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GOD BLESS AMERICA

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ACT ONE:
WITHDRAWAL

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EPISODE FOUR – “THE DEAL”

EXT. BELFAST – DAY



Grey sky.
Cold.
Still.

INT. HOTEL ROOM – DAY



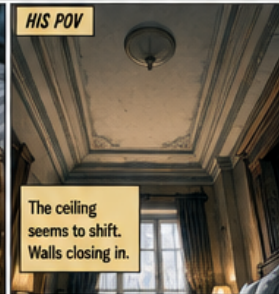
Curtains closed.
Dark.
Bone lies in bed.
Eyes open.
Sweating.
Shaking.

CLOSE ON HIS HANDS



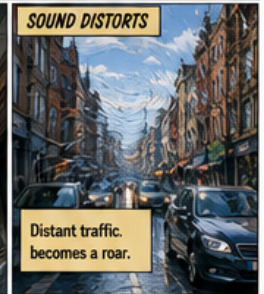
Trembling uncontrollably.

HIS POV



The ceiling seems to shift.
Walls closing in.

SOUND DISTORTS



Distant traffic becomes a roar.

EXT. BELFAST STREET – DAY

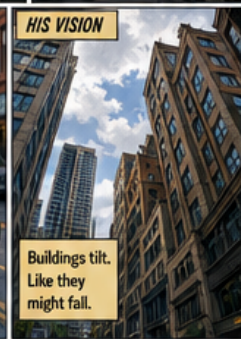


Bone walks.
Unsteady.
Looking up—
Buildings loom over him.
Closing in.

BONE (V.O.)

Something wasn't right.

HIS VISION



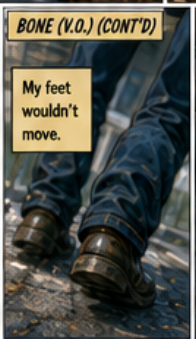
Buildings tilt.
Like they might fall.

CLOSE ON HIS FEET



He tries to step—
They don't move.
Frozen.

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



My feet wouldn't move.

PAN UP



His knees—
shaking violently.

EXT. ROYAL AVENUE – DAY



Crowded.
Cars passing.
Too fast.
Too close.

BONE'S POV



Cars veer toward him—
Not real—
But it feels real.

BONE GASPS



BONE GASPS
Grabs his chest.

BONE (V.O.)

I thought they were going to kill me.

EXT. STREET – CONTINUOUS



He looks behind him—
Someone there?
No.
But he feels it.

HEARTBEAT SOUND



LOUD.
FAST.

BONE STAGGERS



Breathing harder—
Faster—

CLOSE ON HIS EYES



Wide.
Terrified.

EVERYTHING SPINS



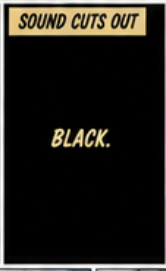
Bone collapses.
Hits the pavement.
Hard.

EXT. ROYAL AVENUE – DAY



Bone collapses.
Hits the pavement.
Hard.

SOUND CUTS OUT



BLACK.

INT. HOSPITAL ROOM – DAY



Bright light.
Sterile.
Bone's eyes open slowly.
Disoriented.
Confused.

BONE



BONE
Where am I?

BONE (CONT'D)

What's wrong with me?

DOCTOR



DOCTOR
You know exactly what's wrong.
I examined your arms.
The scars.

CLOSE ON HIS ARM



We ran tests.
Cocaine.
Heroin.

You're in withdrawal.

CLOSE ON BONE



No denial.
Just...
trapped.

BONE

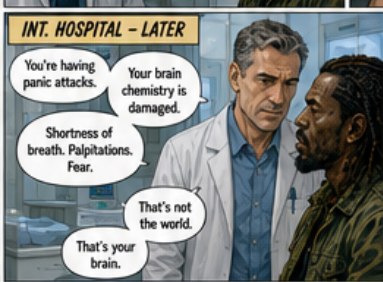


BONE
I want to leave.

DOCTOR

Before that—
You need help.

INT. HOSPITAL – LATER



You're having panic attacks.
Your brain chemistry is damaged.
Shortness of breath. Palpitations. Fear.
That's not the world.
That's your brain.

BONE



BONE
Can you fix it?

DOCTOR

Maybe.
But not if you keep using.

EXT. HOSPITAL CAR PARK – DAY



Bone exits.
Alone.
Sunlight hits him—
Too bright.
Too sharp.

A TAXI PULLS UP



A taxi pulls up.

INT. TAXI – DAY

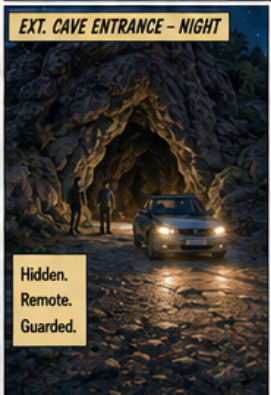


DRIVER
Where to?

BONE
I need heroin.

DRIVER
I know a place.

EXT. CAVE ENTRANCE – NIGHT



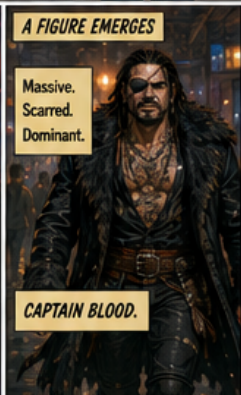
Hidden.
Remote.
Guarded.

INT. UNDERGROUND CLUB – NIGHT



Music.
Lights.
Chaos.
Dark energy.

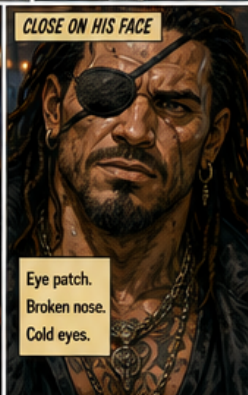
A FIGURE EMERGES



Massive.
Scarred.
Dominant.

CAPTAIN BLOOD.

CLOSE ON HIS FACE



Eye patch.
Broken nose.
Cold eyes.

HE SMILES



Not friendly.
Interested.

CUT TO BLACK.

END OF ACT ONE

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★ GOD BLESS AMERICA ★

★ EPISODE FOUR – “THE DEAL” ★

★ ACT TWO: ★

★ THE CAVE ★

INT. UNDERGROUND CLUB – NIGHT

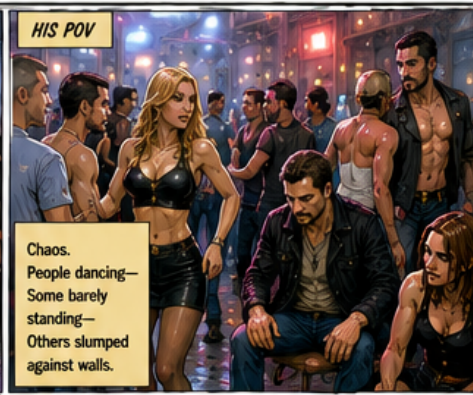
Music pounds.
Deep.
Relentless.
Lights flicker
across concrete
walls.
Sweat. Smoke.
Bodies moving in
tight spaces.

Bone stands just
inside the entrance.
Taking it in.



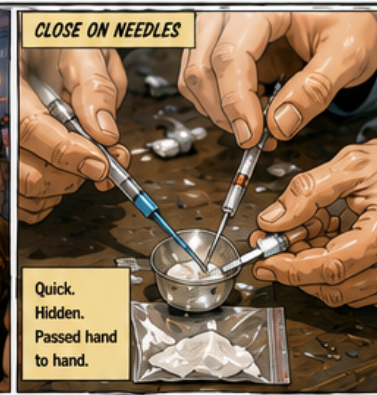
HIS POV

Chaos.
People dancing—
Some barely
standing—
Others slumped
against walls.



CLOSE ON NEEDLES

Quick.
Hidden.
Passed hand
to hand.



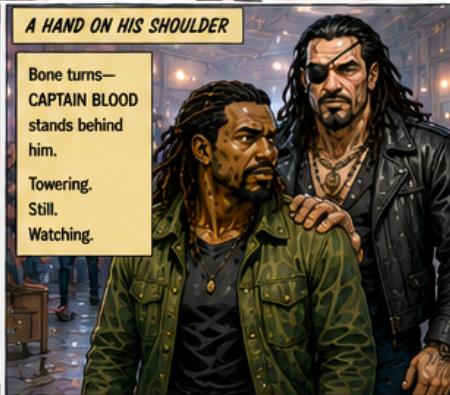
BACK TO BONE

Overwhelmed.
But drawn in.



A HAND ON HIS SHOULDER

Bone turns—
CAPTAIN BLOOD
stands behind
him.
Towering.
Still.
Watching.



CLOSE ON CAPTAIN BLOOD

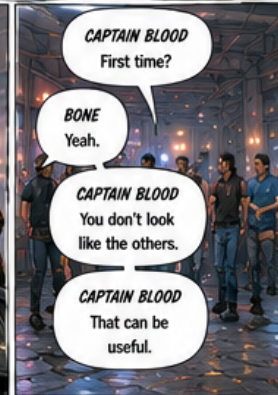


CAPTAIN BLOOD
First time?

BONE
Yeah.

CAPTAIN BLOOD
You don't look
like the others.

CAPTAIN BLOOD
That can be
useful.



INT. PRIVATE ROOM – NIGHT

Quieter.
More controlled.
A table. Drinks.
A locked case.

Captain Blood
enters.
Bone follows.
DOOR CLOSES
Noise dulls.



CAPTAIN BLOOD opens the case.

Inside—
Small bags.
White powder.
Needles.



CAPTAIN BLOOD
What do you want?

BONE
Heroin.

CAPTAIN BLOOD
First time with me—
It's free.

BONE
Why?



CAPTAIN BLOOD
Because
nothing is
free.

He hands
it over.



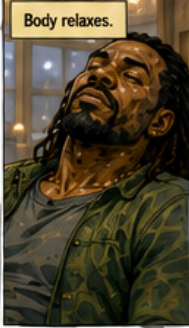
Bone injects.



Silence.



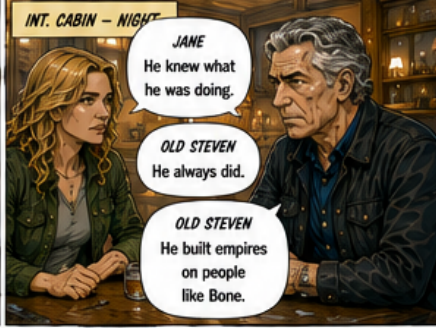
Sound softens.



Body relaxes.



CAPTAIN BLOOD watches.



INT. CABIN – NIGHT

JANE
He knew what
he was doing.

OLD STEVEN
He always did.

OLD STEVEN
He built empires
on people
like Bone.

INT. PRIVATE ROOM – NIGHT

CAPTAIN BLOOD
Where are
you from?

BONE
Everywhere.



CAPTAIN BLOOD
Men who say
that—

CAPTAIN BLOOD
Usually have
nowhere left
to go.



CAPTAIN BLOOD
What are you
running from?

BONE
Everything.



CAPTAIN BLOOD
Good.

CAPTAIN BLOOD
That makes
you useful.



EXT. CAVE ENTRANCE – NIGHT



A CAR WAITS



DRIVER

He wants to
see your friend.



BONE

What
friend?



DRIVER

The one with
the business.



CUT TO BLACK.
END OF ACT TWO
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EPISODE FOUR – “THE DEAL”

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ACT THREE:

TERMS

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INT. BAR – NIGHT

Dim.
Quiet.
Controlled.

Steven sits alone at a table.
Drink untouched.
Watching the room.

CLOSE ON HIS EYES

Alert.
Measured.

THE DOOR OPENS

Bone enters.
Different.
Slightly slower.
Something... off.

STEVEN CLOCKS IT

Immediately.

BONE SITS

Silence between them.

STEVEN

Leans in.

Where have you been?

BONE

I found someone.
He wants to meet you.

CLOSE ON STEVEN

Already suspicious.

YOUNG STEVEN

Who?

BONE

Someone who can change everything.

EXT. INDUSTRIAL SITE – NIGHT

Remote.
Isolated.
Floodlights cut through darkness.

INT. WAREHOUSE – NIGHT

Large.
Empty.
Echoing.

Steven and Bone walk in.
Footsteps echo.

A FIGURE WAITS

In shadow.
Still.
Watching.

STEVEN STOPS

Knows this is serious.

THE FIGURE STEPS FORWARD

CAPTAIN BLOOD.

CLOSE ON STEVEN

Taking him in.
Assessing.

CLOSE ON CAPTAIN BLOOD

Already decided.

CAPTAIN BLOOD

You're the one with the business.

YOUNG STEVEN

Depends who's asking.

CAPTAIN BLOOD

Good.
You're careful.

CAPTAIN BLOOD

I have something you want.

And you have something I need.

A MAN steps forward.

Places a folder on the table.

CAPTAIN BLOOD opens it.

Maps.
Documents.
Photos.

CLOSE ON MAP

A mine.
Remote.
Valuable.
Untouched.

CAPTAIN BLOOD

A mine.
In South Africa.
Rich.
Untapped.
And currently... unclaimed.

YOUNG STEVEN

And you can just take it?

CAPTAIN BLOOD

Everything can be taken.

YOUNG STEVEN

What's the catch?

CAPTAIN BLOOD

You handle the business.
The logistics.
The movement.
I handle everything else.

YOUNG STEVEN

And the split?

CAPTAIN BLOOD

Fifty.
Fifty.

YOUNG STEVEN

That's generous.

CAPTAIN BLOOD

No.
That's necessary.

INT. CABIN – NIGHT

JANE

You said yes.

CUT BACK TO: INT. WAREHOUSE – NIGHT

YOUNG STEVEN

What happens if I say no?

CAPTAIN BLOOD

Then we walk away.
And you go back to whatever it was you were doing.
Until someone stronger takes it from you.

YOUNG STEVEN

We're in.

CAPTAIN BLOOD extends his hand.

HOLD ON HANDSHAKE

INT. CABIN – NIGHT

JANE

That's where it started.

OLD STEVEN

No.
That's where it changed.

CUT TO BLACK.

END OF ACT THREE

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GOD BLESS AMERICA

EPISODE FOUR – “THE DEAL”

ACT FOUR: TAKEN

EXT. STREET – NIGHT (LONDON)

Rain falls lightly. Streetlights reflect on wet pavement.

Angel walks alone. Coat wrapped tight. Focused. Unaware.



A CAR PASSES

Slow. Too slow.



CLOSE ON ANGEL

She senses something. Subtle.



SHE GLANCES BACK

Nothing.

Keeps walking.



THE CAR STOPS AHEAD

Engine idling.



ANGEL SLOWS

Something isn't right.



DOOR OPENS

Two MEN step out. Fast.



ANGEL TURNS

Too late.



THEY GRAB HER

Violent. Efficient.



SHE STRUGGLES

Kicks. Fights.



A HAND OVER HER MOUTH

Muffled scream.



THEY DRAG HER INTO THE CAR

Door slams.



TIRES SCREECH

Gone.



INT. VAN – NIGHT

Dark. Confined. Angel's hands tied.

Breathing fast. Trying to stay calm.



MEN IN FRONT

Silent. Professional.

ANGEL (V.O.) Stay calm.

ANGEL (V.O.) (CONT'D) Think.



SHE LOOKS AROUND

No escape. No weakness.



INT. UNDERGROUND TUNNEL – NIGHT

Cold. Wet. Echoing.

THE VAN DOORS OPEN
Angel is pulled out. Forced forward.



HER FEET SLIP

Water on the ground. Filthy.



SHE LOOKS UP

Realization hits.

Sewer system.



INT. SEWER CHAMBER – NIGHT

Large. Dark. Water flowing through channels.

A FIGURE WAITS

In shadow. Still.



ANGEL IS FORCED FORWARD

Dropped to her knees.



THE FIGURE STEPS INTO LIGHT

An IRA COMMANDER.

Calm. Cold. Controlled.



CLOSE ON HIS FACE

No emotion.



HE STUDIES HER

Like an object.



ANGEL HOLDS HIS GAZE

COMMANDER Do you know who we are?

COMMANDER (CONT'D) You should.

COMMANDER (CONT'D) We've been watching you.



COMMANDER Something very simple.

COMMANDER (CONT'D) We want you to tell the truth.

ANGEL About what?



A MAN brings a small television. Turns it on.

STATIC

News footage appears.

Northern Ireland. Violence. Conflict.



COMMANDER You're going to give an interview.

COMMANDER (CONT'D) To the world.



ANGEL And say what?

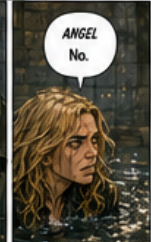
COMMANDER That the British Army murders civilians.

COMMANDER (CONT'D) That they execute innocent people.

COMMANDER (CONT'D) That they must be stopped.



ANGEL No.



A MAN STEPS FORWARD

Grabs Angel— Forces her face toward the water—

PUSHES HER UNDER



MUFFLED STRUGGLE



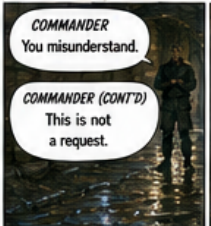
PULLS HER BACK UP

Angel gasps. Coughing.



COMMANDER You misunderstand.

COMMANDER (CONT'D) This is not a request.



ANGEL I won't lie.



THE COMMANDER STEPS CLOSER

COMMANDER Then we will help you understand the truth.



INT. CABIN – NIGHT (PRESENT DAY)

JANE They tortured her.

OLD STEVEN They tried.

OLD STEVEN (CONT'D) They underestimated her.



INT. SEWER CHAMBER – NIGHT

Angel sits. Bound. Soaked. But steady.



THE COMMANDER WATCHES

Waiting. Patient.



CLOSE ON ANGEL

Eyes locked forward. Unbroken.



CUT TO BLACK.

END OF ACT FOUR