

SPARROW

By

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FADE IN:

INT. LOS ANGELES - SPARROW'S CAR - NIGHT

A lone car sits in a deserted alley. NEON SIGNS flicker overhead, giving the alley an ERIE glow. Sitting in the front of the car are SPARROW, a spunky 20 something girl, and CRIMINAL 1, a 30 something female.

CRIMINAL 1

...and I'm just not sure I'm ready for that. Kids are a lot of work. Is it weird that I'm not sure I'm ready?

SPARROW

Look, if you're not ready, you're not ready. Don't beat yourself up about that. I don't plan on being a mother anytime soon.

CRIMINAL 1

But my husband-

SPARROW

Don't let him bother you. Your feelings matter too. He's gotta respect that.

CRIMINAL 1

I guess you're right. Thanks, for listening, Sparrow.

A beat.

SPARROW

Just go have fun.

Criminal 1 cracks a small smile. She pulls on a ski mask before exiting the vehicle.

TITLE CARD: SPARROW

EXT. MONTAGE - VARIOUS LOCATIONS - NIGHT

Sparrow is parked outside a nondescript building. Criminal 1 comes running out the front door, the building's ALARM BLARING as soon as she leaves. She gets back in the car as Sparrow puts in gear. The car speeds off the scene.

(CONTINUED)

RAY, casually attractive 20 something charmer, sits in the front of his car as someone places a business briefcase in the passenger seat.

WOLF, an intimidating and competitive 20 something girl, pulls up to the front of a building and hands someone a small computer chip out the window.

Sparrow accepts payment from a man as someone else pulls a box from her back seat.

INT. MK'S HOME BASE - MAIN ROOM - NIGHT

Sparrow enters the main room through the front door.

Wolf is lounging on one of couches, slowly counting her cash earnings from the day. Ray is in the middle of a second couch, sitting a few feet from the TV where he is intently playing a video game.

Sparrow heads straight to the couches. She floats the bag of Chinese takeout in her hands past Ray and Wolf's noses before sitting down on the floor and placing it in front of herself.

SPARROW

You two idiots hungry?

Ray pauses his game and Wolf finishes up counting before they both reach for the bag and pull out their own boxes of food.

RAY

You even remembered the extra peppers. You do care about me.

SPARROW

Watch it, lover boy. MK wouldn't approve of our passionate pepper affair.

WOLF

Listen Ray, Sparrow just didn't want to hear you complain all night.

SPARROW

Wolf's right. You're unbearable when you're annoyed.

(CONTINUED)

RAY

Whatever.

The three of them begin enjoying their food.

MOTHER KOMODO, a soft spoken but assertive 40-45 year old woman, enters the room from the back alley. Immediately, Sparrow, Ray, and Wolf scramble to stand up and face Mother Komodo. A little late, Ray wipes sauce off the corner of his mouth with his sleeve.

MOTHER KOMODO

How did today's deliveries go?

SPARROW

It all went pretty well, MK.

MOTHER KOMODO

Good, I'm glad.

(to Wolf and Ray)

For you two as well?

WOLF AND RAY

Yes, Mother Komodo.

MOTHER KOMODO

Good. I expect nothing less.

She eyes their takeout boxes with disdain but doesn't comment on them.

MOTHER KOMODO

Sparrow, I need to talk to you alone.

SPARROW

Sure.

Ray and Wolf take their cue, gathering their Chinese takeout boxes and heading up the stairs in the corner.

MOTHER KOMODO

Sparrow, I have a special package I need delivered.

SPARROW

I'm your girl. Just tell me when and where.

MOTHER KOMODO

Pick it up downtown behind Sid's. Tonight at 10 o'clock. I need it delivered back here by midnight.

(CONTINUED)

Sparrow glances at the clock. It's already 9:15pm. She almost scoffs.

SPARROW

I could make it there on time
blindfolded.

A beat. Mother Komodo puts her hand on Sparrow's SHOULDER, looking her very closely in the eyes. Sparrow drops her smile for a moment, realizing just how serious MK is being.

MOTHER KOMODO

This is a very important delivery.
I cannot have you making any
mistakes.

SPARROW

(a little hurt)
Sure. Of course.

A slight smile barely tugs at the corner of Mother Komodo's mouth.

MOTHER KOMODO

You always cared too much. I'm glad
you've left that behind. Don't let
me down.

SPARROW

I won't.

Sparrow grabs her courier bag from the couch before heading back out the front door.

MOTHER KOMODO

I hope she's ready.

EXT. ALLEY BEHIND SID'S - NIGHT

Sparrow's car pulls up to the back door and she sits in the car, waiting for the package. She's sitting there, wasting time while someone opens the back door.

SPARROW

(not looking back)
Hey, MK says this is an important
delivery, so be careful.

A THUD is heard and the back door is SLAMMED shut.

(CONTINUED)

SPARROW

Hey! What did I just-

She pauses mid sentence when turns around and sees the "package". In her back seat is a GIRL, about 13-16 years old. Her hands are tied together and she's passed out.

Sparrow's eyes widen. She faces the front again, still frozen.

A flash. For a moment a younger Sparrow is the one sitting in the back of the car with her hands tied.

Sparrow is back in the front seat. She violently shakes her head before stepping out of the car. She paces a few times, occasionally glancing at the girl through the window.

She stops and her face changes from confusion and worry to determination. She gets back in the car and reaches back to untie the girl's hands. The girl is slowly coming out of her daze.

SPARROW

You hungry?

INT. CAFE - BOOTH - NIGHT

Sparrow and the girl sit across from each other at a booth by the window. There's already a plate of burgers and fries in front of the girl. They're untouched.

SPARROW

What's your name?

GIRL

(quietly)

I'm not sure.

A beat.

SPARROW

Okay...Why were you tied up? Where are your parents?

Sparrow's CELL PHONE RINGS. She hesitates for a moment when she sees the name but ends up taking a breath and smiling as she answers.

SPARROW

MK, what's up?

INT. MK'S HOME BASE - MOTHER KOMODO'S OFFICE - SAME TIME

Mother Komodo sits behind a desk that takes up almost half the room.

MOTHER KOMODO
I'm just checking in with my
favorite delivery girl to see how
my special assignment is going.

INTERCUT -- PHONE CONVERSATION

SPARROW
Please, it's me. Of course it's
going great. I'm bringing the
package home right now.

The girl gives Sparrow a questioning look.

MOTHER KOMODO
There were no problems?

SPARROW
Nope. Not at all.

MOTHER KOMODO
I see. Good. Come home as soon as
you're finished.

SPARROW
Will do.

Sparrow hangs up the phone and immediately gets up, throwing a \$20 bill on the table. She grabs the girl's wrist, forcing her to stand too.

SPARROW (CONT.)
We have to go. Now.

INT. MK'S HOME BASE - MOTHER KOMODO'S OFFICE - NIGHT

Mother Komodo puts the phone down slowly, letting her soft motherly smile deteriorate.

She sighs, tapping her fingers on the desk. She looks disappointed.

Wolf and Ray are standing at attention by the door.

(CONTINUED)

MOTHER KOMODO
Bring her home.

INT. LOS ANGELES STREETS - SPARROW'S CAR - NIGHT

Sparrow is driving and the girl is sitting in the passenger seat.

GIRL
(quietly)
Why are you helping me?

Sparrow glances over at her and opens her mouth to say something before reconsidering.

SPARROW
I'm not sure.

INT. LOS ANGELES STREETS - WOLF'S CAR - NIGHT

Wolf is behind the wheel and Ray sits in the passenger seat. Wolf's face is unreadable, but Ray is tapping a chopstick against the dashboard. They're following a GPS that has Sparrow's location.

WOLF
Will you stop that?

RAY
What?

Wolf grabs the chopstick and breaks it in half with one hand.

RAY (CONT.)
Oh. That.
(Pause)
You don't think we'll really have to kill her, do you?

WOLF
We'll do what we always do.

RAY
Which is...?

WOLF
Whatever's necessary.

EXT. SAFE HOUSE - BACK ALLEY - NIGHT

Sparrow parks her car along the street. Sparrow and the girl exit the car, heading down a side alley to a back door.

SPARROW

This is a safe house we haven't
used in years. We'll hide here.

Sparrow walks up to the door and begins to fumble with the keys she pulls from her bag.

A BRIGHT LIGHT shines down the alleyway, causing both Sparrow and the girl to stop in their tracks. The light is the headlights of Wolf's car which has just pulled into the same alley, blocking the front.

Sparrow pulls the girl behind her.

SPARROW

Don't do anything. I've got this.

Wolf and Ray get out of the car.

WOLF

What'cha doing here, Sparrow?

SPARROW

This is on my route. You wouldn't
know. MK gave ME the special
assignment.

WOLF

Don't lie to me.

SPARROW

Wolf, last time I lied to you, I
couldn't trust my shampoo for a
month. Why would I do something
stupid like that?

Wolf jerks her chin toward the girl.

WOLF

For her.

RAY

Look, Sparrow. Neither of us want
to be in this position.

SPARROW

You're the ones with a problem
here. How'd you find me, anyway?

(CONTINUED)

WOLF

You think MK would have let you do this mission without keeping tabs on you?

SPARROW

A tracker.

RAY

You should've just done what you were told. We both did!

This is news to Sparrow.

SPARROW

What?

Wolf hits Ray.

WOLF

Ray, Shut up!
(to Sparrow)
She took us in when we needed her. The least you can do is follow her orders.

SPARROW

Even if it means trafficking this kid?

RAY

That's not exactly-

Wolf points her gun at Sparrow.

WOLF

If that's what Mother Komodo orders, then yes.

SPARROW

Maybe your name should've been "Lapdog".

Wolf rushes at Sparrow, shoving her against the wall, the gun in her face.

RAY

Hey!

WOLF

I'm not the one throwing away everything I've worked for for some kid.

(CONTINUED)

DISTANT POLICE SIRENS are heard, Wolf and Ray tense up and glance down the alley. Sparrow uses this distraction to kick Wolf off of her, knocking the gun out of her hand. Ray grabs the gun from the ground, and points it at Sparrow for a moment before lowering it again.

Sparrow and the girl take off running down the alley and around the corner. Ray pulls Wolf up off the ground.

RAY

You can't follow orders if you're
in prison.

Wolf and Ray get back in Wolf's car and drive off.

While running, Sparrow pulls off her jacket, searching for a tracker. When she finds it on her shoulder, she throws it on the ground behind her. She pulls out her phone and hits a button.

CUT TO:

Sparrow's car RADIO turning off as the "police" siren stops.

BACK TO:

Sparrow leans against the wall and slowly sinks to the ground. Sparrow and the girl try to catch their breath.

Sparrow's phone rings. It's MK. She answers.

MOTHER KOMODO (V.O.)

You've disappointed me, Sparrow.

SPARROW

Better get used to it.

CUT TO BLACK.