

Faces
Screenplay By
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FADE IN:

INT. LOBBY-BANK-MORNING

LUTHER, 25. A career criminal and mastermind behind bank heists.

Luther leans against the wall in the lobby. A shotgun in his hands. He pulls down the ski mask.

TITLE CARD: LUTHER

CLAUDIA, 22. A career criminal, living life on the wild side. Has the looks of a model. Very attractive.

Claudia grins at Luther.

TITLE CARD: CLAUDIA

Claudia pulls down her ski mask over her face. Luther walks towards the bank tellers. Claudia points her 2 pistols in 2 different directions.

LUTHER

Alright, people! Time to hit the floor
and shut up!

The people in the bank drop to their knees and drop face down on the floor.

BANK MANAGER, early 40s. The Bank Manager for 10 years.

CLAUDIA

You! Bank Manager! Yeah you, fat ass!
Open the door!

The Bank Manager unlocks the door for Claudia. Claudia pushes the door open, grabs the Bank Manager, and pushes him towards the vault --

CLAUDIA

Unlock it!!

The Bank Manager turns the numbers and dials them in to unlock the vault. He unlocks it and opens it for Claudia. Claudia smacks him on the front of his head, knocking him unconscious.

INT. VAULT-AFTERNOON

In the vault, Claudia runs in and looks. Her eyes in disbelief.

CLAUDIA
Merry Christmas to me!

A table is full of brand new 20 and 100 dollar bills. Claudia runs towards the table. She pulls out a knife and cuts the plastic off the cash. Claudia opens the duffle bag and lays it on the table.

LUTHER (O.S.)
Don't get greedy! Just take what we need!!

CLAUDIA
Fine!

Claudia tosses the cash into the duffle bag. Stack after stack, the bag fills up.

LUTHER (O.S.)
Let's go --

CLAUDIA
-- Alright --

-- Claudia puts the strap attached to the duffle bag, around her shoulder, and to her waist -- She turns and runs out of the vault --

INT. VAN-AFTERNOON

BARRY SMITH, 17. A babyface. His dark brown eyes and boyish good looks are his easy way of getting past every woman he comes across. Barry sits in the driver seat, his hands rested up against the steering wheel.

TITLE CARD: BARRY

INT. LOBBY-BANK-CONTINUOUS

Back to the lobby, Luther, and Claudia walk towards the exit door. They aim their rifles at the hostages.

LUTHER
Cover those eyes of yours! No peeking!!

CLAUDIA
Or else it's boom!!

LUTHER

Let's go!!

Claudia runs towards the doors. She takes off her ski mask. Luther runs alongside Claudia. He stops and looks outside. Luther takes the ski mask off his face and tosses it to the floor.

CLAUDIA

What are we waiting for?! Let's go!!

LUTHER

There's a cop!

INT. VAN-CONTINUOUS

Barry rocks himself back and forth, watching the front door to the bank.

BARRY

Come on, come on!!

Barry looks into the rearview mirror. A POLICEWOMAN, 30s. 10 years on the force. Sunglasses on. She motions for Barry to roll down the window. He rolls down the window. Barry looks up at the Policewoman, a smile on his face.

BARRY (CONT'D)

Is there a problem, officer?

POLICEWOMAN

Yeah, one of your tail lights is broken?

BARRY

Oh, I'm sorry. I'm just using it to give a friend a ride.

POLICEWOMAN

Well, I still need to see your license?

BARRY

I don't have it?

POLICEWOMAN

I'm gonna have to ask you to step out of the van?

Luther and Claudia run towards the van. The Policewoman reaches for her gun. She moves towards the front of the van and goes towards Luther on the sidewalk. Luther points his rifle at the Policewoman and fires 5 shots. The Policewoman falls down, dead. Barry looks at the Policewoman as she lies on the sidewalk.

Claudia jumps into the back, while Luther gets into the front passenger seat. He shuts the door and she slams the sliding door shut.

LUTHER

Go!!

Barry puts the automatic in DRIVE and drives the van away from the scene of the crime.

BARRY

Can you point that away from me?!

LUTHER

Oh, sorry.

Claudia puts her gun down and wraps her arms around Barry's throat. She kisses him on the cheek.

CLAUDIA

We did it!!

INT. KITCHEN-EVENING

Claudia and Barry sit across the table, and a smile stretches across Claudia's face. Luther walks towards the table and pours the stacks of cash in the middle. Luther drops the duffle bag to the floor and sits in the second chair. He pushes Claudia and Barry away from the cash.

CLAUDIA

Hey!

LUTHER

What! You're still getting your cut!

Luther grabs 2 stacks and puts them in front of himself. He grabs 2 more stacks and puts them in front of Claudia. Luther grabs 1 stack of cash and puts it in front of Barry.

BARRY

What! I get 1?

LUTHER

Do you have a problem with that?

BARRY

I should get 2 stacks or 3?

LUTHER

You get 1 because you drove the van.
The boss gets the rest because he
planned the heist, like me.

BARRY

So who is the boss?

LUTHER

He doesn't like to be named.

BARRY

What is he, some kind of mob boss?

LUTHER

I would tell you but then I would have
to kill you.

Luther looks at his watch on his wrist, looks at Claudia, and then at Barry.

LUTHER (CONT'D)

Time to get some sleep. You 2 get the
couches. I'll take the room.

Luther gets up and walks towards the bedroom.

CLAUDIA

Good night then.

LUTHER

Good night.

Luther walks into the bedroom and closes the door.

INT. LIVING ROOM-NIGHT

Barry lays on the love seat. Claudia lays her head up against the arm of the couch. Her eyes open. Claudia sits up and walks towards Barry. She lays on top of Barry. Barry's eyes open. He looks at Claudia.

BARRY

What are you doing?

CLAUDIA
What does it look like? I want to
fuck.

Claudia sits up and lifts her t-shirt over her head. She tosses it to the floor. Claudia rips into Barry's t-shirt. Barry grabs Claudia's hands, stopping her from going any further.

BARRY
Stop!

CLAUDIA
What is it?

BARRY
This isn't the place for this.

CLAUDIA
When is it a good time for us?

BARRY
Not tonight.

Barry rests his hands against Claudia's.

CLAUDIA
You probably like guys, you fruit!

Claudia gets up off Barry. She reaches down to the floor and grabs her t-shirt.

INT. KITCHEN-NIGHT

The duffle bag sits on the kitchen table. A chain wrapped around the handles and connected to a bell. With the bell tied to the chandelier. Barry steps towards the bag. A pair of bolt cutters in his hand. He cuts the chain and gently lays the chain on the table.

Barry lifts the duffle bag, not making a sound. He walks towards the back door in the kitchen, opens the door, and steps out. Barry shuts the door. He smiles and walks away.

INT. DINING AREA-STARBUCKS-MORNING

Barry sits at a small table. He drinks from a paper cup.

POLICE OFFICERS #1 and #2. Both in their early 30s. 5 years on the force.

Barry looks away from the Police Officers. He holds his cup close to his mouth.

A girl walks into the dining area. LOLA, 18. A smile on her face and sweet rose smell perfume that leaves a powerful aroma. She walks in and Barry's eyes follow her as she walks past him.

TITLE CARD: LOLA

Barry lowers his cup to the edge of the table.

BARRY

Hi?

LOLA

Hi.

Lola walks towards the cashier counter.

The BARISTA, early-20s. Has worked at Starbucks for over 2 years.

BARISTA

Hello, what can I get for you?

LOLA

Can I get 2 ice-blended mochas?

BARISTA

What size do you want?

Barry gets up from the chair and walks towards the bathroom. Lola looks at Barry. She watches him walk away.

BARISTA

Miss?

Lola looks at the Barista.

LOLA

What?

BARISTA

What size do you want?

LOLA

Oh, 2 venti's, please?

INT. MEN'S BATHROOM-MORNING

Barry leans down towards the sink, washes his face. He looks at himself in the mirror.

BARRY
You're alone now.

INT. STORAGE ROOM-MORNING

Barry walks into a storage room. He looks around and sees a big hole in the wall behind stacks of ladders. Barry walks towards the hole and pushes the duffle bag in. He covers the hole with a wooden board and walks out of the storage room.

INT. ALLEY-MORNING

Barry walks towards a dumpster. He leans up against the fence behind the dumpster.

DEALER, early 20s. A dealer of heroin, crack cocaine, and marijuana.

The Dealer walks towards Barry. He pulls out a ziplock bag of heroin. Barry reaches for the bag and the Dealer pulls it back.

DEALER
That'll be 60?

BARRY
What happened to 40?

DEALER
The moment you called me for the horse.

BARRY
I can't help it if I need a little fix once in a while.

DEALER
Take it or leave it? Come on?

Barry pulls 60 dollars from his pocket and hands it to the Dealer. The Dealer hands Barry the bag of heroin.

DEALER
Pleasure doing business with you.

Barry feels the bag and sees that it feels light.

BARRY

Hey! It's a little light for 60 bucks worth?

DEALER

Horses don't come cheap. That's pure stallion right there. If you want more, you have my number.

The Dealer walks away from Barry. Barry shoves the bag into his pants pocket.

INT. LIVING ROOM-MORNING

-- Luther throws a pillow at Claudia -- She sits back on the couch, covering her face.

LUTHER

Where is he?!!

CLAUDIA

I told you, I don't know --

-- Luther grabs Claudia by her shoulders --

LUTHER

I guess we better go look then!

CLAUDIA

Okay!

-- Luther turns Claudia towards the front door and pushes her against it --

INT. OFFICE-WELFARE OFFICE-AFTERNOON

Barry sits in an office cubicle. A young woman in front of him. REMY, 25. A woman that loves to help people. A kind and generous person. She lowers her glasses from her face. Remy looks at Barry's information.

REMY

You're a week away from being 18? I may have a place for you to stay. I'm not promising you anything. I can call her.

BARRY

Thank you.

INT. WAITING ROOM-AFTERNOON

Remy sits alongside Barry. Barry holds on tightly to his backpack.

BRENDA, 41. A public defender. A good-hearted woman.

Brenda walks into the waiting room.

TITLE CARD: BRENDA

BRENDA

Hello?

REMY

Come on, Barry?

Barry stands to his feet. Remy stands up and walks towards Brenda. Remy looks back, reaches for Barry's shoulder, and brings him closer towards Brenda. Barry looks down at the floor, not making any contact with Brenda.

REMY

This is Barry. Barry this is Brenda.
She's gonna look after you?

BRENDA

Nice to meet you, Barry?

Barry looks at Brenda.

BARRY

You too.

He looks away.

BRENDA

Shall we?

Brenda walks and leads Barry towards the exit door. Barry looks at Remy.

REMY

I'll be by to check on you in a couple
of days.

BARRY

See you later then.

Barry walks towards Brenda. Brenda holds the door open for him. She waves her hand at Remy and walks out of the building.

INT. CAR-AFTERNOON

Barry sits in the passenger seat. He looks at Brenda's house.

BARRY

Wow.

BRENDA

It's nothing special. We keep it as clean as we can.

BARRY

It works for me.

BRENDA

Good.

INT. BEDROOM-AFTERNOON

Brenda opens the door. Barry steps into the bedroom. He looks around. Barry looks at Brenda.

BARRY

I'm not taking anybody's room, am I?

BRENDA

No. This use to belong to a girl that use to live here.

BARRY

Yeah, what happened to her?

Barry looks around more. He tosses his backpack to the bed.

BRENDA

She went back home after she had her baby.

Barry sits down on the bed.

BARRY

Do you care if I'm 18 or can I stay if I'm comfortable?

BRENDA
The choice is yours.

BARRY
I guess time will tell.

BRENDA
I guess. Dinners in an hour.

BARRY
Thanks.

Brenda steps out of the bedroom. Barry lays back flat on the bed.

BARRY
(breath)

INT. LIVING ROOM-EVENING

Brenda sits on the sofa. She looks through her paperwork. Lola opens the front door from the outside. She shuts the door. Lola runs towards the hallway.

BRENDA
What's the hurry?

Lola tosses her backpack to the middle of the floor.

LOLA
Got to go!

Lola runs towards the bathroom.

BRENDA
I guess you got to go when you got to go.

INT. BATHROOM-AFTERNOON

Lola sits on the toilet.

LOLA
(breath) Ahh!!

The shower curtain closed. Barry stands underneath the showerhead, covering his groin. Lola looks at the curtain and sees the silhouette of Barry in the shower.

LOLA
(scream)

Lola stands up and runs out of the bathroom.

INT. LIVING ROOM-CONTINUOUS

Brenda stands to her feet, runs into the hallway.

BRENDA
What's wrong?!!

INT. BEDROOM-AFTERNOON

Lola runs into the bedroom, shuts the door, and locks it. She leans up against the door.

BRENDA (O.S.)
Come out of there?!

LOLA
No! There's a peeping tom in the shower!!

BRENDA (O.S.)
No, there's not.

INT. HALLWAY-AFTERNOON

Brenda leans her hand up against the wall.

LOLA (O.S.)
Yes, there is.

BRENDA
I'm looking after him for a while.

LOLA (O.S.)
You are?

BRENDA
Yes. So, come out and meet this boy.

INT. DINING ROOM-AFTERNOON

Barry sits at the dinner table. A glass of orange juice in his hand. Lola walks into the dining room. Lola gets a look of disbelief. She looks at Barry's face.

LOLA
Hello?

Barry looks at Lola.

BARRY
Hey? It's you?

LOLA
Wow! It's a small world.

BARRY
I'm sorry I scared you.

Lola walks towards the chair at the end of the table. She sits down.

LOLA
What's your name?

BARRY
Barry. You?

LOLA
Lola. Do you go to school?

BARRY
No.

LOLA
Just a word of advice, you have to go to school if you want to stay in this house. It's kind of a rule.

BARRY
I may not be here that long.

LOLA
Consider it for a better future.

Barry looks away. He stands up and walks away from the table.

INT. OFFICE-EVENING

Claudia walks towards the desk. Luther pushes Claudia closer to the desk. Claudia falls to the floor. She grabs the edge of the desk.

ERIK, 39. A mob boss. Scars above his eyebrows and below on both his cheeks. A black suit on. A red rose in his hand.

TITLE CARD: ERIK

Claudia looks at Erik. Erik turns and looks at Claudia.

ERIK
Leave us --

LUTHER
--But boss --

ERIK
-- Now!!

LUTHER
Alright, boss.

Claudia stands up to her feet. Erik walks circles around Claudia. Claudia ducks her head down, hiding her face. Erik stops and stands behind Claudia. Erik tosses a white rose to the floor, right in front of Claudia's feet. Claudia looks around.

ERIK
I'm going to give you the chance to answer me one time. Did you know that your boyfriend had intended to steal my money?

CLAUDIA
No --

ERIK
-- So Luther is a liar?

CLAUDIA
Yes.

Erik tosses a red rose to the floor, next to Claudia's feet.

ERIK
I guess you're in the clear. You're free to go now.

Claudia turns and walks towards the door. She looks back at Erik. Erik waves his hand at Claudia to go ahead.

ERIK (CONT'D)
I'll be in touch with you soon.

Claudia opens the door and steps out of the room.

ERIK (CONT'D)
Luther!!!

Luther walks into the room. He shuts the door. Erik tosses a white rose at Luther's feet.

ERIK (CONT'D)

Now you have to answer for your sins?

INT. DINING ROOM-EVENING

Brenda sits at the head of the table. She looks at Lola and then at Barry.

BRENDA

Are you all ready for school, Barry?

BARRY

A little.

BRENDA

Be up early?

INT. BEDROOM-DAWN

Barry lies in bed. The alarm clock goes off. Barry opens his eyes.

BARRY

Stupid alarm!

INT. CAR-MORNING

Brenda presses onto the car horn.

BRENDA

Come on!!

Barry opens the passenger door. He sits down and slams the door shut. Barry looks at Brenda and gets comfortable.

BRENDA (CONT'D)

Buckle up, please?

Barry pulls the seat belt and fastens it.

BRENDA (CONT'D)

Thank you.

Brenda starts the car and puts the automatic in DRIVE.

INT. BEDROOM-MORNING

Claudia walks around in a bedroom. She looks around, amazed at the beautifully framed photographs. The nicely made bed. Erik smiles. Claudia looks at Erik.

CLAUDIA
This is for me?

ERIK
All yours.

CLAUDIA
What's the catch?

ERIK
I want you to find your friend. In any way possible. All the expenses will be taken care of. Car, clothes. The works.

CLAUDIA
I can do it my way?

ERIK
Your way.

Claudia smiles.

INT. CAFETERIA-AFTERNOON

Barry sits at a table by himself. He digs through his tray of food with a spork. Lola stands in line. She looks at Barry. Barry's phone vibrates. He checks the text message. The text message reads: I'm here! Barry gets up from the table and runs out of the cafeteria.

Lola watches Barry leave.

LOLA
Where are you going?

EXT. FIELD-AFTERNOON

The Dealer sits on the bleachers. He looks at Barry and stands to his feet. The Dealer jumps down from the top of the bleachers. Barry walks towards the Dealer.

BARRY
Do you have the stuff?

DEALER

Do you have the cash?

Barry reaches into his pocket and pulls out a wad of 20 dollar bills. The Dealer grabs a bag of heroin from his pocket. Barry hands the money to the Dealer and takes the bag.

DEALER (CONT'D)

Pleasure doing business with you again.

Barry backs away from the Dealer. He turns and walks away.

BARRY

You too.

DEALER

Let me know when you need more?

BARRY

Will do.

The Dealer walks towards his car. His cell rings. The Dealer puts his phone to his ear.

DEALER

Hello?

CLAUDIA (V.O.)

Hello? You know who this is, right?

DEALER

Am I supposed to?

CLAUDIA (V.O.)

My boss owns your neighborhood. He runs the drugs that go in and out.

INT. OFFICE-AFTERNOON

DEALER (V.O.)

What's this about?

Claudia sits in a chair. Her eyes look around then she slams her hand down on to the desk.

CLAUDIA

Don't play dumb with me, know what this is about? You have a customer buying from you. Brand new 20 dollar

bills. You have to know where he got them. He's had his fix taken care of.

DEALER (V.O.)
I just saw him.

CLAUDIA
Where --

-- Claudia slams her hand down again, driving it in anger like a gavel.

DEALER (V.O.)
At a high school.

CLAUDIA
I'll call you back.

Claudia ends the call and sits her phone down on the desk. She looks up. Erik stands across from Claudia at the desk.

CLAUDIA
He's at a school.

ERIK
Good work.

INT. BATHROOM-AFTERNOON

Barry sits on the toilet seat. He sits his foot on his knee. Barry pulls out a lighter and puts it under a spoon. He puts the lighter down on the counter. Barry picks up a syringe from the counter. He sucks up the liquid with the syringe and sticks the needle in between his toes. Barry closes his eyes.

BARRY
Ahh!!

A knock on the door.

BRENDA (O.S.)
Barry?

BARRY
Yeah?

BRENDA (O.S.)
What are you doing in there?

BARRY
Using the bathroom.

INT. HALLWAY-AFTERNOON

BRENDA

We need to talk when you're done,
okay?

BARRY (O.S.)

Alright.

Brenda turns and walks towards the living room.

INT. LIVING ROOM-AFTERNOON

Brenda sits in the middle of the sofa. Barry steps towards the coffee table. He looks at Brenda.

BARRY

Yeah?

BRENDA

Come, sit down, please?

Barry walks towards the sofa and sits down. Brenda looks at Barry.

BRENDA (CONT'D)

Are you using drugs?

BARRY

Who told you that?

BRENDA

Doesn't matter who told me. What matters to me is that you're not using.

BARRY

I'm not doing drugs. I promise.

BRENDA

That's the whole truth?

BARRY

Yes.

Barry gets up from the sofa. He walks towards his bedroom.

INT. HALLWAY-CONTINUOUS

Barry stops in the middle of the hallway. He looks into Lola's bedroom. Barry looks at Lola. He rolls his eyes and walks towards his room.

INT. BEDROOM-NIGHT

Claudia sits in front of a vanity, on a stool. Her hair wrapped in a towel. A hard knock on the door. Claudia stands to her feet and walks towards the door. She opens it. Luther pushes the door open with his shoulder.

He covers his bloody nose with a blood-stained towel. Claudia pulls Luther in and walks him to the bed. Luther sits at the edge of the bed.

LUTHER

I hope you're enjoying yourself.

Claudia sits on the stool. She looks at Luther.

CLAUDIA

I can't complain.

LUTHER

Do you really think that Erik trusts you more than me? That can't happen. Not after what happened to his family.

CLAUDIA

What happened to his family?

INT. LIVING ROOM-NIGHT-FLASHBACK

MARIA, 25. Stay at home mom. Fair-skinned and light brown hair.

SANTINO, 12. Curly hair. SERGIO, 11. Combed hair. CARMEN, 9. Curly hair. All three children dressed in their pajamas. They sit on their knees, looking at Erik.

GUNMAN #1 and #2, both in their early 30s. Both point their guns in the children's direction. Gunman #1 pulls out a straight razor. He walks towards Maria and pulls her up by her hair.

GUNMAN #1 (SUBTITLE)

So sweet!

Gunman #1 pulls the straight razor across Maria's throat, slitting it. Gunman #1 pushes her to the floor. Maria looks at Erik. Erik looks away.

GUN #2 (SUBTITLES)
 No, you're going to watch the rest of
 this!

GUNMAN #1 (SUBTITLE)
 Watch this!

Gunman #1 picks an AK-47 from the floor. He loads it and
 fires at Erik's 3 children. Erik reaches out. Gunman #1
 tosses the AK-47 to the floor and walks towards Erik.

He pulls out his straight razor. Gunman #2 pushes Erik down
 to his knees, making him kneel. Gunman #1 hovers over Erik.
 He cuts into Erik's face and slices lines down his cheek.

ERIK
 (scream)

LUTHER (V.O.)
 It destroyed him after watching his
 entire family slaughtered. It didn't
 take him long to find them.

INT. PARKING GARAGE-NIGHT

Gunman #1 lays on the ground. His arms tied to the bumper of
 2 cars. Erik walks towards his car and gets in. He puts the
 automatic in reverse.

GUNMAN #1 (SUBTITLE)
 (scream)

He reverses the car. Gunman #1 scream goes silent. Erik looks
 through the window. He smiles.

INT. BEDROOM-NIGHT-BACK TO PRESENT

Claudia pulls the towel down from her head. She looks back at
 Luther.

LUTHER
 Don't tell him I told you about his
 family.

CLAUDIA
 I won't.

LUTHER
 Be careful out there, sis. Erik might
 be nice to you but he is still just a
 man.

Claudia nods her head.

INT. CLASSROOM-AFTERNOON

Barry at his desk by the window. He is pale and sweaty. Barry feels dizzy. He covers his ears, feeling like the voices are echoing in the room.

ENGLISH TEACHER, 40. A bald and thin man with glasses on.

BARRY

I need water!

Barry stands to his feet and walks towards the door of the classroom.

ENGLISH TEACHER

Where are you going, Mr. Smith?!

BARRY

I need water.

Barry runs out of the classroom.

INT. HALLWAY-HIGH SCHOOL-AFTERNOON

Barry steps towards a drinking fountain. He leans down and takes a big gulp from the drinking fountain. Lola steps towards Barry. Barry looks at Lola from the corner of his eye. He wipes his mouth and leans back up.

BARRY

What do you want?

LOLA

You need help.

BARRY

Thanks for the input.

Barry walks past Lola.

LOLA

Can't you see you're hurting yourself?

Barry turns around and looks at Lola.

BARRY

I'm taking away the pain. You know nothing about that because it has been so easy for you.

Barry walks down the hallway. Lola follows Barry and walks towards him.

LOLA
You know nothing about me, Barry. You
have no idea what I been through.

Barry stops.

LOLA (CONT'D)
You have no idea about the pain I
experienced losing my father. Finding
him dead when I was 9.

BARRY
I'm sorry.

Barry walks away.

LOLA
You know where to find me.

EXT. ALLEY-AFTERNOON

Barry walks through an alley. He looks around and sees other drug addicts. He stops and closes his eyes. Barry leans his head down. He touches the bridge of his nose.

INT. CAR-AFTERNOON

Brenda drives the car. Lola sits in the passenger seat. She looks through the street and through every alley as the car drives by.

LOLA
I shouldn't have lectured him like
that.

BRENDA
You were only trying to help.

LOLA
I made him run away with my words.

INT. BEDROOM-AFTERNOON

Barry steps towards his bed. His face flushed with drowsiness and sweat. Barry's eyes filled with tiredness. He falls to the floor.

INT. LIVING ROOM-AFTERNOON

Lola walks into the living room. She looks around.

LOLA
Barry?!

Lola walks towards the bedroom.

INT. BEDROOM-CONTINUOUS

-- Barry lays on his side -- Lola steps towards Barry and gets down on her knees -- She touches his face --

LOLA
-- Barry?! Can you hear me?!!

Brenda walks into the room.

BRENDA
Oh, God --

-- Brenda kneels down and sits down beside Barry -- She lifts Barry's head up --

BARRY
-- Come on, honey!

INT. KITCHEN-MORNING

Brenda stands at the counter and sink, she looks out the window. Lola steps into the kitchen.

LOLA
Mom?

Brenda blinks her eyes as she keeps staring out the window.

LOLA (CONT'D)
Mom?!

Brenda snaps out of her daze and looks at Lola.

BRENDA
What?

LOLA
I'm going to school now. Are you going to be alright by yourself?

BRENDA
Yeah. Go to school. Don't worry about
me, okay?

LOLA
Bye. Love you.

Lola turns and walks out of the kitchen.

BRENDA
Love you too.

INT. BEDROOM-MORNING

Barry lays in bed. He looks at the television. Brenda walks into the room. She walks towards Barry with a tray of food. Barry leans against the wall. Brenda lays the tray over Barry's lap.

BARRY
Thank you.

Brenda sits on the edge of the bed.

BRENDA
How do you feel?

BARRY
Better. Thank you.

BRENDA
I found your statch. I flushed it.

BARRY
I figure you would do that.

BRENDA
You're going to have to get off the
stuff if you want to live.

BARRY
I can stop at any time.

BRENDA
When you're dead.

INT. FIELD-AFTERNOON

Lola sits on the bleachers. She does her school work. Her glasses on. The Dealer walks towards Lola.

DEALER

Hey, girlie? Do you know where I can find Barry?

LOLA

He's not here today.

DEALER

Well, I need to talk to him.

LOLA

I can't help you.

-- The Dealer reaches his hand down and touches Lola on her chin -- Lola's face begins to change and she gets angry.

DEALER

Your eyes tell me a different story.
You want more --

-- Lola grabs a hold of the Dealer's fingers -- and puts his finger in her mouth. She goes back and forth with his finger --

DEALER

-- That a girl --

-- Lola bites down onto his finger --

DEALER

(scream)

INT. DINING ROOM-EVENING

Brenda sits across from Lola. Lola takes a bite from her fork. The last piece of steak going in her mouth. She chews her food and swallows it.

LOLA

You're not mad at me, are you?

BRENDA

No. Any woman would have done what you did to that pervert.

Brenda grabs Lola's plate. Lola puts her silverware on the plate.

BRENDA (CONT'D)

Are you going to be alright here by yourself?

LOLA

I will.

BRENDA

If you have any trouble, call me?

LOLA

Mom, relax.

BRENDA

Okay, honey. I see that you can handle it.

Brenda stands up and walks towards the sink.

INT. BEDROOM-NIGHT

-- Barry lays in his bed -- He is drenched with sweat -- Barry fights his craving -- He grabs a hold of the edge of the mattress -- Lola walks into the room. She stands over Barry -- Barry turns his head and looks at Lola.

BARRY

Stay with me, please?!

Lola gets a sad look on her face -- She sits on the bed and lays herself against Barry -- Lola wraps her arms around Barry -- She hugs him -- letting him know he's not alone. Barry closes his eyes. He touches Lola on her hands. Lola closes her hand -- grabbing on tight -- She closes her eyes --

INT. OFFICE-COUNSELING CENTER-AFTERNOON

REHABILITATION COUNSELOR, late 40s. Has worked with patients with every drug addiction.

Barry sits across from the Rehabilitation Counselor. The Rehabilitation Counselor holds a pen and his notebook in his hands. He puts the notebook down on his lap, waiting to take down more of Barry's thoughts.

REHABILITATION COUNSELOR

Can you tell me about your feelings towards your foster family?

BARRY

They've been good to me.

REHABILITATION COUNSELOR

In what way have they been supportive?

BARRY

Hmmm...

EXT. CHURCH-MORNING

Lola walks towards the church. Brenda walks alongside Barry. Barry looks at the church.

BARRY

I -- don't --

-- Brenda grabs Barry by his hand --

LOLA

-- You have us with you.

-- Lola grabs ahold of Barry's other hand --

Barry smiles --

BARRY

-- Alright --

-- Barry walks towards the church with Brenda and Lola.

INT. OFFICE-COUNSELING CENTER-CONTINUOUS

BARRY

I'm not alone anymore.

REHABILITATION COUNSELOR

You seem to have issues with being alone. Why is that?

BARRY

I was given up for adoption when I was 5 because my father couldn't handle raising 2 kids. Someone had to go, so it was me.

REHABILITATION COUNSELOR

Do you resent him for that?

BARRY

No. He did me a favor. My mother was dead and I was too much for him.

REHABILITATION COUNSELOR

So, you're 5 and in an orphanage. Are you adopted?

BARRY

No. I'm never adopted.

REHABILITATION COUNSELOR

What happens?

EXT. PLAYGROUND-AFTERNOON-FLASHBACK

Barry sits on a swing. Luther steps towards Barry. He sits on a swing.

LUTHER

I think you could use a job. You could make money, get a girl, and live on top. What do you say?

Claudia walks towards Barry. She smiles. Claudia lifts her skirt over her knee. She entices him with her beauty. Barry looks at Claudia and then Luther.

BARRY

Who is she?

LUTHER

My sister, Claudia. Hot isn't she? Don't worry, I'm not going to kick your ass for saying she's hot. She's not really my sister. She bangs who she wants. From the looks of it, she wants to party with you.

-- Claudia pulls down her shirt -- and shows cleavage -- Barry stands to his feet and steps towards Claudia. Claudia reaches out -- and pulls Barry towards her -- Barry stands close to Claudia. He sniffs and smells the perfume she is wearing. The van parked alongside the sidewalk -- Claudia pulls Barry towards the van --

CLAUDIA

-- Let's go have a little privacy?

BARRY

Okay.

INT. VAN-AFTERNOON

Barry lays in the backseat -- Claudia squeezes the heroin from the syringe. She pushes the needle into Barry's arm and pushes the plunger down --

BARRY

-- Whoa! That's a rush.

Claudia smiles -- She reaches for his pants -- She unbuckles Barry's belt and unzips his pants --

CLAUDIA

-- You want a rush, baby. Let's try this --

-- Claudia lowers her head down over Barry's groin --

BARRY

(moan)

-- Barry grabs the back of Claudia's head.

INT. OFFICE-COUNSELING CENTER-AFTERNOON-BACK TO PRESENT

BARRY

I thought I was being taken care of but it turned out that I was just another minion in their little scheme.

The Rehabilitation Counselor looks at Barry.

REHABILITATION COUNSELOR

One question? Do you feel like you lost the urge to do heroin anymore?

BARRY

No.

INT. CAR-AFTERNOON

Brenda sits in the driver's seat. She looks through her phone -- Barry opens the door -- sits down in the passenger seat -- and shuts the door.

BRENDA

How did it go?

BARRY

Good.

BRENDA

How do you feel now?

BARRY

Like I don't have to worry about being alone anymore.

Brenda touches Barry on the hand. Barry smiles. Brenda reaches and turns the key.

INT. PARK-AFTERNOON

Barry sits on a bench with Lola. Lola looks around the park. Barry puts his hand on the back of the bench. He goes to put his arm around Lola. Lola looks at Barry.

LOLA
What are you doing?

BARRY
Nothing.

LOLA
Whatever you are thinking about doing,
it can't happen.

BARRY
Why not?

LOLA
You're not even 6 months clean and I
don't want to be the reason why you
fall into old habits if things don't
work out the way you want them to.

BARRY
It won't be like that.

LOLA
How do you know?

Lola stares Barry in the eyes.

BARRY
I just know.

LOLA
What are you some kind of expert?

BARRY
I know how I feel.

LOLA
When are you going to stop and wake up
and just --

-- Barry grabs Lola by her waist and pulls her closer towards him -- He kisses her -- Barry stops and leans Lola back. Lola smiles.

LOLA (CONT'D)

Kiss me again --

-- Lola pushes her face up against Barry's -- Barry grabs Lola by her back and kisses her lips -- Lola pushes Barry back -- She stands to her feet and reaches for Barry's hand. -- Barry grabs ahold of Lola's hand -- Barry pushes himself up and grabs ahold of Lola's hand --

LOLA (CONT'D)

What about my mom? It's going to be weird for her. Especially about us living under the same roof and in a relationship.

BARRY

We can tell her together.

INT. DINING ROOM-EVENING

Brenda sits at the end of the table. A clear expression on her face. Barry and Lola wait for her response. Their eyes filled with excitement and hope for their wishful response.

BRENDA

No.

LOLA

What?!

BARRY

Why not?!

Brenda grabs her plate from the table and walks into the kitchen.

INT. KITCHEN-EVENING

Brenda puts the plate into the sink. Lola rushes towards the counter and leans her arms against it.

LOLA

Mom! Can you give me a reason why?

Barry stands behind Lola. Brenda looks at Barry and Lola. Fear in her eyes.

BRENDA

I'll give you 4 reasons why. She's my daughter. Your living in my house. There are possibilities that you could slip back into your old habits and I don't want my daughter getting heartbroken if something happens to you!

Brenda walks out of the kitchen. Lola stands to her feet. Barry wraps his arms around her -- Lola pushes Barry's hands off her --

LOLA

-- She's right.

BARRY

What?

Lola turns around and faces Barry.

LOLA

We can't be together. It's too risky for you and me. It can't happen.

Lola walks past Barry and leaves the kitchen. Barry rubs his fingers through his hair.

BARRY

Oh, man!

EXT. PARKING LOT-HIGH SCHOOL-MORNING

The Dealer is leaned up against a car. The car driver door opens and Claudia shuts the door. She walks towards the Dealer. Claudia's hair in pigtails. A tight pink spandex tank top and tight black leggings.

Claudia twirls her hair with her fingers, bubble gum in her mouth. She blows a bubble. Claudia chews the gum into her mouth and smiles at the Dealer.

DEALER

How do you know this is going to work?

CLAUDIA
 (giggle) It'll work.

DEALER
 He'll recognize you?

CLAUDIA
 She won't. Now, go and play.

Claudia walks towards the school building. She chews her gum.

INT. COURTYARD-HIGH SCHOOL-MORNING

Barry sits on a bench. He looks at Lola. Lola looks at Barry.
 -- Barry gets up and walks towards Lola -- Claudia walks in
 between Barry and Lola -- Stopping him from getting any
 closer --

CLAUDIA
 -- Barry? It is you?

Claudia hugs Barry. Lola looks up at Barry. Claudia backs
 away --

BARRY
 -- Do I know you?

CLAUDIA
 Come on? You have to remember me from
 the orphanage.

BARRY
 Oh. It's you.

Lola stands to her feet -- and walks away -- She rolls her
 eyes -- Barry steps towards Lola -- Claudia steps in front of
 him -- stopping him in his tracks --

CLAUDIA
 -- Where's the money?

BARRY
 It's safe, okay?

CLAUDIA
 You have 24 hours to turn it over to
 me.

BARRY
 Or else?

CLAUDIA

Your little girlfriend and I will get better acquainted. It won't even compare to what you went through. It'll be worse than kindergarten.

BARRY

Name the place?

CLAUDIA

Downtown.

-- Barry backs away from Claudia. Claudia smiles.

INT. LIVING ROOM-EVENING

Claudia walks into the living room. She turns and looks at the weaponry wall. Erik walks towards Claudia. He reaches his hands to her shoulders and starts to massage her.

ERIK

Cool, isn't it?

Claudia looks at the mask.

CLAUDIA

Looks kind of ancient, in a sort of way.

ERIK

It is. It belonged to an ancestor of mine. They called him the Mighty Cyclone. It has been passed down to every generation.

CLAUDIA

He's bringing the money to us in the morning?

Claudia turns to Erik. He looks at Claudia with a smile on his face. Erik puts a blindfold over Claudia's face.

CLAUDIA (CONT'D)

What are you doing?

ERIK

I want you. Tonight.

INT. BEDROOM-EVENING

Claudia smiles. Erik walks Claudia towards the bed. He kisses her. Erik takes the blindfold off Claudia's face and tosses it to the floor. Roses petals fall from over their heads. Claudia looks up.

Erik grabs Claudia by her face -- He kisses her with force. Erik lifts Claudia up. He kisses her -- She kisses him -- Erik kisses Claudia on the neck -- She lifts her top over her head and tosses it to the floor --

Erik lifts Claudia onto the bed and pushes her onto the sheets -- Erik slides his boxers down -- He rips Claudia's panties off -- Erik flips Claudia over to her stomach. He drives himself into her butt --

CLAUDIA

(moan)

-- Claudia lays her head down on the bed -- Erik grabs Claudia by her shoulder --

CLAUDIA (CONT'D)

(moan)

INT. LIVING ROOM-EVENING

Lola sits on the sofa. She holds a **Photo Album** on her lap. Barry walks towards the sofa. Lola looks up at Barry. Barry stops.

BARRY

I'll leave you alone.

Barry turns.

LOLA

Stop.

Barry looks at Lola. Lola pats her hand on the sofa.

LOLA (CONT'D)

Come on?

Barry walks towards the sofa and sits down. He looks at the photos in the album. Barry looks at a photo of Lola as a baby and her father.

BARRY

That your dad?

LOLA
Yeah.

BARRY
He looks like a nice man.

LOLA
He was.

Lola turns to the next page. Barry looks at a photo of "**Nicola**." He points at it.

BARRY
Who's that?

LOLA
That's my sister.

BARRY
Where is she?

LOLA
She lives in New York. She's a model.

BARRY
Do you get along?

LOLA
Yeah, we do.

Lola closes the photo album and sits it down on the arm of the sofa.

LOLA (CONT'D)
What was it that went on with you and that girl?

BARRY
It's kind of a long story.

LOLA
I got time.

BRENDA (O.S.)
Dinner!!

Barry stands up and walks towards the dining room. Lola gets up, puts the photo album down on the coffee table.

INT. DINING ROOM-EVENING

Barry sits in between Brenda and Lola. Brenda looks at Barry, feeling the need to break the silence.

BRENDA

I apologize for reacting the way I did last night.

Lola looks at Brenda.

LOLA

I understand why.

Brenda looks at Barry.

BARRY

Believe it or not, I wouldn't hurt Lola. Not ever.

Barry stands to his feet and walks away from the table.

INT. BEDROOM-NIGHT

Barry lays face down on his bed. His eyes open. Barry sits up on the bed and grabs his notebook from his backpack. He pulls out a pen and begins to write a letter.

BARRY (V.O.)

Dear Brenda, I am sorry that have I have caused any pain in what I'm about to do. I must leave to prevent from anyone getting hurt because of me. I know you want the best for Lola and I can't bear to see myself hurt her. I hope you can find it in your heart to forgive me for what I'm about to do. A man can't help who he loves as much as I love your daughter. With that said, I say goodbye. Your friend and son, Barry.

Barry rips the letter from his notebook and places it on the nightstand. He puts his notebook in his backpack and zips it closed. Barry grabs his jacket and walks towards the window. He opens it and climbs out.

INT. BATHROOM-NIGHT

Claudia is up against the tiled wall of the shower. Erik is pressed up against Claudia -- He drives himself into her --

CLAUDIA

(moan)

Claudia leans her head against Erik's -- Erik wraps his arms around Claudia.

CLAUDIA (CONT'D)

Now let's go get him.

INT. STORAGE ROOM-NIGHT

A flashlight in Barry's hand. He shines the light on the wooden board and moves it with his hand. Barry pulls the duffle bag from the hole. He lifts it and walks out of the storage room.

INT. PARK-NIGHT

Barry sits on a swing. A car pulls up and shines the lights on Barry's face. Barry puts his hand in the way to block out the light. The front passenger door opens. Claudia walks towards Barry. Her gun in her hand.

CLAUDIA

Just where I expected you to be. The place where we met for the first time.

Barry stands to his feet, lifts up the duffle bag, and steps towards Claudia. He walks the duffle bag to her and tosses it to the ground. Claudia steps towards the duffle bag. She crouches down and opens it. Claudia grabs a stack of cash and smells it.

CLAUDIA (CONT'D)

Smells like cash to me.

Claudia drops the cash into the duffle bag and zips it closed. She stands up.

CLAUDIA

Time to go.

Barry walks towards the car.

LOLA (O.S.)

No.

Claudia points the gun at Lola. Lola raises her hands up. She walks slowly towards the car.

CLAUDIA
The girlfriend.

LOLA
You better believe it.

BARRY
Lola, what are you doing?!

LOLA
I'm coming along.

BARRY
No, you're not.

CLAUDIA
Yes, she is. Get in the fucking car!

Lola walks towards the car. She looks at Claudia. Claudia grabs her cell phone from her pocket and types in a text message. Barry lifts the duffle bag and puts it in the back seat. Claudia finishes and puts the phone back into her pocket.

INT. BEDROOM-NIGHT

Erik stands in front of his dresser mirror. He tightens his tie. Erik lifts up his cell phone. He reads the text message. The text message reads: Got him! Meet you by the river. Erik puts his cell phone in his pocket. He smiles.

INT. CAR-NIGHT

Claudia sits down in the front passenger seat. She points her gun at Barry.

CLAUDIA
Get in the car, Barry!

BARRY
Sure but let Lola go first?!

CLAUDIA
No.

Barry steps towards the car and sits down in the driver's seat. He shuts the driver's door and puts on his seatbelt. Barry looks at Claudia. Claudia holds a little mirror in her hand and a rolled-up dollar bill.

CLAUDIA

(sniff)

Barry goes for the key and turns it. He starts the car. Barry looks back at Lola. Lola looks at Barry. Barry grabs his seatbelt, signaling Lola to put it on. Lola grabs her seatbelt and puts it on. Claudia looks back at Lola. She then looks at Barry.

CLAUDIA (CONT'D)

Pussy's!

The car backs up. Barry puts his foot on the gas and drives the car towards the nearest highway. The car comes to a stoplight. Claudia points the gun into Barry's cheek. She leans against Barry and kisses him on the cheek.

CLAUDIA (CONT'D)

This is goodbye, baby.

Claudia leans towards the dashboard. Barry pushes the gas harder. The car speeds towards the highway.

BARRY

Goodbye!

Barry slams his foot onto the brakes. Claudia flies through the windshield. She hits the ground. Claudia lays on her back. Her eyes open and staring into the sky. Barry looks at Lola.

BARRY (CONT'D)

Are you alright?!

Lola covers her eyes.

LOLA

I'm fine.

She removes her hands.

BARRY

Now I want you to run?

LOLA

What about you?

Lola takes off the seatbelt.

BARRY

Don't worry about me.

Lola leans towards Barry.

LOLA

I read the letter you left. I feel the same way about you.

Lola kisses Barry on the lips. Barry smiles. Lola gets out of the car and runs. Claudia's cell phone sits on the passenger seat and vibrates. Barry picks it up and answers.

ERIK (V.O.)

Are you close?

BARRY

I'm sorry. She had to fly but maybe I can help you.

ERIK (V.O.)

You! I'm going to enjoy killing you with my bare hands!

BARRY

You'll have to find me first asshole!

ERIK (V.O.)

Don't worry, I will.

BARRY

If you want me so bad, then I guess I'll meet you at your place. I have Claudia's phone, and all the info. I'll GPS it! I'll even bring the dough myself!

ERIK

You know where to find me.

Barry ends the call and tosses the cell phone into the back seat. He reverses the car and turns. He drives towards the downtown area.

INT. BEDROOM-NIGHT

Erik stands in front of the weaponry on his wall. He grabs the spear from the wall.

ERIK

Hello old friend.

EXT. PENTHOUSE-NIGHT

Barry stops and looks up at the building. He looks into the lobby.

INT. LOBBY-NIGHT

Luther stands against the front desk. He looks through a magazine. Barry tosses the duffle bag to the floor. Luther looks at Barry. He pulls out his gun from his pocket and points it at Barry.

LUTHER
Start walking!

Barry walks towards the elevator.

LUTHER (CONT'D)
I hope you die screaming!

Barry steps into the elevator, leaning against the back rails. Luther steps in and stands across from Barry.

INT. ELEVATOR-NIGHT

Barry looks around and grabs the rails on the back of the elevator.

BARRY
Elevators, huh?

Luther looks at Barry with a blank expression on his face. The elevator door opens.

INT. HALLWAY-NIGHT

Luther backs out of the elevator. He waves the gun for Barry to get off. Barry walks towards Luther and walks through the hallway.

LUTHER
Do you want to know something, I loved you like a brother. I loved Claudia too, but you, you took her from me!

BARRY
I took her for the ride of her life.

LUTHER
I'll end you right here!

Barry knocks the gun out of Luther's hand -- He pushes Luther against the wall -- knocking framed photographs off the wall -- Luther punches Barry across the face -- Barry falls to the ground-- Luther pulls Barry up by his hair.

Erik walks out into the hallway. He holds his spear and starts to run. Erik holds his spear in his hand and points it at Barry. He throws it -- Barry elbows Luther in the nose and moves out of the way --

The spear hits Luther and goes through his midsection. Luther reaches his hand around the spear. He looks at Barry and falls to his side. Erik walks towards Luther and sees he's dead.

Barry looks at Erik -- Erik turns and runs -- Barry stands up and runs after Erik.

INT. LIVING ROOM-NIGHT

Erik runs to the gun on his coffee table -- He turns and Barry rams into Erik's stomach -- Erik lays face down -- looks at Barry -- Erik jumps onto Barry -- He grabs onto Barry's throat -- Barry reaches his hand to Erik's face -- Erik punches Barry in the nose.

Barry's nose begins to bleed. The blood flows down his neck and to the ground. Erik touches Barry's face and dabs his hand into the blood. He rubs it on his face and over both of his eyes.

ERIK

The true warrior uses the blood of his enemy!

Erik stands and grabs the gun from the floor. He steps away and turns. Erik points the gun at Barry.

ERIK (CONT'D)

He also uses a gun for emergencies.

Erik cocks the gun and aims the gun at Barry's head.

ERIK (CONT'D)

Goodbye, Barry!

A red dot on Erik's forehead. A single gunshot to Erik's head. Barry backs away. Erik falls to the floor, dead.

Barry turns and sees a heavily armed masked soldier. The soldier removes the mask and helmet. NICOLA, 21. Member of the task force. Highly educated and an expert with deadly weapons.

Nicola walks towards Barry. She crouches down and reaches for his hand. Barry looks at her with a deep stare.

BARRY

Wait, I've seen you before. In a picture.

NICOLA

The name's Nicola.

BARRY

What's this about?

NICOLA

You know.

BARRY

You're gonna have to walk me through it?

NICOLA

Sure. How about coffee and donuts?

INT. DONUT SHOP-DAWN

Barry sits down at a table. A coffee in his hand. Toilet paper in his nose.

BARRY

So, you been tailing me?

Nicola lifts up her cup of coffee, takes a sip, and sets it down.

NICOLA

Yeah. I'm part of a task force. I monitor every single drug cartel.

BARRY

So, Lola --

NICOLA

-- Lola had no idea what was going on.

BARRY

She told me you were a model in New York --

NICOLA

-- A model citizen. I went to New York to train in boot camp. See, it wasn't a total lie.

BARRY

What now?

NICOLA

Are you done with your coffee?

Barry picks the coffee cup and drinks the last sip. He slams the cup down.

BARRY

Now I am.

NICOLA

Good.

Nicola reaches for Barry's hand and shakes it. His hand in her grip. Nicola reaches her other hand over and handcuffs him. Barry looks at Nicola.

BARRY

Why?

NICOLA

You did a lot of good but you are an accomplice to a crime. Now, come on?

Nicola stands up. Barry stands and follows Nicola to the doors. Nicola pushes Barry through the doors. Nicola grabs Barry by his arm.

EXT. DONUT SHOP-DAWN

She walks him towards her black **SUV**. Claudia walks towards Nicola and Barry.

CLAUDIA

Hey, Barry!!

Nicola moves in front of Barry, shielding him.

BARRY
I thought she was dead?

NICOLA
I guess not.

Claudia raises her arm, bringing up a gun.

CLAUDIA
I got you this time!

Nicola pulls her gun from her holster and fires off 5 shots.
Claudia falls to the ground.

NICOLA
No, you don't.

Barry looks at Claudia's dead body. Nicola opens the back door for Barry.

NICOLA
Come on, let's go.

Barry sits down and slides over into the back seat.

INT. VISITING AREA-COUNTY JAIL-AFTERNOON

Barry sits at a steel table. Lola slides a couple of books towards him.

LOLA
I thought you might want some more books.

Barry looks at the books. A smile on his face.

BARRY
Thank you.

Brenda touches Barry's hand with the tip of her fingers.

BRENDA
I put enough money on your books.

Barry fights back the tears. He covers his face and wipes away the tears.

BARRY

I've done a lot of bad stuff in my past. I thought I was a piece of shit and I didn't have anything to show for it.

BRENDA

You have done some stuff, yes. You did something better. You looked after Lola. You have my blessing. I'm gonna go ahead and give you 2 some privacy.

Brenda gets up from the table and walks towards a free table. She sits down and looks around the visiting area. Lola grabs Barry's hand and leans towards him. She kisses him. Lola backs away and sits down.

LOLA

We'll be here next week.

Lola stands up and walks towards the exit doors. Brenda waves her hand at Barry.

INT. CELL-NIGHT

Barry lays down and leans against the wall. He looks at a picture of Lola and smiles. Barry grabs one of his books and opens it. He places the picture inside the middle. He closes the book and puts it under his pillow.

EXT. ROOFTOP-MORNING

POLICE OFFICERS #1, #2, and #3. In their early 30s. Ten years on the force.

The Officers run towards a man holding a rifle. KEVIN CRUMPLER, 37. A roughneck from the deep south. A man with a bad temper and a former marine. Kevin aims the rifle at civilians.

POLICE OFFICER #1

Put the gun down, sir!

KEVIN

This I reckon it's gonna be a bad day for these young bucks. Y'all need more men to take someone like me down. Imma count to the number of 10. 1...2...3

--

TITLE CARD: KEVIN

-- Police Officer #2 rushes towards Kevin -- He rams him to the ground -- Kevin rolls Police Officer #2 to the ground and punches him in the face -- Police Officer #3 runs towards Kevin -- pulling Kevin to the ground --

INT. CELL-AFTERNOON

GUARD, early 30s.

The Guard pushes Kevin into his cell and slams the door shut. Kevin walks towards the door. He spits on the glass window of the door. Kevin paces back and forth. He sits on his bed and punches the wall.

INT. VISITING AREA-AFTERNOON

Kevin sits at his own table. A woman sits across the table from him. HELEN, 22. Curly blonde hair. Carries a strong down in the south Mississippi accent. Red tight shirt on. Her breast pop out. She chews her gum, smacking so loud it makes an annoying sound.

KEVIN

Have you talked to my public defender yet, sugar tits?

HELEN

(giggle) Of course babycakes. You'll be in court tomorrow.

KEVIN

Very good sugar. I can't wait for it any longer. I want you now.

Helen stands up and leans towards Kevin -- Her lips touch his -- Kevin grabs the back of Helen's head -- He sticks his tongue in her mouth -- He kisses her neck and then her breast.

TITLE CARD: HELEN

A GUARD, early 20s.

The Guard runs towards Kevin -- He pulls Kevin away from Helen -- Kevin falls onto the Guard --Helen leans against the top of the table. She looks at Kevin. Her eyes lit with passion -- The Guard pulls Kevin away --

KEVIN

-- I'm going to do you so hard when I get out of here, sugar! I'm not gonna stop until you explode!!

HELEN

Yes, baby!!

Helen looks over at Brenda and Barry.

HELEN (CONT'D)

What are you 2 looking at?! Y'all never saw 2 sex kittens ready to bang!

Brenda looks away, her face looks back at Barry. Helen gets up, grabs her purse, and walks out of the visiting area.

BRENDA

Dang! I've seen everything but that takes the cake.

BARRY

You were talking about Lola's test scores?

BRENDA

Yeah. She scored high enough to go to the police academy after she graduates.

BARRY

That's good. I'm happy for her.

BRENDA

She is sorry, really? You are coming home though. She wanted me to give you her prom pictures.

BARRY

Did she go with anyone?

BRENDA

No.

BARRY

It sucks. It sucks because I'm in here and she's out there, not living her life.

BRENDA

Her life is with you. That's what she wants.

Brenda grabs on to Barry's hand. She takes pictures from her purse and sets them alongside Barry's arm.

BARRY

Thank you.

BRENDA

No problem.

INT. VAN-MORNING

Kevin sits in the middle of the van. Barry steps inside and sits in the front seat. His shackles cuffed to his wrist and ankles. Barry looks in the back of the van and sees Kevin. He looks back towards the front of the van.

GUARD #1 and #2. 25, and 30. 10 and 5 years for both of them on the job.

Guard #1 sits in the front seat. Barry leans his head back, relaxing.

The van starts to move, driving downtown. Kevin reaches his hand to his mouth and pushes a paper clip out with his tongue. The paper clip in Kevin's hand. He puts it in the keyhole.

Kevin twists the clip in and unlocks it. He puts the paper clip into the other keyhole and unlocks it -- Kevin grips both hands onto the chain of the shackles and walks slowly towards Barry's seat --

-- He sits behind Barry and wraps the chains around Barry's throat -- he pulls the chains hard and tight around Barry's throat --

Guard #1 gets up and rushes at Kevin -- Kevin kicks Guard #1 and knocks him down -- The van stops. Guard #2 gets out of the van and runs towards the sliding door -- Kevin takes the gun from the holster on Guard #1. Guard #2 opens the sliding door -- Kevin points the gun at Guard #2 --

KEVIN

-- Not so fast, piggy! Get those dick beaters up?!

Helen points a shotgun at Guard #2 -- She aims it at his head--

HELEN

-- Spread your shit --

-- Helen pats Guard #2 on his legs and goes up -- feeling his crouch --

HELEN

-- Oh! You got a big pecker there, sir. You must be getting turned on here.

KEVIN

Sugar bear! Enough grab assing --

--Helen hits Guard #2 on the back of his head --

HELEN

Let's go, baby --

-- Kevin jumps out of the van and pulls Barry by his arm. Barry lands on his feet -- Kevin pushes Barry towards the pickup truck -- Helen runs toward the driver's side and sits. She slams the door. Kevin points the gun at Barry --

KEVIN

-- Get in?

BARRY

If I don't?

KEVIN

I'm gonna kill you anyway. Here or there. It doesn't matter to me one bit, son.

-- Barry gets into the truck --

KEVIN

Move over there!

-- Barry moves closer towards Helen. Helen looks at Barry -- and puts her hands on his groin --feeling it -- She puts her hand on the steering wheel -- Helen turns the key.

INT. COURTROOM-MORNING

Lola sits in the courtroom with Brenda. Brenda looks at her watch.

BRENDA
What's taking them so long?

LOLA
I'm worried.

EXT. DESERT-AFTERNOON

Helen walks up ahead towards a hole in the ground -- A rope tied around the shackles on Barry. The rope in Helen's hand. She yanks the rope -- Barry looks at Kevin -- keeps his gun rested against his chest.

Helen stops at the hole and tosses the rope to the ground. Kevin kicks Barry in the back of the leg -- Barry falls to his knees -- Kevin presses the gun against Barry's temple -- Barry looks at Kevin.

BARRY
How much did he pay you?

KEVIN
Enough to do this. Erik had an insurance policy set. He knew things weren't going to include him. So, he hired me to finish the job.

BARRY
All this to get close to me?

KEVIN
Yes! I'm gonna miss you!!

Kevin pushes the gun closer into Barry's head -- Helen falls to the ground -- She's shot in the arm --

KEVIN
Baby!

HELEN
I'm hit!

-- Kevin runs towards Helen -- He shoots his gun. A swat team runs towards Kevin -- 2 shots hit Kevin in the chest -- killing him instantly -- A heavily armed Nicola walks towards Kevin --

NICOLA
He did have a big mouth.

Nicola looks at Barry. Barry stares back at Nicola.

NICOLA (CONT'D)
Time to get you back.

BARRY
I'm late for court?

NICOLA
You're not going to court?

BARRY
Where am I going?

INT. SAFEHOUSE-EVENING

BARRY
Witness protection!! Oh, man!

Brenda leans down towards Barry.

BRENDA
A lot of people are after you? It's
not safe for you.

BARRY
Where are they taking me?

Brenda puts an envelope in Barry's hands. Her eyes begin to water, filling with emotion. Barry looks at Brenda. Brenda walks towards the table and grabs her briefcase.

INT. GARAGE-NIGHT

A car sits parked and ready by the curb. Barry walks towards the car.

AGENTS #1, #2 and #3. In their early 30s. On the job for 10 years. Agent #1 escorts Barry to the car.

BRENDA
Can we have a moment?

Barry stops and looks at Brenda and Lola. Lola walks towards Barry. Lola's hands tremble -- Her eyes water -- she wraps her arms around Barry, hugging him --

LOLA
-- I don't want to let go.

BARRY
I don't either. I'll be back before
you know it.

Lola kisses Barry on the lips -- then on his cheek -- She walks away. Brenda walks up to Barry -- She kisses him on the cheek and hugs him -- Brenda backs away --

BRENDA

Take care of yourself out there?

BARRY

I will.

Barry climbs into the car, sits down. Agent #2 shuts the door.

INT. CAR-NIGHT

Barry waves at Lola. Lola looks away and hugs Brenda.

INT. GARAGE-CONTINUOUS

Lola hugs tight onto Brenda.

LOLA

(sob)

BRENDA

It's alright.

The car drives off. Barry holds his hand on the glass.

INT. CAR-CONTINUOUS

Barry turns and looks forward. He leans his head back and closes his eyes.

BARRY

(breath)

EXT. TRAILER-AFTERNOON

A man wearing a baseball. CHARLIE, 30. a tall man, short blonde hair. Hearing aid and prescription glasses on. Car oil on his hands.

Barry lays on a beach chair. Charlie walks towards Barry with an envelope in his hand. He tosses it at Barry. Barry opens his eyes and grabs the envelope. He tears the side of the envelope open and pulls a picture out. A picture of Lola. Barry kisses the picture.

INT. TRUCK-MORNING

Charlie drives the truck towards a construction site. Barry sits in the passenger seat. He looks at Barry.

CHARLIE

Are you ready to work, boy?

BARRY

You bet.

CHARLIE

Good.

INT. CONSTRUCTION SITE-MORNING

Barry carries a bag of cement towards the cement truck. He drops the bag to the ground. He walks back towards the rest of the cement bags. Charlie walks behind Barry and pats him on the back.

CHARLIE

Come on, we're just getting started.

Barry wipes his forehead with his wrist and continues to walk.

EXT. PICNIC AREA-AFTERNOON

By himself, Barry eats his sandwich and chips. Charlie walks towards Barry and sits across from Barry.

CHARLIE

How are you feeling?

BARRY

Like I have been working out for 5 hours.

CHARLIE

(laugh) This is nothing to me.

BARRY

How long have you been doing this?

CHARLIE

20 years.

BARRY

Oh, man!

CHARLIE

I got nothing to complain about. I have been working all my life. I'm happy.

Barry looks around and thinks to himself that his life isn't as bad now. It could be worse.

EXT. FIELD-AFTERNOON

In the middle of the field, Charlie practices self-defense with Barry.

CHARLIE

What you want to do is let your opponent swing his arms. You duck from the attacks. If he does it twice, you take the palm of your hand, aiming it upwards, and drive it to his nose.

Charlie drives his palms upwards. He drops his hands to his sides.

BARRY

Won't that kill him?

CHARLIE

It doesn't matter, he's trying to kill you. If you die, who's going to provide for your wife and kids.

BARRY

Wow! Did you learn that in boot camp?

CHARLIE

One person did. It's a death blow.

BARRY

You're telling me.

INT. TRUCK-EVENING

Asleep in the passenger seat, Barry rests his head against the door. Charlie looks up ahead. The truck slows down. Charlie taps Barry on the shoulder -- Barry looks at Charlie --

BARRY

-- What --

Charlie points at what is right in front of them.

CHARLIE

Looks like you got company.

Barry smiles. He opens the door -- Runs to Lola --

INT. TRAILER-EVENING

Barry lifts Lola up -- He hugs her and holds her with all his might --

LOLA

Can you put me down now?

Barry lowers Lola down to the ground -- Lola wraps her arms around Barry. She kisses him. Barry grabs Lola's hands and rubs them on his face. The truck door closes. Charlie walks past Barry and Lola.

BARRY

Thanks, Charlie.

CHARLIE

No problem.

Charlie walks towards Barry and Lola.

BARRY

I like to introduce you to my girlfriend? Lola, this is my neighbor and friend, Charlie?

Charlie reaches out and shakes Lola's hand.

CHARLIE

Good to meet you. That's the happiest I saw him.

LOLA

(laugh) Good to meet you.

CHARLIE

You too. Same time, partner?

BARRY

You bet.

Barry looks at Lola with a serious look.

BARRY (CONT'D)

What are you doing here?

LOLA

I wanted to see you. Here I am. I talked my mom into it and she finally said yes.

BARRY

I don't know about this.

LOLA

I do.

BARRY

I work, Lola? We'll barely get to see each other.

LOLA

We can make time.

BARRY

I sleep most of the night.

LOLA

I'll sleep too.

BARRY

I sleep in a trailer?

LOLA

Don't fight this. Just do it.

BARRY

Fine.

Barry walks towards the trailer.

INT. LIVING ROOM-EVENING

Lola lies on the couch, asleep. Barry walks in with a blanket in his hands. He spreads it out and covers Lola. Barry kisses her on the forehead. Barry walks towards his bed and sits down.

He looks at Lola and reaches into his pocket and pulls out a ring box. Barry looks at Lola. He smiles and gets down on both knees -- Barry moves towards Lola -- the ring box in the palm of his hand --

BARRY

-- Babe --

LOLA

--Hmm --

--Lola opens her eyes -- She leans up towards Barry --

BARRY

-- I can't give you everything you
want but I can promise you that I will
try everything to make you happy --

LOLA

-- Shut up and kiss me --

-- Lola pulls Barry towards her and kisses him -- Barry falls
to his side -- and Lola falls on top of him.

LOLA (CONT'D)

(laugh)

BARRY

Ouch.

Lola brushes her hair back.

LOLA

Are you okay?

BARRY

I'll live.

Lola leans down and kisses Barry.

INT. DRESS SHOP-AFTERNOON

Dresses surround the shop. Lola stands in front of the
mirror, holding a bright colored dress.

SHOP OWNER, early 20s. Shop Owner for 10 years.

The Shop Owner walks towards Lola.

SHOP OWNER

Are you looking for anything in
particular?

LOLA

Just something for a wedding.

SHOP OWNER

Well, today is your lucky day. We just got some new dresses in. Would you care to try them on?

MONTAGE

--A pink puffy dress on Lola.

--A blue cloth dress on Lola.

--A white cloth dress on Lola.

BACK TO SCENE

Lola feels the fabric and the way it feels on her body.

LOLA

I love it. I'll take it.

SHOP OWNER

That's a good choice. You got a good eye for style.

LOLA

Thank you.

Lola walks towards the dressing rooms.

INT. CONSTRUCTION SITE-AFTERNOON

Barry cuts open a bag of cement and pours it into the mixer. He looks around.

BARRY

Where's Charlie?

INT. TRAILER-AFTERNOON

At the counter, washing dishes, Lola stacks the clean plates on the dish rack. A knock on the door. Lola looks at the door.

LOLA

Come in?

Charlie opens the door, and steps in.

CHARLIE

Hello?

LOLA
Hey, Charlie?

Charlie walks towards Lola. A bottle of beer in his hand, wrapped in a brown paper bag.

LOLA (CONT'D)
Anything I can help you with?

Lola looks to the side by the dish rack and does not see Charlie.

CHARLIE
Right over here.

Lola gets scared.

CHARLIE
I'm sorry, did I scare you?

LOLA
Just for a second. Aren't you supposed to be at work?

CHARLIE
It's my day off. I thought I come and keep you company.

LOLA
That's nice but I'm good.

Charlie stares at Lola's backside.

CHARLIE
Here, let me help you with that?

LOLA
No, it's alright, I got it.

-- Charlie gets up and walks towards the sink -- He puts one hand in the sink and the other against Lola's butt -- He rubs his hands all further up to the crease of the jeans -- Lola looks at Charlie.

LOLA (CONT'D)
What are you doing?

CHARLIE
Helping.

Charlie smiles.

Barry walks to the doorway. He looks and sees Charlie's hand on Lola's butt.

BARRY

Hey!

-- Charlie looks at Barry and removes his hand --

CHARLIE

I was just coming by to check on your girl here. No harm, no foul.

-- Barry waves his hand to Charlie to come out --

BARRY

-- Come on, let me talk to you?

-- Charlie walks to the table -- and grabs his beer -- He walks out of the trailer --

CHARLIE

Later.

EXT. TRAILER-AFTERNOON

Barry waits. Charlie walks out, his beer in his hand. He steps off the porch.

BARRY

Charlie, maybe it's best that you don't come over anymore. I'll find a way to work.

Charlie looks at Barry.

CHARLIE

That was nothing. I was only being friendly.

BARRY

She doesn't need you to be her friend, she has me.

CHARLIE

You got a pretty girl there, so maybe you shouldn't leave her alone all the time. She might find someone to keep her company.

Barry points his finger for Charlie to leave.

BARRY
Get out of here, Charlie!

CHARLIE
It's a free country!

Charlie turns and walks away from the trailer. Barry turns around and walks back into the trailer.

INT. TRAILER-CONTINUOUS

Lola leans against the counter. Barry looks at Lola.

BARRY
Lock the door from now on.

LOLA
Okay. How are you gonna get to work?

BARRY
It's still noon. I have 600 saved up.
I can go and see if someone has a
vehicle for sale. Do me a favor and
lock the door behind me --

--Barry walks out the door and shuts it fast -- Lola locks the door --

EXT. YARD-AFTERNOON

In a yard. A *motorcycle* sits with a FOR SALE sign on it. Barry steps up to it. He looks at it.

BIKE OWNER, 30. A professional mechanic for 10 years.

The Motorcycle Owner walks towards Barry.

MOTORCYCLE OWNER
May I help you with something?

BARRY
Is this motorcycle still for sale?

MOTORCYCLE OWNER
That's what it looks like.

BARRY
How much do you want for it?

MOTORCYCLE OWNER
200.

BARRY
200 I can do.

Barry reaches into his pocket, pulls out his wallet. He takes 200 dollars out and hands it to the Motorcycle Owner.

MOTORCYCLE OWNER
Pleasure doing business with you,
dude.

BARRY
Thanks.

MOTORCYCLE OWNER
Hey?

The Motorcycle Owner tosses the key to the motorcycle to Barry.

BARRY
Thanks.

Barry puts the key in and starts the motorcycle. Barry kicks up the peddle and drives off. The Motorcycle Owner waves to Barry.

INT. AUDITORIUM-CHURCH-AFTERNOON

Church members sit in the pews of the auditorium. Some members and some invited to the wedding.

PASTOR, 49. Pastor of the church for over 20 years.

PASTOR'S WIFE, 47. Homemaker and loving wife.

Barry stands in front of the Pastor. In his tuxedo. He feels a little snug. Barry tugs at the jacket. The piano music begins to play. The Pastor's Wife plays and Lola walks out. She approaches the aisle.

Lola's white lace veil. She stops and looks at Barry. Barry tosses the veil over her head.

PASTOR
We are gathered here in Holy
Matrimony. To join this man and this
woman.

EXT. CHURCH-AFTERNOON

The doors open. Lola and Barry run through the crowd of people surrounding the doorway.

LOLA
(laugh)

Barry runs towards a cab parked at the curb of the church. He opens the door for Lola. Lola climbs in and sits. Barry sits down next to Lola. He brings her close and kisses her. Barry shuts the door.

INT. TRAILER-AFTERNOON

Barry pushes the front door open. His hand on Lola's. Lola shuts the door and locks it. Barry pulls Lola to him, falls back on the couch. Lola sits on his lap. She kisses him.

BARRY
We are officially married.

LOLA
Yes.

EXT. ROOFTOP-AFTERNOON

CHARLIE SCOPE POV

No movement from the inside. 1 shot fired through the window.

INT. TRAILER-CONTINUOUS

Lola ducks down to the couch -- Barry covers her with his body and pushes Lola down to the floor -- Barry crawls and pulls Lola closer to him --

5 shots to the couch. Barry looks and looks outside the window. He ducks as Charlie fires a shot.

EXT. ROOFTOP-CONTINUOUS

Charlie stands to his feet. The rifle in his hand.

CHARLIE
Ahh!!

EXT. TRAILER-AFTERNOON

Footsteps walk towards the front door of the trailer.

INT. TRAILER-CONTINUOUS

Barry listens to the footsteps get closer.

KEVIN

Barry, Barry!! Charlie was just the spitting image of who you wanted to be friends with. Y'all thought you could kill someone like me and hide. I have ways. Ways you couldn't believe.

The door bursts open. Helen holds a shotgun in her hands. She cocks it.

HELEN

Ain't this sweet. We interrupted their honeymoon!! Ain't that some shit, baby!!

Kevin leans his head into the doorway.

KEVIN

Get your shit. We're going for a ride.

INT. TRUCK-EVENING

Lola sits on Barry's lap. Helen holds the shotgun in her hands -- She grabs Barry by his groin --

BARRY

(gasp)

Kevin leans over and looks at Helen.

KEVIN

What are you doing over there, baby?

HELEN

Just grabbed him by his pecker!

KEVIN

Stop doing that baby. Save that for us.

HELEN

Hell yeah!

BARRY

How'd you find me and where did Charlie come from?

KEVIN

I dug Charlie up, created him. I gave him a job, a home. Being a marine gave me the ability to hack into every government program. Witness protection, that's nothing compared to what they taught me. Erik knew that.

BARRY

I saw you die?

INT. MORGUE-NIGHT-FLASHBACK

Kevin lays on a table. He burst up.

KEVIN

(cough)

KEVIN (V.O.)

You only saw what you thought you saw.

INT. LIVING ROOM-AFTERNOON

Kevin sits in his living room. He reads a vocabulary book to himself. Rehearsing lines over and over.

KEVIN

I'm Charlie, good to meet you. Welcome to the neighborhood.

INT. BATHROOM-NIGHT

Kevin stands in front of the mirror.

MONTAGE

--Kevin shaves his head.

--Kevin shaves his face.

--Kevin puts on prescription glasses.

BACK TO SCENE

Kevin grabs a hearing aid from the counter and puts it on his ear.

BARRY (O.S.)

Hello? Anyone home?

KEVIN (V.O.)
 You befriended me first and bought
 everything I sold you. And the Oscar
 goes to? Will you baby?

INT. TRUCK-AFTERNOON-BACK TO PRESENT

HELEN
 Kevin!!

The truck stops. Kevin opens the driver's door, gets out, and
 grabs the shotgun from Helen -- Barry grips his hand on to
 the shotgun -- He elbows Helen in the face --

HELEN
 (scream)

-- Barry pushes the passenger door open -- and pushes Helen
 out of the truck-- Helen falls to the ground -- Her nose
 bloody.

BARRY
 Let go --

-- Lola kicks Kevin in the face with her foot -- Barry pulls
 the trigger on the shotgun -- A shot fires and blows off
 Kevin's hand --

KEVIN
 (scream)

Lola slides off Barry's lap and onto the passenger seat --

INT. DESERT-AFTERNOON

Kevin falls to the ground -- He crawls back to his feet --
 Barry lifts and lowers Lola to the ground -- He pushes her
 back and hands her the shotgun --

BARRY
 -- Stay here.

Barry walks towards Kevin.

BARRY (CONT'D)
 Kevin!

Kevin turns and looks at Barry.

BARRY (CONT'D)
 We're not finished yet.

Kevin walks towards Barry. He swings his fist -- Barry ducks -- Kevin swings his fist again -- Barry ducks again -- Barry lowers his palm and forms it upwards. He drives it up into Kevin's nose -- Kevin falls to the ground, dead -- Barry turns away and looks at Lola.

Lola smiles. Helen runs towards Lola.

BARRY

Lola!

Lola turns. A scared look on her face --She points and shoots Helen with the shotgun -- Helen hits the ground, dead --

LOLA

Loudmouth bitch.

Barry walks towards Lola. He wraps his arm around her.

BARRY

Some honeymoon, huh?

LOLA

Yeah.

BARRY

Breakfast?

LOLA

It's 3 in the afternoon?

INT. DINER-EVENING

Lola sits across the table. She cuts into her pancakes and puts the cut pancakes into her mouth.

BARRY

So, I was thinking, when we back. How are we gonna break the news to your mom that we're married?

Lola swallows her food.

LOLA

She sort of already knows.

BARRY

When?

LOLA

She was watching. She and Nicola.

BARRY

Where?

LOLA

On the second floor of the church.

INT. BALCONY-CHURCH-AFTERNOON-FLASHBACK

Brenda leans up against the banister. She watches the wedding from the balcony. Brenda wipes away her tears. Nicola stands next to her and moves closer to Brenda. She wraps her arm around Brenda.

BRENDA

She looks so beautiful.

NICOLA

She's gonna be alright.

BRENDA

I know.

Brenda grabs a hold of Nicola's hand.

INT. DINER-AFTERNOON-BACK TO PRESENT

BARRY

You could've told me?

LOLA

At least they got to see.

BARRY

Now I feel bad.

LOLA

Don't.

BARRY

Now that we're going back. Are you happy, being married to me?

LOLA

Of course. We get our own place. Not a trailer though. I hate small places.

BARRY

Yeah, me too.

LOLA

Let's go back to the trailer?

BARRY

For what?

LOLA

Your motorcycle.

BARRY

Alright.

Barry pulls out a wad of cash and puts it on the table. He stands to his feet.

EXT. TRAILER-AFTERNOON

The trailer's shot and damaged. Barry steps in. Lola steps up to the motorcycle and sits on the back. Barry reaches in and grabs the key from the key hook on the wall. He rushes towards the motorcycle and Lola. He sits down and starts the motorcycle.

Lola wraps her arms around Barry's waist. Barry drives the bike out of the trailer park. Lola looks back at it for the final time.

EXT. DESERT-EVENING

The motorcycle passes through the desert. *Black SUV's* drive up close and surround Barry and Lola.

INT. CLASSROOM-MORNING

Barry sits at a desk. He's wearing a police cadet uniform. Barry looks to his left. Lola sits. Barry kisses his hand and waves it at her. He looks back towards the head of the class.

INSTRUCTOR, early 40s. An instructor for 10 years.

The Instructor looks at his watch.

INSTRUCTOR

Begin!

Barry begins by ripping the tape and begins the test.

INT. RESTAURANT-NIGHT

BARRY

We passed!!

Lola leans towards Barry and kisses him. She leans back and takes a sip from her wine glass.

LOLA
The best thing that happened to us.

BARRY
Getting married is too.

LOLA
It is. Feels different now. We're both gonna make it to detective. Things are changing.

BARRY
It's a good difference.

LOLA
Yes, it is.

Barry reaches his hand out on the table. Lola grabs onto Barry's hand. She rubs her fingers on his.

INT. BEDROOM-NIGHT

In their bedroom. Barry lays in bed. He reads a book. Lola leans in the doorway. A blouse nightgown on. Lola lifts her leg. Barry looks. His eyes open. Barry closes his book and sits it down on his nightstand.

LOLA
I have been waiting for this since our honeymoon.

BARRY
Me too.

Lola walks slowly towards the bed. She raises her nightgown. Barry moves the covers over. Lola climbs in. Her knees against the mattress. Lola leans towards Barry and kisses him -- He kisses her back -- Barry pushes Lola to the mattress -- Barry pulls the blanket over.

INT. OFFICE-MORNING

Lola sits at her desk. Reading a police file to herself.

SERGEANT, early 40s. On the force for over 20 years.

The Sergeant walks towards Lola, he leans down to her, face to face.

SERGEANT
I suggest that you go to the doctor's
and get a check-up?

LOLA
When?

SERGEANT
Right now.

INT. PATIENT ROOM-AFTERNOON

Lola lays back on the medical table. A hospital gown on. Her legs together.

DOCTOR, early 40s. A Doctor for over 19 years.

The Doctor walks into the room, shuts the door.

DOCTOR
Hi, how are you?

LOLA
I'm doing good and you?

DOCTOR
Can't complain.

The Doctor puts his clipboard down on the counter. He washes his hands. The Doctor walks towards Lola.

DOCTOR
Can you sit up for me?

Lola sits up. The Doctor puts the **Stethoscope** to her back and puts the 2 earpieces in his ears.

DOCTOR
Breath in?

LOLA
(breath)

DOCTOR
Breath out?

LOLA
(breath)

DOCTOR
Breath in?

LOLA
(breath)

DOCTOR
Breath out?

LOLA
(breath)

The Doctor grabs the earpieces from his ears of the Stethoscope. He puts it back to hang around his neck.

DOCTOR
Are you feeling nausea?

LOLA
No. Should I be worried?

DOCTOR
I need blood work done. You can go ahead and get changed. Go ahead and get an appointment set in 2 weeks. Go ahead and get your blood work done?

LOLA
Thank you, doctor.

DOCTOR
Your welcome.

Lola sits up and gets off the medical table.

INT. OFFICE-AFTERNOON

Lola leans her head up with the palm of her hand. Barry burst into Lola's workspace. He scares her. She jumps in her seat.

BARRY
Babe!!

Lola slugs him on his arm. She turns away from Barry.

LOLA
Don't do that, you ass!

BARRY
I'm sorry, babe.

Barry leans in towards Lola and kisses her on the cheek. The Sergeant watches and looks at Barry.

SERGEANT

Don't you have someplace to be, Barry?

Barry looks at the Sergeant and walks towards his desk.

BARRY

I do and I am just getting to it.

SERGEANT

You better get there quicker!

Barry walks out of the office.

INT. CONFERENCE ROOM-MORNING

In the conference room, Lola sits in the front middle seat. She taps her pen on the desk.

POLICE CHIEF, early 40s. On the force for over 20 years.

The Police Chief steps up to the podium.

POLICE CHIEF

Alright, people, listen up! Keep in mind, when you walk out there. Please leave all your feelings at home. keep your eyes on the job and watch your backs. Let's go to work!!

The Police Chief claps his hands. All the detectives get up from their desks and walk out of the conference room.

POLICE CHIEF (CONT'D)

Lola, Barry? Step forward, please?

Lola approaches the Police Chief.

LOLA

Yes, sir?

POLICE CHIEF

About what I was saying. I have to separate you 2.

Barry approaches the podium.

BARRY

Why?

POLICE CHIEF

Because of your personal feelings towards each other. You're married and that can't affect your job. Lola, you're with Vasquez. Barry, you're with Brian.

LOLA

Yes, sir.

Police Chief walks back into his office. Barry looks at Lola.

LOLA (CONT'D)

What?

Barry turns and walks away.

INT. GARAGE-MORNING

BRIAN, 25. A police detective for over 2 years.

Brian stands by the driver's side of the cruiser. Barry walks up to the cruiser. He looks at Brian.

BRIAN

You must be Barry. Good to meet you?

Brian reaches his hand out over the hood of the cruiser. Barry opens the passenger door and gets in.

Across the garage, Lola approaches her new partner. ROMAN VASQUEZ, 27. A detective for over 3 years.

Roman approaches Lola.

ROMAN

Lola?

LOLA

That's me?

ROMAN

The name is Roman.

Roman balls up his fist and fist bump's Lola instead of shaking her hand.

ROMAN

You can get in if you want?

LOLA

Okay.

Lola walks to the passenger door, opens it, and gets in. She shuts the door.

INT. CRUISER-MORNING

Barry looks out the window of the cruiser. Brian looks at Barry.

BRIAN

I'm sorry I wasn't your first choice for a partner.

BARRY

It's alright. Sorry if I seemed cold towards you.

BRIAN

It's cool.

DISPATCHER (V.O.)

10-10. We have a 6104. I repeat, a 6104.

Brian grabs the receiver and speaks into it.

BRIAN

This is 4-Brian-5, 10-4!

Brian puts the receiver back on the hook.

BARRY

That's pretty cool. They give you your own code for your name?

BRIAN

Uh-huh.

Brian puts his foot on the gas. He speeds up the cruiser.

INT. APARTMENT BUILDING-MORNING

ABUSED BOY, 5. Curly black hair. Tears going down his face. Brian walks up the steps. He looks at the Abused Boy.

BRIAN

Hey, buddy? What's wrong? Watch over the kid, Barry?

BARRY

What?

BRIAN

Take the kid and put him somewhere
safe!

Barry picks up the Abused Boy. He walks him slowly down the steps.

NEIGHBOR LADY, early 30s.

The Neighbor Lady walks towards Barry.

NEIGHBOR LADY

I'll take him. Poor baby's been crying
all night.

Barry hands the Abused Boy to the Neighbor Lady. Barry walks back up the steps. He leans up against the wall. He peeks into the apartment.

INT. LIVING ROOM-MORNING

ABUSIVE HUSBAND, 30. Alcoholic and drug addict.

Barry walks into the living room. Brian leans himself into the Abusive Husband. A DEAD BODY on the floor. The Dealer's body. The same man that sold drugs to Barry. Barry's eyes in shock.

ABUSIVE HUSBAND

Look, I didn't do anything. It was
that junkie bitch!

BRIAN

Shut up.

Brian looks at Barry.

BRIAN (CONT'D)

Barry! Go check on the woman in the
bedroom?

Barry walks towards the back bedroom.

INT. BEDROOM-MORNING

ABUSED WIFE, 25. Drug addict and unemployed.

Barry leans down. He steps slowly towards the Abused Wife.

BARRY
Are you alright there, miss?

ABUSED WIFE
Where's my baby?

BARRY
He's safe.

ABUSED WIFE
Let me have my baby, please!

Barry's eyes begin to water.

INT. CONVENIENT STORE-MORNING

DRUG ADDICT, early 20s. Unemployed.

STORE OWNER, late 40s. Store Owner for 10 years.

Lola steps into the store -- Her hands up --

LOLA
-- Okay, what seems to be the problem here?

DRUG ADDICT
This asshole accused me of stealing!

LOLA
Okay, did you?

DRUG ADDICT
Yes, but I needed it to feed my sister. She's hungry!

LOLA
Okay. Maybe we can work this out. Can start by putting that gun down?

The Drug Addict hesitates -- Lola steps closer --

LOLA (CONT'D)
Let him go now? Everything will be alright, just let him go?

-- Lola reaches for the Store Owner -- and The Drug Addict lets go -- Lola grabs the Drug Addict. She pushes him away from the counter -- Lola handcuffs him --

LOLA
You are under arrest. You have the
right to remain silent --

-- Lola walks the Drug Addict out of the store.

EXT. CONVENIENT STORE-MORNING

Roman steps towards Lola. He has a hot dog in his hand.

LOLA
Where were you?

ROMAN
Getting a hot dog.

Lola takes the handcuffs off the Drug Addict and puts them in her back pocket. She snatches the hot dog from Roman, pulls out 20 dollars, and hands it to the Drug Addict. The Drug Addict looks at Lola.

LOLA
I don't want to see you here again.
Got it? Go feed your sister!

The Drug Addict runs. Lola looks at Roman and she walks towards the cruiser.

INT. BEDROOM-EVENING

In the bedroom. It is dark. Lola hits the light switch. She looks at the bed and sees Barry sitting.

LOLA
Ahh!! Barry? You scared me.

BARRY
Didn't feel like turning on the light.

LOLA
Did something happen?

BARRY
I never told you what happened to my
mother.

LOLA
Do you feel like telling me?

Lola steps towards Barry. She kneels down and touches his hands.

BARRY

It was just like any ordinary day. Not
the way a boy should find his mother.

INT. BEDROOM-MORNING-FLASHBACK

5-YEAR-OLD BARRY, shy. Kindergarten.

The door opens. 5-Year-Old Barry walks in and sees the DEAD
BODY of his mother.

INT. BEDROOM-EVENING-BACK TO FLASHBACK

Barry rubs his eyes and drops his hands to his knees.

BARRY

I saw the same situation today. A
mother wondering where her baby was.
It was a blast from the past.

Barry leans down towards Lola. His forehead against hers.
Lola grabs Barry by the back of his head and kisses him. She
rubs her face against his. Lola stands and pushes Barry
further back onto the bed. He moves over to lay his head on
the pillow.

Lola runs towards the light, switching it off. She rushes
back to the bed, crawls in, and lays next to Barry. Barry
wraps his arms around her.

LOLA

Barry?

BARRY

Yes?

LOLA

We haven't had dinner yet?

BARRY

Shh! Let's enjoy this.

LOLA

(laugh) Okay.

INT. KITCHEN-MORNING

Barry sits on a stool at the isle counter. Lola walks a plate
of scrambled eggs to him, setting them in front of him.

BARRY
Thanks, babe.

Lola walks back to the stove. Lola looks at Barry.

LOLA
Anytime.

BARRY
Have you talked to your mom today?

Barry scopes up his eggs with a fork and puts them into his mouth.

LOLA
No. I'm supposed to go over there tomorrow.

Barry chews and swallows his food.

BARRY
You're not going to work tomorrow?

LOLA
I have a doctor's appointment.

BARRY
Do you want me to go with you?

LOLA
No, I'll be fine. It's just a regular check-up.

BARRY
Alright. Just let me know if you need me for anything?

LOLA
You worry too much.

BARRY
I'm your husband, it's my job.

LOLA
It's your job.

Lola walks towards Barry and kisses him on the forehead. She stands by the isle counter and cuts into asparagus on the cutting board.

INT. DOCTOR'S OFFICE-MORNING

Lola sits in the Doctor's office. Her eyes in disbelief.

LOLA
Pregnant?

DOCTOR
Yes. 2 weeks.

LOLA
(laugh)

DOCTOR
Congratulations.

LOLA
Thank you.

INT. DINING ROOM-AFTERNOON

Out the window. the sun shines into the room. Lola looks out, her hand resting against her chin. Brenda walks into the room. She looks at Lola.

BRENDA
Lola?

LOLA
Hmmm, what?

Brenda walks 2 plates of cake towards the table. Lola takes a plate. Brenda sits down.

BRENDA
Did something happen at the doctor's office today?

Lola grabs a fork, starts to dig at the cake. She looks at Brenda.

LOLA
Let's see. I had sex and I got pregnant.

A look of disbelief on Brenda's face.

BRENDA
Excuse me, what?!

LOLA
You're gonna be a grandma. Surprise!

BRENDA
That's not funny. Seriously?

LOLA
The doctor confirmed it.

BRENDA
Barry's gonna freak out!

Lola looks at Brenda.

BRENDA (CONT'D)
You're not happy?

LOLA
I love my job. I love helping people.
I shouldn't have to give that up.

BRENDA
You're not. You can go back after you
have it? You think it was easy for me
to stay home while your father was
working. It sucked!

LOLA
What made you change your mind?

BRENDA
The look on his face. He kept his ear
by my stomach every day until the day
you were born.

LOLA
Dad did that?

BRENDA
He loved every moment of it.

LOLA
I just hope I get the same reaction.

INT. LIVINGROOM-EVENING

Lola stands in front of Barry.

BARRY
You're what?!

LOLA
I'm pregnant?

BARRY
How?

LOLA
Let's see, you got on top of me and
put --

BARRY
-- I know how but man!

Barry paces back and forth.

LOLA
What are you pacing for? I'm the
pregnant one here!

Barry turns away from Lola.

LOLA
Don't be mad at me?

BARRY
I'm not mad. I'm happy.

Barry turns to Lola. He pulls her towards him and kisses her. He drops to one knee. His head against her stomach. Lola touches the top of his head.

INT. OFFICE-MORNING

In the office. The Sergeant stands in the middle of the office floor. Lola walks into the office. She sits at her desk. The Sergeant walks towards her.

SERGEANT
Ready to go to work?

LOLA
Bring it on, Sergeant.

SERGEANT
If it gets to be too much, let me
know?

LOLA
I will. Thank you.

The Sergeant walks away and steps into his own private office.

INT. DINING ROOM-AFTERNOON

Barry walks into the diner and approaches the bar counter. Barry leans and sits on the stool.

REMY (O.S.)

Barry!

Barry turns and sees Remy.

BARRY

Remy?

Barry walks towards Remy. He opens his arms and hugs her. She steps back to take a look at him.

REMY

You look awesome! Please, come and sit?

Barry sits across from Remy at her table.

REMY (CONT'D)

Yeah, I heard everything about you when I was talking to Brenda the other day.

BARRY

It was hard to believe that I went through that. I bounced back. I got in trouble with the law. I went into witness protection. I got married. Became a police detective. I also want to thank you.

REMY

For what?

BARRY

For getting me the help I needed, from Brenda.

REMY

I didn't do that, Brenda did that.

BARRY

I'm forever grateful for them.

REMY

Your welcome by the way.

Barry smiles.

INT. LIVING ROOM-AFTERNOON

Lola sits in the middle of the sofa. An unwrapped gift in her hands. A baby blanket with cows on it. Lola shows everyone the blanket.

LOLA'S FRIENDS #1, #2 and #3. All in their early 20s. All housewives and stay at home moms.

LOLA

I must say, this is thoughtful of all
3 of you.

Brenda walks up behind Lola. She leans up against the couch.

BRENDA

Do you want some more to eat?

LOLA

If I eat anymore, I won't need a cow
blanket. I'll be the cow blanket.

LOLA'S FRIEND # 1

(laugh)

LOLA

Shut up.

Brenda leans down. She looks at Lola.

BRENDA

Hey?

LOLA

What?

BRENDA

Calm down. Be nice.

LOLA

I'm sorry.

The front door opens. Lola looks. Nicola steps in and takes off her shoes. A gift bag in her hand.

NICOLA

I'm sorry I'm late. Traffic is bad.

Nicola sits next to Lola and hands her the gift bag. Lola reaches in and pulls out a t-shirt that says "I make cute babies."

LOLA

(laugh)

NICOLA

I'm glad you like it.

LOLA

I love it. Thank you.

INT. CAR-MORNING

In the car, the radio plays "PEOPLE ARE STRANGE" by MAD FVN as Barry drives the car.

EXT. CEMETERY-MORNING

Barry walks through the grass. A rose in his hand. He stops at a tombstone. Barry drops the rose and crouches down to the ground. The tombstone reads "Here Lies, Mary Smith. Daughter, wife & mother." Barry wipes the leaves off the front and lays the rose up against the tombstone.

BARRY

It's been so long. I'm sorry. I never forgot about you, mom.

Barry rubs his hand on the tombstone and the engraving. He kisses his hand and places it on the stone. Barry stands to his feet. He walks towards his car.

INT. BABY SHOWCASE-MORNING

There are infants laying in their warm beds. A baby in the middle of the room, with a tag, displayed above the infant's head and says "Nicholas Smith."

INT. HALLWAY-MORNING

Barry looks through the window. Lola looks at Barry.

LOLA
Beautiful, isn't he?

BARRY
Like you.

Lola turns to Barry and wraps her arms around him. Lola turns to the window and looks at her newborn son. Barry stands behind Lola and watches with her.

FADE OUT:

THE END