddie, shut the door! NOW!

Freddie snaps out of his daze, SLAMS the door, locks it behind him, looks from side to side, unsure of what to do next.

JONAS (CONT'D)
Go out the back Freddie. He's still in the front. Go out the back and I'll pick you up around the corner, behind your house.
(no answer)
Okay?

FREDDIE
Okay, okay. Please be there Jonas.

JONAS
Don't worry.

EXT. FREDDIE'S FRONT DOOR - CONTINUOUS

The figure walks up to Ava, dressed in all-black, though a Scar is visible under his eye. SCAR steps on the bullet wound in Ava's abdomen.

She GASPS in pain.

SCAR
Where is the obsidian?

She signals for him to kneel down.

AVA
Can't...breath...come...closer.

Scar kneels beside her, puts one hand around her neck.

SCAR
Where is it?

She reaches for his turtle neck, claws it down to reveal THE SAME TATTOO as she has on her neck.

AVA
This is so much bigger than you and I -- do you even realize what you're doing--

Irate, Scar pushes down on her entry wound again.

SCAR
I said where?

AVA
Like I'd ever tell you.

She SPITS at him and he lays into her, causing her to let out AN EXCRUCIATING YELL, as he begins to shoot down the door.

EXT. FREDDIE'S BACKYARD FENCE - CONTINUOUS

Freddie is hastily climbing over his fence. Hears Ava's YELL, looks back, winces, and continues.

He falls onto the pavement in the alley behind his house.

A set of HEADLIGHTS turns into the alley. Freddie stops dead in his tracks, terrified.

Jonas' head pops out the driver's side window.

JONAS
Get in!

Freddie, relieved, runs full force toward Jonas, getting into...

JONAS' CAR

as Jonas takes off before Freddie is all the way inside.

JONAS (CONT'D)
Are you okay?

FREDDIE
They shot her. Did you hear it?
They shot her.

JONAS
Hear what?

FREDDIE
Her scream.
(in shock)
They shot her.

JONAS
Freddie, pull it together, please.
(he scans Freddie,
concerned)
Do you have the Obsidian bar?

FREDDIE
Yeah, in my bag.

JONAS
 Good. We have to get Nora before
 they do.

EXT. NORA'S HOUSE - NIGHT

Pock-Mark watches Nora's family in the living room from the window.

INT. NORA'S HOUSE - NIGHT

AMERICAN IDOL credits roll and the family gets up from watching television together. Nora's mom, LAURIE SINCLAIR (40's), walks toward the kitchen, yawning.

LAURIE (O.S.)
 Oh no, your brother forgot to take
 the trash out again. I swear I am
 going to stop giving him allowance
 if he doesn't do his chores.

Nora rounds the corner to meet her mom in...

THE KITCHEN

...where Laurie contemplates the full bag of trash in the can.

NORA
 Here, I'll do it.

LAURIE
 No I'm going to make your brother
 do it. He needs to learn.

NORA
 Mom, he's ten. Relax. I'll take it
 out. It's really not a big deal.

Laurie smiles at Nora, then yawns.

LAURIE
 Alright.
 (heading upstairs)
 I'm so tired I could fall asleep
 standing up.

NORA
 Go to sleep. I'll turn the alarm on
 when I get back inside.

LAURIE
 Thanks sweetie. See you in the
 morning.

Nora grabs the trash bag and heads out her front door.