

Love From California

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FADE IN:

EXT. WATER CANAL-DAWN

LOLA, 48. A thin-built and toned woman. Her hair and clothes soaked from sweat. She walks slowly towards another woman just up ahead of her. Her silver magnum in the grip of her hand.

LOLA

Stop!!

MILA, 43. Dark hair and green eyes. Ruthless, intelligent and dangerous. She walks with a limp, struggling to walk.

LOLA (V.O.)

There are moments in life that define what we're going to become in the future. Our families suffer along with us. A person can try to challenge your very existence just by getting in your head. This is how the week turned into hell.

LOLA

I said stop!!

EXT. SMITH RESIDENCE-SUBURBAN STREET-MORNING

SUPER: FIVE DAYS LATER

PAPERBOY, early teens.

The Paperboy throws a newspaper onto the wet lawn and misses the front porch.

BARRY, 47. A police detective. Dark brown hair, and brown eyes. Nicely dressed in his long-sleeved blue shirt, and black khaki pants.

Barry steps off the porch. He looks at the newspaper getting wet from the sprinklers. Barry tiptoes towards it and grabs the newspaper. Barry looks down the street as if he can see the Paperboy. He turns to the front door.

BARRY

Stupid kid!

INT. KITCHEN-SMITH RESIDENCE-MORNING

Lola sits at the dinner table. She holds a spoon in her hand, feeding an infant baby girl. Lola takes a taste of the squash.

LOLA

(gag)

Eww! That is not a good flavor!

Barry walks into the kitchen. He holds the paper open, reading it.

BARRY

Your supposed to feed that to the baby, not yourself.

LOLA

I know that smartass!

BARRY

That's Mr. Smartass to you.

LOLA

Whatever you say.

BARRY

What are you going to do today?

LOLA

I'm gonna go get my pedicure.

Barry leans back on the counter isle. He peels a banana and bites into it. Lola looks at Barry.

LOLA (CONT'D)

What are you gonna do with Nicholas today?

BARRY

Try to keep him busy with paperwork.

LOLA

Good.

BARRY

We can't baby him forever, Lola. He isn't exactly easy to talk to.

LOLA

He's still my son.

BARRY

Our son.

LOLA

Don't let him go out there, please?

BRIE, 25. Dark hair, and brown eyes. An adventurous, kind, and smart woman. Barry and Lola's youngest child.

Brie walks into the kitchen. She sets her purse down on the counter.

BRIE

Mom!! Dad!!

LOLA

Brie!!

BARRY

Kiddo!! What do you want?

BRIE

Can't your only daughter come and say hi without wanting something?

BARRY

Yeah, I heard that before.

Brie steps towards the infant and rubs her cheeks.

BRIE

Cutie!

LOLA

Now that you're here, you can watch the baby for me while I go get my pedicure.

BRIE

Mom?!

LOLA

If you watch her for me, I'll consider what your gonna ask for.

BRIE

Dad?

BARRY

I would take the deal.

BRIE

Fine.

Lola grabs her purse and walks towards Barry.

LOLA
See you later. Love you.

Lola kisses Barry -- and walks to the garage door.

BRIE
Bye. Love you too.

Lola opens the door and walks out. Barry looks at Brie. Brie sits and looks at Barry.

BARRY
I better get to work.

Barry walks out of the room. Brie looks at the infant.

BRIE
I guess it's just you and me?

INT. OFFICE-POLICE STATION-MORNING

Barry sits at his desk. A cup of coffee in his hand. He sits, looking at the wedding photograph of him and Lola. Barry slams the photo down -- and takes off his wedding ring -- He puts it in his desk drawer.

INT. AIRPORT-ARRIVAL GATE-AFTERNOON

Tall men in black suits walk suitcases towards the front doors of the airport. BODYGUARD #1 and #2. Early 30s.

Bodyguards for five years.

Mila walks behind Bodyguard #1 and Bodyguard #2. Her sunglasses are on.

EXT. AIRPORT-AFTERNOON

Bodyguard #1 steps towards the limousine parked at the curb, and opens the back passenger door. Mila lowers herself and sits down in the back seat. Bodyguard #1 gets in the front passenger seat. Bodyguard #2 sits in the back with Mila.

BAGGAGE HANDLER, early 20s. A Baggage Handler for two years.

Baggage Handler puts Mila's suitcases in the trunk. He slams it shut. The back window rolls down. Mila sticks her hand out and holds a hundred-dollar bill at the tips of her fingers.

MILA

Sir?

Baggage Handler steps towards the window. He grabs ahold of the money -- Mila grips her fingers onto it tight --

MILA (CONT'D)

-- Thank you.

BAGGAGE HANDLER

Thanks.

Mila hands him another hundred-dollar bill and rolls the window up. The limousine drives away. The Baggage Handler looks at the money.

BAGGAGE HANDLER (CONT'D)

Thank you, ma'am!

He looks at the limousine and walks back towards the exit doors.

INT. LIMOUSINE-AFTERNOON

Mila looks around at the sights as the limousine passes by.

MILA

Hey, Driver?!

DRIVER, early 30s. A driver for three years.

DRIVER

Yes?

MILA

Take me to the best hotel in the area?

DRIVER

Yes, ma'am.

INT. NAIL SALON-AFTERNOON

Lola sits in the *Pedicure Spa Chair*.

PEDICURE SPECIALIST, early 20s. A specialist for two years.

The Pedicure Specialist dries Lola's feet off and puts paper flip-flops on her feet.

PEDICURE SPECIALIST

You are all done, honey!

LOLA

Thanks.

Lola hands the Pedicure Specialist thirty dollars.

PEDICURE SPECIALIST

Thank you.

Lola stands up and walks towards the front doors. Lola's cell phone rings. She pulls her phone out from her purse.

EXT. NAIL SALON-AFTERNOON

Lola steps outside the front doors of the nail salon, and steps towards her car.

LOLA

Hey?

INT. BEDROOM-OWENS HOUSE-AFTERNOON

SHELLY OWENS, 54. Retired writer. Grayish blonde hair, and blue-gray eyes.

SHELLY

Hey? Are you still gonna come over tomorrow and hang out with me?

LOLA (V.O.)

Yeah. What do you want me to bring?

SHELLY

Just bring yourself.

LOLA (V.O.)

I might have to bring the baby.

SHELLY

The more the merrier.

LOLA (V.O.)

We can't get too rowdy.

SHELLY

Fine. We'll be good.

LOLA (V.O.)

(laugh)
Good. Later, gator.

SHELLY

Later.

Shelly ends the call.

INT. CAR-AFTERNOON

Lola sits down in her car. She puts her cell phone in her purse. She puts her key in the keyhole and starts the car.

INT. HALLWAY-HOTEL-AFTERNOON

Bodyguard #1 opens the doors for Mila.

INT. ROOM #304-HOTEL-AFTERNOON

Mila steps towards the center of the room. She looks around and looks at Bodyguard #1.

MILA
This will do! Set up right here!

Bodyguard #2 sets Mila's suitcase down to the floor.

Bodyguard #1 opens the suitcase and lifts a **Desktop Computer** and a **Monitor**. He sets the computer and monitor down on a desk across the room. Mila sits at the desk.

MILA (SUBTITLE) (CONT'D)
(in Russian)
Thank you. The both of you. Time to get to work!

Mila tosses a stack of cash to Bodyguard #1 and Bodyguard #2.

MILA (SUBTITLE) (CONT'D)
(in Russian)
Go order yourselves some steak!

BODYGUARD #1 (SUBTITLE)
(in Russian)
Thank you.

Mila waves her hand at Bodyguard #1 and Bodyguard #2 to leave the room.

COMPUTER SCREEN

The mouse CURSOR clicks on the icon for the houses. It clicks on the house in the middle. The asking price for the Mansion is **One Million Dollars**.

BACK TO SCENE

MILA

Click!

Mila hits the ENTER button.

MILA (CONT'D)

Home sweet home!

EXT. PARK-AFTERNOON

Barry sits on a bench, eating an ice cream cone. A woman approaches and sits. CARMEN, 26. An undercover police detective. Light brown hair, and brown eyes. A striking woman with the perfect body.

CARMEN

Do you know how bad this makes us look?

BARRY

At least I'm doing it in broad daylight.

CARMEN

Aren't you supposed to be a cop or something?

BARRY

This is apart of my job. I'm supposed to keep women that you're pretending to be like out of the freezer.

CARMEN

Screw you!

Carmen gets up -- Barry pulls her down to the bench by her arm --

BARRY

-- Sit down!

CARMEN

Rough, huh?! I like it that way!

BARRY

Tell me about the operation that goes on behind closed doors? How many girls are there?

CARMEN

Twelve.

BARRY
How old are they?

CARMEN
They go from sixteen to eighteen.

BARRY
When's the next shipment?

CARMEN
Tomorrow.

BARRY
Have you met the buyer yet?

CARMEN
Not until tomorrow. So, what does
that mean between you and me?

BARRY
Today's our last day.

Carmen raises her arm in excitement --

CARMEN
-- Yes!

BARRY
We go in together.

CARMEN
Are you out of your mind! They will
spot you right away.

BARRY
Not if I change my look. I'm gonna
need an address to where the girls
are going to be.

CARMEN
You'll look like a former boyband
member.

BARRY
Give me the address!

Carmen reaches into her jacket pocket and hands Barry card --

CARMEN
--Here --

Barry takes it --

BARRY

-- You don't know me or what I'm capable of!

CARMEN

Don't screw this up.

INT. CAR-AFTERNOON

Lola drives the car towards a STOP SIGN. She stops. Lola looks outside her window and sees Barry. Lola takes another look. ANGRY DRIVER, mid-40s. The Angry Driver honks his car horn.

ANGRY DRIVER

Hey!! Move your ass, lady!!

Lola rolls down her window and sticks her head out.

LOLA

Screw you!!

Barry looks at Lola. Lola looks at Barry. She hits the gas pedal and drives the car. Carmen looks at Barry.

EXT. PARK-CONTINUOUS

CARMEN

Do you know that woman?

BARRY

That was my wife.

CARMEN

Oh!! She's not the jealous type, is she?

BARRY

I sure hope not.

INT. CAR-CONTINUOUS

LOLA

Are you serious? What the hell is that about!! You don't cheat on me!!

Lola looks towards the road. Her hands grip the steering wheel.

INT. FURNITURE STORE-AFTERNOON

STORE EMPLOYEE, mid-20s. Employee for two years.

Mila walks in. She looks around. Store Employee walks towards her.

STORE EMPLOYEE
Can I help you find something?

Mila tosses a stack of cash to the Store Employee.

MILA
I'll take a bedroom set, dining
room table and matching sofas.

Store Employee looks at Mila.

STORE EMPLOYEE
Anything else?

MILA
Yes. Do you have an antique desk?

INT. KITCHEN-SMITH RESIDENCE-AFTERNOON

Lola stands at the counter isle. She cuts vegetables with a large kitchen knife. Brie watches Lola chop through each piece of vegetable.

BRIE
Mom?

LOLA
Yes?

BRIE
Did something happen while you were
out?

LOLA
No, why?

BRIE
It seems like something's bothering
you?

LOLA
I'm not bothered. I just want to
cook a gourmet meal for you and
your brother tonight.

BRIE

Do you want me to help?

LOLA

No, you can just relax. The baby needs to be put to bed. Do you mind doing that?

BRIE

Yeah, sure.

Brie lifts the infant from the highchair and walks her out of the kitchen. Lola grabs a carrot and chops it in two.

INT. DINING ROOM-MANSION-AFTERNOON

MOVER #1 and #2. Early 20s.

Mover #1 sets the dining room table down in the middle of the room. Mila walks towards the table. She puts her hand on the wood.

MOVER #1

There you go.

Mila tosses a stack of cash to Mover #1. Mover #2 walks towards the front door. Mila tosses a stack of cash to Mover #2.

MOVER #2

Thanks.

MILA

Have a good night!

MOVER #1

You too.

Mover #1 and Mover #2 walk out the front doors. Mila looks around the room.

INT. DINING ROOM-SMITH RESIDENCE-EVENING

At the dinner table, Lola sits across from Barry. She looks at her food and glances at him. Barry looks at Lola. He takes a sip from his glass of iced tea. NICHOLAS, 27. A police officer. Dark hair, and brown eyes. A handsome young man.

Nicholas looks at Lola.

NICHOLAS

Are you alright, mom?

Lola looks at Nicholas.

LOLA
Yeah, why?

NICHOLAS
You haven't said that much since I
came through the door.

The doorbell rings.

NICHOLAS (CONT'D)
That's her!

Nicholas rushes towards the front door. Lola looks at Barry
and takes a sip of her wine from a wine glass. The door
closes. Nicholas walks a woman towards the dinner table.

Barry looks at the woman that is Carmen. Barry looks at Lola.

Lola looks at Carmen.

NICHOLAS (CONT'D)
Mom, dad? This is Carmen. Carmen
these are my parents, Barry and
Lola.

Carmen looks at Lola.

LOLA
Welcome! So glad to meet you. Why
don't I show you around?

Lola stands up and walks into the living room. Carmen follows
Lola. Nicholas looks at Barry. Barry stands up, and glares at
Nicholas.

NICHOLAS
What?

BARRY
What are you doing with her?

NICHOLAS
We just started seeing each other.
What's wrong with that?

BARRY
She's in my house. There's
something wrong with that picture.

NICHOLAS
She already told me and I'm fine
with it.

BARRY

I'm not!

NICHOLAS

Think what you want. I'm going to go catch up with mom.

Nicholas walks into the living room. Barry sits down. He looks at Brie. Brie looks at him.

BRIE

Isn't he full of surprises!

INT. LIVING ROOM-SMITH RESIDENCE-EVENING

Photographs of Lola's parents, Nick and Brenda hang on the wall above the mantle. A photograph of Rachel and Nicola hang over a **pink unicorn watch**. Lola points her finger at the photo of her parents.

LOLA

This is my mother and father.

Carmen looks at the photo and looks at Nicholas.

CARMEN

Wow! You two do look alike.

Carmen points her finger at the photo of Nicola and Rachel.

CARMEN (CONT'D)

Who are they?

LOLA

That's my sister, Nicola and her mother, Rachel.

CARMEN

Where are they?

LOLA

They died.

CARMEN

Oh. I'm sorry.

LOLA

No, it's fine. I haven't even thought about Nicola in a while. It was like it was just yesterday. We would fight to who gets to sit by daddy. Now you know why I named him after my father.

CARMEN
They're both handsome.

LOLA
Yes, they are. So, why don't we get
back to dinner? Are you hungry?

CARMEN
Yes.

LOLA
Come on then?

Carmen walks towards the dining room. Lola kisses Nicholas on his cheek. He looks at Lola.

NICHOLAS
What was that for?

LOLA
For being my son.

NICHOLAS
Love you too, mom.

Lola wraps her arm around the back of Nicholas's neck and walks with him towards the dinner table.

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Lola sits on her stool and looks at herself in the vanity mirror. Barry walks in. He turns his back and sits on the bed.

LOLA
Nice girl he brought home.

BARRY
Yeah, she is.

LOLA
Just because I said it doesn't mean
I approve of it.

BARRY
Then why'd you say it?

LOLA
I know she does undercover work and
I know the kind of heartache that
comes with it.

BARRY
He knows what he's doing.

LOLA
I don't want him to get his heart
broken.

BARRY
What could happen?

Lola looks at Barry.

LOLA
What do you think happens to the
family after they lose their loved
one?

BARRY
That won't happen to our son!

LOLA
It better not.

BARRY
Does this mean you're not mad at
me?

LOLA
Oh, I'm mad. Lucky for you, I have
a forgiving side.

BARRY
And what do I have to do to get
forgiven?

LOLA
You have to hold me.

BARRY
That seems unfair but I'll take it.

Lola stands up from the stool and moves the blankets over.

She lays herself and turns her back to him. Barry moves underneath the covers and lays close to Lola. He rests his head on her shoulder. Barry kisses her on the cheek.

INT. BEDROOM-MANSION-NIGHT

Mila's hair in a bun. Glasses on and a smile for the camera in front of her. The camera flashes. Mila walks towards the camera. She sits at her desk and touches the mouse pad.

COMPUTER SCREEN

The CURSOR clicks on the photo on the computer. It clicks ENTER and goes into the **Police database**. Giving herself the name **Myra Torres**. The name is saved into the database. The CURSOR clicks on PRINT.

BACK TO SCENE

The **Identification Card** printed. Mila takes off the glasses and seals the card into a clear sealer.

MILA

Just a little window for a little
bird to pop in and take what she
needs!

COMPUTER SCREEN

The CURSOR goes to the Chief's Office computer and shuts it down.

BACK TO SCENE

MILA

Here we go, baby!!

INT. CHIEF'S OFFICE-POLICE STATION-NIGHT

The computer goes dead.

INT. BEDROOM-MANSION-CONTINUOUS

MILA

Yes --

-- Mila throws her arms up in excitement.

INT. LIMOUSINE-MORNING

Mila sits in the back of the limousine. Her glasses on, hair in a bun and her required uniform on. Bodyguard #1 looks at Mila.

MILA (SUBTITLE)
 (in Russian)
 Circle around the building and meet
 me back at this spot in ten
 minutes?

Mila opens the door and gets out of the limousine. She shuts the door.

INT. POLICE STATION-MORNING

Mila looks at the Police Station Building. She smiles and starts to walk.

INT. OFFICE-POLICE STATION-MORNING

Mila walks into the office. She looks around. POLICE OFFICERS #1, #2 and #3. All in their early 20s. On the force for two, and three years.

MILA
 Excuse me, can you tell me where I
 can find the chief of police?

POLICE OFFICER #1
 The same place you found those
 glasses, four eyes!

POLICE OFFICER #2
 (laugh)

Mila rolls her eyes. Barry looks at Mila. He walks towards her.

BARRY
 Don't mind them. They just don't
 appreciate a nice woman when they
 see one.

MILA
 I take it you do.

BARRY
 I should. I'm married to one.

MILA
 She seems lucky to have you.

BARRY
 It's Barry by the way. And you are?

MILA
Myra. Myra Torres.

Barry shakes Mila's hand.

BARRY
Good to meet you.

MILA
I'm just here to check the chief's
computer. I was told it crashed.

BARRY
Oh. I can take you there.

INT. CHIEF'S OFFICE-POLICE STATION-MORNING

Barry pushes the door open. Mila walks in. She looks around and sits at the desk. Mila sets her tool bag down and takes the screws out from the computer.

BARRY
Let me know if you need anything
else.

MILA
Will do!

Barry steps out of the office and walks past the window. Mila pulls a **flash drive** from her pocket. She pushes it into the **USB slot**.

COMPUTER SCREEN

The CURSOR moves to the top of the screen and goes to the **Arrest Files & Undercover Officers**. A click to DOWNLOAD all the files to the Flash Drive.

BACK TO SCENE

MILA
Come on, hurry up!

CHIEF, early 40s. The chief of police for two years.

Chief walks into his office. He looks down. Mila raises her head and looks at him. His computer is back in one piece. Mila stands up.

MILA (CONT'D)
Hi!

Chief looks at Mila.

CHIEF
Hello? Who are you and why are you
in my office?

MILA
I was called in to repair your
computer. Runs better than before.

Mila walks around the desk and towards the door. Chief walks to his chair and sits. He moves his mouse around and clicks on his internet.

COMPUTER SCREEN

The CURSOR goes to the **Internet Icon**. It clicks and comes up faster.

BACK TO SCENE

CHIEF
(laugh)
Yes, it does! Thank you.

MILA
Anytime.

CHIEF
Can I interest you in for a cup of
coffee?

MILA
No thank you. I'm just glad I was
able to help.

Mila opens the door.

MILA (CONT'D)
Have a good day, sir!

CHIEF
You as well!

Mila shuts the door and walks past the window.

INT. OFFICE-POLICE STATION-MORNING

Mila walks past Barry.

BARRY

Hey!

Mila looks at Barry.

MILA

Hey? It was good meeting you. Take care?

BARRY

Back you.

Mila walks down the hallway.

EXT. CITY STREETS-MORNING

Mila walks towards the limousine. Bodyguard #1 opens the door for her.

MILA (SUBTITLE)

(in Russian)

Thank you.

Mila sits in the back seat. Bodyguards #1 shuts the door.

INT. LIMOUSINE-MORNING

Mila takes off her glasses and takes the bun out of her hair.

Bodyguard #1 sits in the front seat. He looks at Mila.

BODYGUARD #1 (SUBTITLE)

(in Russian)

Did you get what you needed?

MILA (SUBTITLE)

(in Russian)

Yes.

BODYGUARD #1 (SUBTITLE)

(in Russian)

Where to next?

MILA (SUBTITLE)

(in Russian)

Home. We got work to do.

BODYGUARD #1 (SUBTITLE)

(in Russian)

As you wish.

INT. GROCERY STORE-AFTERNOON

In the produce section, Lola pushes a grocery cart. She grabs a head of lettuce and tosses it into the cart. Lola looks straight ahead and sees Carmen with another man. Carmen looks at Lola. Lola ducks down -- A worried look on her face, Lola looks up and Carmen is looking down at her.

CARMEN

Hi?

Lola stands up.

LOLA

This is a pleasant surprise.

CARMEN

Isn't it?

PAUL, 18. A high school senior. Tall and small built.

CARMEN (CONT'D)

Lola, Paul? Paul, Lola? Paul's my brother. Lola is Nick's mother.

PAUL

Nice to meet you.

LOLA

You too.

Lola shakes Paul's hand.

CARMEN

I know what it looks like. You caught me grocery shopping with a guy that is not your son.

LOLA

I'm not judging. I'm just looking out for my son.

CARMEN

I can respect that, and I like Nick a lot.

LOLA

Good. Could you do me one little favor?

CARMEN

What's that?

LOLA
 Could you call him Nicholas?

CARMEN
 (laugh)
 Okay.

LOLA
 See you soon.

Lola pushes the grocery cart.

LOLA (CONT'D)
 Nice meeting you.

PAUL
 Same.

INT. BEDROOM-MANSION-AFTERNOON

Mila sits in front of her computer.

COMPUTER SCREEN

The CURSOR goes to **Police Files** and then goes to **Police Detective Information**. Down the alphabet to **Valens**. Lola's full name comes up along with her marital status and spouse.

A click on Carmen's file, and photo.

BACK TO SCENE

MILA (SUBTITLE)
 (in Russian)
 So much for privacy!
 (laugh)

EXT. APARTMENT COMPLEX-AFTERNOON

Nicholas is crouched down. He has his gun pointed at the concrete. POLICE OFFICERS #1, #2, and #3. All in their late 20s. Nicholas rushes towards the open door.

NICHOLAS
 I'm going in!

POLICE OFFICER #1
 No!

NICHOLAS

We can't sit out here like sitting ducks!

Nicholas leans his head in and starts to move. He starts to stand up -- a gunshot goes off -- and hits Nicholas on the shoulder -- He falls back to the ground --

POLICE OFFICER #1

-- Smith!!

Police Officer #1 rushes into the apartment. He shoots the suspect. An ARMED WOMAN, late 40s. Police Officers #2 and #3 walk towards Nicholas.

POLICE OFFICER #2

Call an ambulance!!

INT. HALLWAY-HOSPITAL-AFTERNOON

PARAMEDICS #1 and #2. Early 20s. Paramedics for two years.

Down the hallway of the hospital, Paramedic #1 pushes Nicholas on the gurney. Paramedic #2 runs alongside and turns the gurney to the Operating Room.

Lola and Barry rush into the hallway and towards the **Operating Room**. Lola looks through the window. Barry holds her back by hugging her.

LOLA

My baby!!

BARRY

It'll be alright! We raised a strong kid.

The door opens. DOCTOR, early 40s. A doctor for ten years.

The steps towards Barry and Lola.

DOCTOR

Smith?

Barry lets go of Lola. Lola wipes her eyes.

BARRY

How is he?

DOCTOR

He's in Intensive Care. He'll make a fast recovery.

BARRY
Thank you.

LOLA
Can we see him?

DOCTOR
Yes.

INT. PATIENT ROOM-HOSPITAL-AFTERNOON

Lola sits at Nicholas's bedside. She rubs her fingers through his hair. Nicholas moves his head and opens his eyes.

NICHOLAS
Mom?

LOLA
Hey?

Barry steps towards Nicholas. He sits on the bed.

BARRY
Hey, son?

NICHOLAS
Dad? I messed up. I tried to be --

BARRY
-- We all get caught in the moment.

NICHOLAS
This won't stop me, will it?

Barry looks at Lola. Nicholas looks at Lola.

LOLA
No, it won't.

Lola leans down and kisses Nicholas on his forehead. She turns to the doorway.

LOLA (CONT'D)
Do you want anything?

NICHOLAS
No thank you.

BARRY
Why don't we step outside and get something? We'll be right back.

NICHOLAS

Okay.

INT. HALLWAY-HOSPITAL-AFTERNOON

Lola puts money into the soda machine. Lola punches it --
over and over -- Barry grabs Lola -- and pulls her away from
the soda machine -- She hugs him --

LOLA

(sob)

-- Why'd it have to be him?

BARRY

He's alive. That's what matters,
right?

LOLA

(sob)

Right.

BARRY

He's got your strength and my
confidence.

LOLA

True.

Barry wipes Lola's eyes.

BARRY

Let's go back, okay?

LOLA

Okay.

INT. PATIENT ROOM-HOSPITAL-AFTERNOON

Lola walks in. Carmen sits in bed with Nicholas -- He kisses
her -- Carmen looks at Lola. Barry walks in behind Lola.

Carmen gets off the bed.

CARMEN

I was just --

LOLA

-- Saying hello?

CARMEN

Yeah.

LOLA
It's fine. I was -- we were --

BARRY
-- Just going to go get something
to eat. Do you want something?

NICHOLAS
Carmen already brought me something
but thank you.

LOLA
You two be good.

NICHOLAS
I'll try.

LOLA
Very funny.

Barry and Lola walk out of the room.

INT. CAR-AFTERNOON

Lola sits in the passenger seat. Barry drives the car into
the driveway. He shuts off the car.

LOLA
How did she get there so fast?

BARRY
I called her.

LOLA
You did. Why?

BARRY
She is his girlfriend.

LOLA
I'm his mother. I come first in
that boy's life.

BARRY
Is that in the handbook or in
yours?

LOLA
Do you know what is in my handbook?
You sleeping on the couch tonight
if you don't watch it!

BARRY

You look hot when you're mad.

A smile on Lola's face. Lola leans towards Barry and kisses him. She opens the car door and gets out.

Barry reverses the car out of the driveway, and turns right. He drives towards the east side.

EXT. SMITH RESIDENCE-AFTERNOON

Lola walks towards the house.

A *Security Camera* across the street from the house.

INT. BEDROOM-MANSION-EVENING

Mila sits in front of her computer.

COMPUTER SCREEN

Lola walks towards her front door.

BACK TO SCENE

Mila turns to Bodyguard #1.

MILA

So, are the girls here?

BODYGUARD #1

One.

MILA

One! All we have is one! Where are the rest?!

BODYGUARD #1

The police are the issue.

MILA

I have the police under control.

BODYGUARD #1

What about the girl?

MILA

Bring her in!

Bodyguard #1 walks towards the hallway and walks the girl into Mila's bedroom. Carmen walks in and looks at Mila.

MILA (CONT'D)
So? Where are the rest of the girls?

CARMEN
They're on their way.

MILA
Twelve, right?

CARMEN
That's right.

MILA
Twelve girls. That's twelve-hundred dollars. Here fifty thousand!

Mila tosses a stack of cash to Carmen -- Carmen catches it --

MILA (CONT'D)
What's your name?

CARMEN
Carmen.

MILA
Get me her wallet?

Bodyguard #1 grabs Carmen by her jeans and pulls out her wallet. He hands it to Mila. Mila looks through the wallet and pulls out her ID. She hands it back to Bodyguard #1. He hands it to Carmen. Mila looks at the ID.

MILA (CONT'D)
I know where you live now. The girls? where are they?

CARMEN
My associate is on his way? He should be here any minute.

EXT. ALLEY-EASTSIDE STREETS-EVENING

Barry steps towards a door. A briefcase in his hand. He pounds his fist onto the steel door. The door opens. DEALER #1 and #2, Early 20s. Human traffickers for two years.

DEALER #1 (SUBTITLE)
(in Spanish)
Do you have the money?

BARRY (SUBTITLE)
 (in Spanish)
 Right here?

Barry hands Dealer #1 the briefcase.

BARRY (SUBTITLE) (CONT'D)
 (in Spanish)
 And the girls?

Dealer #2 pushes the door open and shoves A 16-YEAR-OLD GIRL out the door -- She falls at Barry's feet -- Barry reaches for her hand -- The 16-Year-Old Girl grabs ahold of Barry's hand --

BARRY (SUBTITLE) (CONT'D)
 (in Spanish)
 Follow me, okay?

16-YEAR-OLD GIRL (SUBTITLE)
 (in Spanish)
 Okay.

Barry walks out of the alley, and the eleven other girls follow him towards a transport van.

Dealer #1 opens the briefcase and finds nothing but cut up newspaper. He throws the briefcase down -- and grabs his gun from his pocket --

POLICE OFFICER, early 30s. On the force for five years.

A police cruiser pulls into the alley. A Police Officer pushes the driver door open and points his gun at Dealer #1 -
 -

POLICE OFFICER
 -- Freeze --

-- Dealer #1 drops his gun to the ground.

EXT. MANSION-EVENING

Barry walks towards the doors to the mansion. He puts on his sunglasses. His hair combed back. Barry turns to the door and pushes the doorbell.

INT. BEDROOM-MANSION-CONTINUOUS

The doorbell rings.

MILA (SUBTITLE)
 (in Russian)
 Get the door!!

CARMEN
 One thing?

MILA
 What's that?

CARMEN
 Girls don't come cheap. I want half
 a mill?

MILA
 Half a mill for twelve girls? I
 thought you would ask for a
 million.

CARMEN
 Okay. A million?

MILA (SUBTITLE)
 (in Russian)
 Get her the money?

Bodyguard #1 grabs a briefcase from the floor. He walks it
 over to Mila's desk and sets it down. Carmen steps towards
 the briefcase. Bodyguard #1 hands it to Carmen. She takes it.

Bodyguard #2 pushes Barry to move faster.

BARRY
 Alright! you don't have to push!

Barry steps towards the desk. He looks at Mila.

BARRY (CONT'D)
 You're the buyer? I thought you
 would be a big Russian dude.

MILA
 You must be thinking of my father.
 Who are you? This is the guy that
 has twelve girls.

Mila looks at Carmen, then back at Barry.

BARRY
 Their right outside the door. All I
 want is my partner and the money?

MILA

Before you go. I have a story for you to hear.

MILA (CONT'D)

My father, he lived in this exact house. He gave women jobs and all they had to do was show him gratitude. He loved them like they were his own. One day, his favorite one meets a man, has his baby and turns her back on my father. It broke my father's heart. My father told me this story to keep me from getting taken advantage of. I can be a good actor too. Don't screw with me.

BARRY

We're not! Their right outside the door. Ask your guy?

Mila looks at Bodyguard #2. He nods his head.

MILA

Good. You can go!

CARMEN

What happened to the girl?

MILA

She died in a car accident.

BARRY

And the man?

MILA

He died too.

BARRY

Pleasure doing business with you. Have a good night.

MILA

You too.

Barry walks down the steps with Carmen. Carmen walks in front of Barry. Her hand on the doorknob. Carmen pulls it open. She looks at the girls lined up against the wall. Barry walks past the girls. The ages of 15-18 years old. Carmen's eyes water. She covers her mouth, trying to hold her breath.

CARMEN

(breath)

BARRY
Don't hold it in?

CARMEN
We can't just leave them!

Barry walks towards the driver door. He opens it. Carmen looks back at the girls.

BARRY
Let's go!

CARMEN
(sob)

BARRY
Now!

INT. CAR-EVENING

Carmen opens the passenger door and sits. She shuts the door.

Barry starts the car, and drives.

Down the road and driving towards the city. Carmen looks at Barry.

CARMEN
What's wrong?

BARRY
Sorry I yelled at you back there.
We'll get them back. I just got to
get my head wrapped around this is.

CARMEN
Around what?

BARRY
That story she was telling us. It
sounds too familiar. Like I heard
it before. I'll drop you off back
at your house.

CARMEN
Alright.

INT. BATHROOM-POLICE STATION-NIGHT

Barry washes his face in the sink. He looks at himself in the mirror.

INT. OFFICE-POLICE STATION-NIGHT

Barry holds the mouse to his computer in his hand.

Photographs scroll up.

COMPUTER SCREEN

The CURSOR clicks on a photo of *Rachel Thomas*. The watch on Rachel's hand in the second photo.

BACK TO SCENE

Barry's looks closer.

BARRY
You were wearing it!

Barry gets up from his chair and rushes out of the office.

INT. LIVING ROOM-SMITH RESIDENCE-NIGHT

Barry walks into the living room. He steps slowly towards the watch sitting on the mantel. He reaches for it --

LOLA (O.S.)
-- Barry is that you?!

BARRY
Yeah.

The hall light comes on. Lola walks towards him. She looks at him.

LOLA
What are you doing in here?

BARRY
Just looking at the pictures.

LOLA
Are you alright?

BARRY
Yeah, I'm fine.

Lola looks back at Barry.

LOLA
Come to bed.

BARRY
I just realized I forgot something
at the office. I'll be right back?

LOLA (O.S.)
Can't it wait?

BARRY
No.

Lola hits the light switch and turns off the light in the hallway.

LOLA
Hurry up then!

Barry grabs the watch from the mantle and puts it in his pocket. He rushes out of the house.

INT. CRIME LAB-SHERIFF'S DEPARTMENT-NIGHT

CRIME LAB ANALYSTS, early 30s. A analysts for five years.

Barry walks in. He pushes the Crime Lab Analysts to wake up.

CRIME LAB ANALYSTS
What!

BARRY
I need you to examine this for me?

CRIME LAB ANALYSTS
What is it?

Barry sets the watch down. The Crime Lab Analysts looks at it.

CRIME LAB ANALYSTS (CONT'D)
Aren't you too manly for a pink
unicorn watch?

BARRY
Do it!

CRIME LAB ANALYSTS
Alright! Don't yell at me. What am
I supposed to look for?

BARRY
A hot dose of cocaine.

The Crime Lab Analysts looks at Barry.

CRIME LAB ANALYSTS

This watch has to be close to sixty years old.

BARRY

Just do it!

CRIME LAB ANALYSTS

Alright, fine. I'll do it. For drugs to be on this, it could take up to three or four hours.

BARRY

Seriously?!

CRIME LAB ANALYSTS

There's a couch in the back room if you want to take a nap?

BARRY

Thanks.

Barry walks to the break room.

INT. BREAK ROOM-SHERIFF'S DEPARTMENT-NIGHT

Barry lays on the couch. His head rests against the arm of the couch.

INT. LIVING ROOM-MANSION-NIGHT

The girls lined up in the living room. Mila steps down the stairs.

INT. STAIRWELL-MANSION-NIGHT

MILA (SUBTITLE)

(in Spanish)

Girls, welcome to your new home! I expect you all to be comfortable and all I ask is that you behave! Good night and sweet dreams!

Mila walks back up the stairs.

INT. BREAK ROOM-SHERIFF'S DEPARTMENT-NIGHT

CRIME LAB ANALYSTS

Wake up!

Barry jumps up -- and rubs on his eyes. He looks at the Crime Lab Analysts.

BARRY

What are the results?

CRIME LAB ANALYSTS

A residue of cocaine was left on that watch. I also found a hot dose in it. How it stayed on the watch is a big question to me. The original owner of it clearly had made a big enemy.

BARRY

Her name was Rachel.

CRIME LAB ANALYSTS

Poor Rachel trusted the wrong people.

BARRY

Can I have the watch?

The Crime Lab Analysts hands Barry the watch. Barry takes the watch and puts it in his pocket.

BARRY (CONT'D)

Now if you excuse me, I have to go sleep in my own bed with a very worried and angry wife.

CRIME LAB ANALYSTS

Sucks to be you.

Barry walks towards the exit doors.

BARRY

Yeah. Sucks to be me.

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Barry lays in bed. He leans his head close to Lola's and closes his eyes.

INT. LIVING ROOM-CARMEN'S APARTMENT-NIGHT

Carmen sits on her sofa, arming herself with a gun. She cocks it. Her eyes stay focused on the front door.

INT. BEDROOM-SMITH RESIDENCE-CONTINUOUS

Barry lies in bed. The alarm goes off. Barry hits the off button. He sits up and rubs his hands through his hair.

BARRY

Ugh!

INT. KITCHEN-SMITH RESIDENCE-MORNING

Barry walks into the kitchen. Lola looks at Barry.

LOLA

Good morning!

BARRY

Good morning.

LOLA

I got some orange juice here for you. Also, some eggs and bacon.

BARRY

Thank you.

Barry walks towards the table and sits. Lola steps towards the table and sets the plate of food down in front of him.

LOLA

I took the pulp out for you.

BARRY

Thank you.

LOLA

Your welcome.

Lola lifts the glass of orange juice over Barry's head -- and pours it -- Lola sets the glass down --

LOLA (CONT'D)

Maybe that'll help you with being honest and coming home when you're supposed to.

Barry grabs a paper towel and wipes his face.

BARRY

Look --

Lola throws her hand in Barry's face -- and shows him the palm of her hand --

LOLA
-- Tell it to the hand!

BARRY
I had my reasons. Do you want to hear them?

Lola walks to the sink -- Barry follows her --

LOLA
-- No but you're gonna tell me anyways!

BARRY
The case I've been working on. Carmen and me. A new lead came up.

LOLA
What kind of lead?

BARRY
Your dad's old girlfriend.

LOLA
Rachel? What about her?

BARRY
Car accident?

LOLA
That's right.

BARRY
What if it wasn't an accident. What if she was killed?

LOLA
She died in a accident, Barry? My dad knew that and my mom did too.

BARRY
What happened to your dad?

LOLA
You heard the story over and over -
-

BARRY
-- Come on!

LOLA
My dad brought someone home with him and she stabbed him. Right in his own backyard.

BARRY
What happened to that person?

LOLA
She died.

BARRY
She was shot.

LOLA
How much research did you do?

BARRY
Enough to know that someone out there is trying to finish what your father's killer started five decades ago.

LOLA
Who?

BARRY
His daughter.

Lola looks around and thinks to herself.

LOLA
Shelly!!

INT. BASEMENT-OWENS HOUSE-MORNING

Shelly sits on a chair, tied up. Her head leaned down. Blood streaming down her forehead. Mila walks in. She grabs a chair and sits across from Shelly. Mila drives the back leg of the chair into Shelly's foot --

SHELLY
-- Ahh!

MILA
I'm sorry, Shelly.

Shelly opens her eyes and looks at Mila.

SHELLY
Whatever I did, I'm sorry.

Mila raises her hand and presses a gun against the side of Shelly's head --

MILA
-- Shut up! You were there that night!! You and that Valens woman!!

INT. SURVEILLANCE ROOM-CASINO-NIGHT-FLASHBACK

A 21-YEAR-OLD SHELLY stands across the room. XANDER, 45. A mafia boss and brothel owner.

Shelly shoots Xander point blank in the forehead.

35-YEAR-OLD BRENDA stands behind 21-Year-Old Shelly. They walk out of the room. Underneath a desk, A 7-YEAR-OLD MILA watches them leave.

7-YEAR-OLD MILA
(sob)

Xander's dead eyes look back at her. 7-Year-Old Mila covers her face.

INT. BASEMENT-OWENS HOUSE-BACK TO PRESENT

Mila holds the gun down towards the ground. She touches Shelly on her face.

MILA
Any last words?

SHELLY
Do what you have to do.

Mila raises the gun up and aims it at Shelly's head.

EXT. OWENS HOUSE-MORNING

A gunshot comes from inside the house.

INT. CAR-MORNING

Barry drives the car into the driveway. Lola opens the car door and rushes out of the car -- Barry pushes the door open --

EXT. OWENS HOUSE-CONTINUOUS

Lola rushes towards the house -- Barry runs in front of Lola --

LOLA
-- Let me go!

BARRY
Slow down! Let me go in first?

Barry steps towards the front door. He opens it and grabs his gun from his holster.

INT. BASEMENT-OWENS HOUSE-MORNING

Barry walks into the basement. He looks at Shelly as she sits with a bullet in her chest. Barry steps towards her and leans himself against her.

BARRY
(sob)

SHELLY
(breath)

Barry backs away -- and scared from Shelly's outburst --

BARRY
Shelly?

SHELLY
That's my name, don't ware it out.

Barry grabs his phone and dials in 911.

BARRY
Hang tight.

SHELLY
I already am.

EXT. OWENS HOUSE-MORNING

PARAMEDIC #1 and #2. Early 20s. Paramedics for three years.

Shelly lays on the gurney as Paramedic #1 pushes her past Lola. Barry walks out the front door. Lola steps towards him and hugs him. Her head leaned against his chest.

LOLA
Thank you.

BARRY
She's a tough old bird.

LOLA
(laugh)
That she is.

BARRY
Let's go to the hospital.

Lola turns and walks towards the car.

EXT. HOSPITAL-MORNING

Carmen walks towards the entrance doors to the hospital.
Flowers in her hand, and balloons.

INT. LIMOUSINE-MORNING

Bodyguard #2 watches from the front passenger seat. His cell phone up against his ear.

BODYGUARD #2 (SUBTITLE)
(in Russian)
She's coming.

Bodyguard #2 ends the call and puts his cell phone in his pocket.

INT. PATIENT ROOM-HOSPITAL-MORNING

Nicholas lies in bed asleep.

The door slowly opens, and Carmen looks in. She steps into the room. Nicholas opens his eyes and sees Mila behind Carmen.

NICHOLAS
Behind you!

Nicholas tries to get up. He looks down at his wrist handcuffed to the rails of the bed. Mila wraps her arm around Carmen's throat.

CARMEN
(gag)

Nicholas struggles and moves himself in anger --

NICHOLAS
-- Let her go!!

Mila points the gun at Nicholas.

MILA
Or else what!!

Nicholas leans his head back, looking at the barrel of the gun.

MILA (CONT'D)

Yeah, your quiet now, aren't you?

NICHOLAS

Just don't hurt her.

Mila aims the gun into Carmen's mouth and rests it against the inside of her cheek. Mila takes the gun out of her mouth and pushes Carmen to Nicholas. Carmen grabs Nicholas and covers him from the gun.

MILA

(laugh)

That's just a taste of what's coming!

Mila puts the gun behind her back and covers it with her shirt. She opens the door and walks out. Carmen looks at Nicholas.

CARMEN

Are you alright?

NICHOLAS

Yeah. Get me out of these!

EXT. HOSPITAL-MORNING

Mila walks outside and walks towards the limousine. She crosses the street. Barry's car pulls up at the crosswalk.

Mila looks at Barry.

INT. CAR-MORNING

Barry looks at Mila.

BARRY

That's her!

Lola looks at Mila and then at Barry.

LOLA

Enough of this shit!

EXT. PARKING LOT-HOSPITAL-MORNING

Mila walks towards the limousine -- Lola rushes towards Mila --

LOLA

-- Hey!

Mila reaches behind her back and aims her gun at Lola -- Lola ducks behind a car -- Mila fires off two shots -- Glass shatters --

MILA

-- You keep coming, bitch and I'll keep shooting --

-- Mila fires off two more shots --

MILA (CONT'D)

-- Remember that!

LOLA

It's not over!!

MILA

It's just beginning!!

Mila steps towards the back door to the limousine, opens it and gets in. The limousine drives out of the parking lot.

Barry steps towards Lola.

BARRY

Are you alright?

LOLA

I will be.

Lola looks at Barry's shoulder.

LOLA (CONT'D)

Barry!

BARRY

Is that a gunshot --

-- Barry collapses to the ground -- Lola rushes towards him --

INT. HALLWAY-HOSPITAL-AFTERNOON

Lola looks out the window. A cup of coffee in her hand.

DOCTOR, early 40s. Doctor for twenty years.

The Doctor steps towards Lola and touches her on the shoulder.

DOCTOR
You can see him now?

INT. PATIENT ROOM-HOSPITAL-AFTERNOON

Barry lies in bed, eyes closed, and is sound asleep.

DOCTOR
He'll sleep through most of the
day. I would get some rest if I
were you.

LOLA
Thank you.

Lola steps towards Barry. She sits in the chair next to him.

INT. LIVING ROOM-MANSION-EVENING

Mila sits in the dining room. AGGRESSIVE CLIENT, early 20s.

AGGRESSIVE CLIENT
Come here!!

Mila stands up and walks towards the Aggressive Client. He
pulls at a 16-YEAR-OLD GIRL. Mila pushes him away.

AGGRESSIVE CLIENT (CONT'D)
Get out of my way, bitch!!

Mila kicks Aggressive Client in the groin --

MILA
-- Get this piece of shit of my
house!

AGGRESSIVE CLIENT
You ain't nothing!!

Mila kicks Aggressive Client in the face -- She drives her
boot into the side of his head -- Mila backs away --

MILA
Who's nothing now!!

Mila walks out of the room.

INT. PATIENT ROOM-EVENING

In his room with Carmen, Nicholas sits and watches a video on
his laptop. Lola walks into the room.

LOLA
What are you two doing?

NICHOLAS
Mom, you got to watch this!

LOLA
What is it?

Nicholas turns the laptop around.

NICHOLAS
Just hit play.

COMPUTER SCREEN

The video plays. Mila is in a fist fight with a guy in the Soviet Military. MAN SOLDIER, early 20s.

On a battleground in Eastern Europe. Mila and the Man Soldier stand across from each other. His fist raised.

The Man Soldier punches Mila in the face -- and makes repeated blows to her nose -- breaking it -- Mila kicks him in the groin -- She steps behind him and digs her knee into the center of his back -- breaking it -- Mila pushes him down to the muddy ground -- and drives her boot into his skull --

BACK TO SCENE

Lola turns around. Nicholas turns the laptop towards him.

NICHOLAS
I did my research and found everything about her.

Lola looks at Nicholas.

LOLA
How bad can she be?

NICHOLAS
Worse. She spent years in the military and covered every angle we wouldn't even think of. Hacking, money laundering, prostitution and extortion. Worst of all, she does not care about authority of any kind.

LOLA
 Good work. Do me a favor and stay
 put.

NICHOLAS
 What are you going to do, mom?

LOLA
 I have to go see Shelly.

Lola steps outside of the room.

INT. SHELLY'S ROOM-HOSPITAL-EVENING

Lola steps into the room. Shelly's eyes closed. Lola steps
 towards the bed. Shelly opens her eyes.

LOLA
 Hey?

SHELLY
 Is everyone safe?

LOLA
 Brie's with the baby. They're
 staying in a safehouse. Barry is
 here too.

Lola sits down on the bed.

LOLA (CONT'D)
 What happened back then?

SHELLY
 I was a homeless girl back then,
 Lola. Your mom helped me out. She
 never told me about your father
 until after that time in Vegas.

LOLA
 I never seen this much chaos in a
 person, not even in a woman like
 her.

SHELLY
 What are you going to do?

LOLA
 What I'm supposed to do. I'm going
 to go be a cop.

Lola stands up. She walks towards the door.

SHELLY
Be safe out there?

LOLA
Always.

Lola walks out.

INT. CAR-EVENING

Lola drives the car into driveway. She turns off the car and hits the garage door button.

EXT. SMITH RESIDENCE-NIGHT

Lola walks into her garage.

INT. GARAGE-SMITH RESIDENCE-NIGHT

Lola walks towards piles of boxes. She lifts a box that is marked as *Shelly's Old Stuff*. Lola opens it and reaches in. A derby hat in her hands. Lola puts the hat on her head. She grabs purple and black striped arm warmers from the box. Her hands slide into them.

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Lola opens her closet and moves her clothes to the side. She grabs two *357 magnum pistols*, a *shotgun* and a *AK-47*.

EXT. SMITH RESIDENCE-NIGHT

Lola walks towards her car. A *blue 1967 Mustang* pulls up to the curb. Carmen gets out of the car and approaches Lola.

LOLA
What the hell are you doing?

CARMEN
I'm here to help.

LOLA
Go back to the hospital!

CARMEN
No. You need me, and you know it.

LOLA
Why would I need you?

CARMEN
Because I know where the mansion
is.

LOLA
So am I.

CARMEN
There are girls. Teenage girls and
they need our help.

LOLA
Fine but don't slow me down.

Lola tosses the shotgun to Carmen -- Carmen catches it --

LOLA (CONT'D)
-- You're going to need that.

CARMEN
How many guns do you have?

LOLA
Four.

Carmen gets into her car and shuts the door. The car drives
towards the stop sign. Lola sits down in the driver seat and
looks at Carmen's car.

LOLA (CONT'D)
She has good taste.

Lola shuts the door and starts the car.

INT. BARRY'S ROOM-HOSPITAL-NIGHT

Barry sits up in bed, lowering his legs to the floor.

Nicholas wheels himself towards Barry's bed. Barry looks at
Nicholas.

BARRY
Hey?

NICHOLAS
Hey, dad? How are you feeling?

BARRY
How are you feeling?

NICHOLAS
Like I got shot by a woman.

BARRY
Exactly. Where's your mom?

NICHOLAS
She said she was going to see
Shelly.

INT. SHELLY'S ROOM-HOSPITAL-NIGHT

Barry walks into Shelly's room. He looks at Shelly. Shelly looks at Barry.

BARRY
Man!

Barry turns around and walks out of the room.

INT. HALLWAY-HOSPITAL-NIGHT

Barry walks down the hallway.

BARRY
Stubborn woman!

EXT. FRONT YARD-MANSION-NIGHT

Lola walks towards the front yard of the mansion. Carmen grabs Lola and pulls her back.

CARMEN
Wait!

Lola stops and looks at Carmen.

LOLA
What!

CARMEN
I told you we have to be careful
and not get anyone killed!

LOLA
Look, I'm here to get this crazy
bitch, and stop her before she
hurts anyone else.

CARMEN
I'm here to help get those girls
out of there!

Lola looks around the property and spots a yellow and black Monster Truck. Lola smiles.

LOLA
That will do.

Lola walks towards the vehicle. Carmen looks, and her eyes grow with worry.

CARMEN
Oh! Your insane.

Lola climbs to the door -- opens it -- and sits in the driver seat --

INT. MONSTER TRUCK-NIGHT

LOLA
-- Help me hot wire this thing?

CARMEN
Check the top?

Lola lowers the visor at the top. The key drops to her lap.

LOLA
That works too.

Lola puts the key in and starts the truck.

INT. LIVING ROOM-MANSION-NIGHT

TRUCK OWNER, early 40s. An 18-YEAR-OLD GIRL sits next to the Truck Owner on the sofa. He turns his head away from her and hears the loud engine coming from outside.

TRUCK OWNER
Is that my truck?

EXT. FRONT YARD-MANSION-CONTINUOUS

Lola drives the truck out of the property -- and goes into the street -- She turns it around -- and aims it at the mansion --

INT. MONSTER TRUCK-NIGHT

LOLA
Buckle up if you don't have nine lives.

Carmen pulls the seat belt around her waist --

CARMEN

-- And you --

-- Lola puts her foot on the gas and straps her seat belt on -- She drives the truck into the yard -- The truck speeds through the front yard -- and crashes through the wall of the mansion --

INT. LIVING ROOM-MANSION-CONTINUOUS

The girls run from the truck crashing into the living room --

Truck Owner walks towards his truck, his arms raised over his head --

TRUCK OWNER

-- My truck!!

The driver's door opens. Lola steps towards the Truck Owner.

TRUCK OWNER (CONT'D)

You crazy bitch!! You destroyed my truck!! I'm going to sue you!!!

Lola punches the Truck Owner across the face --

LOLA

-- Shut the hell up!!

The Truck Owner falls to the floor -- Carmen opens the passenger door and jumps down from the truck -- She walks past him --

CARMEN

Wow! You really knocked him out.

Lola walks slowly towards the stairs. Bodyguard #1 grabs Lola by her neck -- and lifts her -- Carmen walks towards him and kicks him in the groin -- Lola drops to the floor -- Lola rolls to her back -- and sits up.

LOLA

(breath) (cough)

Bodyguard #2 yanks Lola from the floor -- and lifts her up --

LOLA (CONT'D)

-- Where do you assholes come from?

Lola pulls out her gun and shoots Bodyguard #2 in the left foot -- She falls to the floor -- gets up and kicks him in the face --

LOLA (CONT'D)
 -- You go get the girls to safety!
 I'll handle her!!

CARMEN
 Are you sure?

LOLA
 Yeah. I'll be fine.

CARMEN
 Okay --

-- Carmen runs towards the kitchen --

INT. KITCHEN-MANSION-NIGHT

All the girls are sitting on the floor of the kitchen. Carmen runs towards the girls.

CARMEN
 You're safe now. Come on --

-- All the girls get up and run towards the door -- Carmen runs behind them --

INT. STAIRWELL-MANSION-NIGHT

Lola walks towards the stairs and steps up slowly towards the top. She walks to the doors of the bedroom. She kicks the doors open --

INT. BEDROOM-MANSION-NIGHT

Lola points her gun at the desk. She looks to her left -- and then to her right. The desk chair turned around facing the wall. Lola walks towards the desk. Mila sits. An emotionless look on her face.

LOLA
 I know you're there!

MILA (O.S.)
 Little Lola sitting in the parking garage. She watches her own mother being kidnapped.

LOLA

What!

MILA

I was there. I watched you from the back of the limousine.

INT. LIMOUSINE-AFTERNOON-FLASHBACK

7-Year-Old Mila leans her face close to the window and looks at 12-YEAR-OLD LOLA crouched down. Xander sits in the backseat, on his cell phone. 7-Year-Old Mila looks at him and turns herself away from the window.

INT. BEDROOM-MANSION-BACK TO PRESENT

MILA

What do you say we call this even? You come and work for me, and bury the hatchet?

LOLA

Are you bribing me?

MILA

Consider it a promotion. From a cop to full-time boss. You can turn things around with a million dollars and act like none of this even happened. What do you say?

LOLA

I can't be bribed.

MILA

Too much self-pride. It's a killer!

The chair turns around and turns empty. Her eyes grow scared -- Mila rams herself into Lola's back -- knocking the gun from her hands -- Mila grabs Lola by the back of her neck -- and kicks her in the stomach -- Lola rolls towards the gun -- Mila steps on her hand --

LOLA

--Ahh!!

MILA

(laugh)

Lola looks at the dumbbells' on the floor -- She grabs one and hits Mila on the knee --

MILA (CONT'D)
 -- Ahh! Bitch!!

Mila falls to the floor -- She crawls towards the doorway --
 Lola stands to one knee.

INT. STAIRWELL-MANSION-NIGHT

Mila grabs ahold of the stair rail -- and pulls herself up --
 She steps towards the stairs -- and gently steps down. Mila
 steps towards the front door.

EXT. FRONT YARD-MANSION-NIGHT

Mila steps out on the front yard. Carmen stands in front of
 her. She turns around and looks at Mila -- Mila pulls a gun
 from behind her back -- and fires two shots at Carmen's chest
 -- Carmen falls to the ground --

MILA
 -- Dumb bitch!

Mila walks with a limp in her leg and steps towards her car.
 Lola walks out, and steps towards Carmen. She crouches down -
 - and leans closer towards Carmen.

CARMEN
 (breath)
 That bitch shot me in the chest!

Carmen sits up -- and rips her shirt open. A bulletproof vest
 on and two slugs stick out.

CARMEN (CONT'D)
 What are you waiting for?! Go get
 her!

LOLA
 Are you sure you are alright?

CARMEN
 Yeah. Go!

Lola runs towards the car.

INT. BMW-NIGHT

Mila hits the gas pedal and drives off.

EXT. FRONT YARD-MANSION-CONTINUOUS

Lola looks at Mila drive away.

CARMEN
Take my car!

Lola rushes towards the mustang, opens the door, and sits --
She shuts the door.

INT. MUSTANG-DAWN

She moves into the driver's seat -- and starts the car.

EXT. FREEWAY-DAWN

The BMW drives through traffic on the freeway. The mustang switches lanes and gets close enough.

INT. BMW-DAWN

Mila looks at the exit coming and gets into the turning lane.

INT. MUSTANG-DAWN

Lola turns into the right turning lane, and continues to tail the BMW.

INT. BMW-CONTINUOUS

Mila turns right and drives straight towards the water canal.

She drives straight towards the water. Mila speeds up, and the wheels lose traction -- the BMW shifts sideways -- and begin to flip -- it flips onto the roof of the BMW --

EXT. WATER CANAL-DAWN

Mila opens the passenger door -- and crawls out. She stands to her feet -- and walks with the limp in her leg -- The mustang pulls up to the BMW. Lola gets out, shuts the driver's door and walks towards Mila. Mila looks at Lola. Lola pulls out her silver magnum and aims it towards the ground.

LOLA
Stop!!

Mila runs faster.

LOLA (CONT'D)
I said stop!!

MILA
What are you gonna do, shoot me!

LOLA
I will.

MILA
Then do it!

LOLA
No!

MILA
I wouldn't hesitate.

Mila pulls her gun out -- Lola kicks it out of her hand --
and sweeps Mila's feet -- knocking her to the ground -- Lola
turns Mila to her stomach -- and handcuffs her hands behind
her back.

MILA (CONT'D)
(laugh)
You're not a cop no more!

LOLA
You're under arrest! You have the
right to remain silent!

A car pulls up. Barry gets out of the passenger seat. He
shuts the door. Lola stands to her feet. She steps towards
Barry. Barry looks at Lola. Lola looks at Barry. He opens his
arms for a hug. Lola leans herself in and hugs him. Barry
wraps his arms around her.

BARRY
Come on, let's go home.

LOLA
Can we make a stop first?

BARRY
Where?

LOLA
I got something I need to do.

INT. OFFICE-POLICE STATION-MORNING

Lola walks into the office. Detectives and Police Officers stand up, clapping for her.

LOLA
Thank you.

The Chief walks towards Lola. He shakes her hand.

CHIEF
Good work, Valens. That was impressive. What can I do for you?

LOLA
I want to come back.

CHIEF
Are you sure?

LOLA
Yes.

CHIEF
Take tomorrow off. I'll see you Thursday.

LOLA
Okay.

Lola turns around and walks out.

CHIEF
Welcome back.

LOLA
Thanks.

INT. HALLWAY-COUNTY JAIL-MORNING

GUARD #1 and #2. Both are in their early 40s. Guards for two and three years.

Guard #1 grips his hand around Mila's shoulder.

MILA
Any man that touches me, loses a hand!

GUARD #2
Shut up!!

MILA
Final warning!

GUARD #1
He said shut up!

Mila stops, pulls Guard #1 by his wrist, and snaps the bones above his wrist -- breaking them -- Guard #1 falls to the ground -- Mila rips his hand from the rest of his arm. She holds his severed hand in the palm of hers.

MILA
I told you!

Guard #2 rushes towards Mila -- Mila grabs him by the groin -
- She yanks it -- and breaks it -- She lets go --

MILA (SUBTITLE) (CONT'D)
(in Russian)
American assholes!

EXT. BACK YARD-SMITH RESIDENCE-AFTERNOON

At the swings, Lola sits alongside Shelly. A *Cocoa Cola* bottle in Lola's hand. Barry barbeques on the grill.

BARRY
Burgers are coming right up,
ladies?

Shelly looks at Barry.

SHELLY
Okay.

Shelly looks at Lola.

SHELLY (CONT'D)
How does it feel to be a detective
again?

LOLA
Good.

SHELLY
Your mother would be proud of you.

LOLA
To mom!

SHELLY
To Brenda!

Shelly high fives the bottle in Lola's hand.

LOLA
You're not drinking?

SHELLY
No. I quit.

LOLA
Why the sudden change?

SHELLY
Life is too short. It caught up to me.

LOLA
Since when?

SHELLY
Since I was in the hospital.

LOLA
How long?

SHELLY
A few months.

Lola covers her nose, and fights back the tears.

SHELLY (CONT'D)
Don't? I don't want anyone to know.
I lived the best years of my life
doing what I like. Just be here
with me and enjoy this moment,
okay?

LOLA
Alright.

BARRY
Come and get them!

SHELLY
Can the ladies get served first?

BARRY
Alright!

Lola looks away from what's going on around her. She blocks everything out.

EXT. PRISON YARD-JAIL-AFTERNOON

Mila sits at the bleachers. She looks up at the sky. JAIL MATE WOMAN #1, #2 and #3. Early 20s.

JAIL MATE WOMAN #1
Hey, bitch! Time to move! This is
our spot.

Jail Mate Woman #2 waves her hand at Mila.

JAIL MATE WOMAN #2
Did you hear her? Move!

MILA
Try to make me?

Jail Mate Woman #1 looks at Jail Mate Woman #2.

JAIL MATE GIRL #2
The bitch is crazy!

JAIL MATE WOMAN #1
Okay!

Jail Mate Woman #1 rushes towards Mila -- Mila kicks her down at her crotch -- and Jail Mate Woman #1 hits her head -- and cracks her skull. Mila stands up. Jail Mate Woman #2 looks in horror.

JAIL MATE GIRL #2
(scream)

MILA
Accidents happen.

Mila jumps off the bleachers and walks past Jail Mate Woman #3.

MILA (CONT'D)
It's all yours!

Mila walks towards the jail.

INT. OFFICE-POLICE STATION-MORNING

Lola sits at her desk. The chief steps into the office and approaches the desks.

CHIEF
Alright everyone, listen up! Go out
there and do what needs to be done.
(MORE)

CHIEF (CONT'D)
 Watch yourselves out there. Go to
 work!

The Chief steps towards Lola's desk.

CHIEF (CONT'D)
 (whisper)
 Can I have a word with you?

INT. CHIEF'S OFFICE-POLICE STATION-MORNING

Lola steps into the Chief's office. The Chief shuts the door
 and steps towards his desk. He sits.

CHIEF
 Please have a seat?

LOLA
 Uh oh! One of those days.

Lola sits.

CHIEF
 I personally wanted to talk to you
 because something has come up with
 your suspect.

LOLA
 What's the problem?

CHIEF
 Do you read the newspapers?

LOLA
 No.

CHIEF
 She broke a guards hand off and
 castrated the other with her bare
 hands.

LOLA
 Ouch!

CHIEF
 Just yesterday, a inmate died
 instantly from hitting her head on
 a bleacher seat.

LOLA
 Why are you telling me this?

CHIEF

She wants to see you, and will only talk to you.

LOLA

I can't deal with that sociopath right now.

CHIEF

The state will pay you double if you go and talk to her. They feel it will prevent anymore people from getting hurt or killed?

LOLA

Their gonna pay me to watch a killer?

CHIEF

It's a sweet deal? What do you say?

LOLA

I hope you have a lot of gas money.

INT. BEDROOM-SMITH RESIDENCE-AFTERNOON

Barry sits on the edge of the bed. Lola folds her clothes and puts them in her duffle bag.

BARRY

Are you sure about this?

LOLA

I'm the only one she'll talk to.

BARRY

Why does it have to be you?

LOLA

I'm the one that caught her.

BARRY

Promise me you won't let her get in your head?

LOLA

I don't make promises. I give you my word.

Barry stands up and hugs her.

INT. CAR-MORNING

Lola sits in the driver seat. The car backs out of the drive way.

The car drives down the highway. Lola looks around and turns into a motel parking lot.

INT. MOTEL ROOM #101-EVENING

Lola looks around the room. She sets her duffle bag down on the bed.

INT. BATHROOM-MOTEL ROOM #101-NIGHT

Lola stands in front of the bathroom mirror. She wipes the mirror with a towel and looks at herself.

LOLA
What am I doing here?

INT. WORK OUT YARD-MAXIMUM SECURITY STATE PRISON-MORNING

WARDEN SAMUELS, early 40s. Warden for ten years.

Warden Samuels steps towards Lola, and reaches his hand out for a handshake -- Lola shakes his hand --

WARDEN SAMUELS
Good morning, Detective Valens? So honored to meet you?

LOLA
You as well.

WARDEN SAMUELS
If you please would follow me?

Warden Samuels walks towards the stairs. He steps slowly towards the workout yard. He looks at Lola. Lola steps slowly towards him. He points at the work out yard.

WARDEN SAMUELS (CONT'D)
She's right in there?

LOLA
In there?

WARDEN SAMUELS
Yes.

LOLA
Isn't it kind of small?

WARDEN SAMUELS
How much more room does she need?

LOLA
She's not a bird.

WARDEN SAMUELS
No. She's a monster.

Lola walks towards the cage.

LOLA
(breath)
This is crazy.

INT. CAGE-MAXIMUM SECURITY PRISON-MORNING

Lola steps into the cage. She looks around and sees a wooden bench. Lola sits and watches Mila walk around in circles around the track. She is bobbing her head around in circles like a bird starving for food. Mila looks at Lola, and makes small steps towards her. Her hands handcuffed and the rope strapped to her waist. Mila sits at her bench right in front of Lola. She looks at Lola through the clear glass. Mila smiles.

MILA
How are you?

LOLA
Fine and you?

MILA
Could be doing better. They got me locked up like a bird. They're afraid I'm gonna peck their eyes out.

LOLA
I heard you ripped a hand off and broke someone's dick off.

MILA
I don't even remember. It happened so fast.

LOLA
What's new besides being here?

MILA
Reporters want to do a story on me.

LOLA
Let me guess, they'll pay for your books, and they'll work on getting a movie made about your life.

LOLA (CONT'D)
I heard all about it. Reporters are just as sick as the killers.

Mila looks Lola in the eyes with a deep stare. Her pupils dark as the sky.

MILA
You think I'm sick?

LOLA
I didn't say you. I said killers.

MILA
What am I?

LOLA
Nice try!

MILA
Seriously?

LOLA
I don't want to play this game with you.

MILA
I'm not playing.

Lola looks away from Mila.

MILA (CONT'D)
Look at me!

Lola looks Mila in the eyes.

MILA (CONT'D)
What's life like for you now that I'm locked up? Are you're kids getting any wiser or just getting a low IQ? Is that fraud Shelly on her death bed yet?

Lola looks at Mila.

MILA (CONT'D)

I struck a nerve! I knew it. I could've killed her that night but didn't because she was on her way to becoming maggot food.

LOLA

Shut up!

MILA

The outside world is getting boring without me in it. Just face it! Too many people you care about are dropping like flies and that's where their food comes from!

Lola gets up.

LOLA

This was a mistake!

MILA

You can't leave now! I'm just getting started!

Lola walks out.

MILA (CONT'D)

You'll be back!! Home is just another portal to a dull life!!

EXT. PARKING LOT-MAXIMUM SECURITY STATE PRISON-AFTERNOON

Lola steps towards the car. She leans against the window and covers her face with the palm of her hands.

LOLA

(sob)

Lola cries.

INT. HOSPITAL ROOM-HOSPITAL-EVENING

ANGELICA, 24. A homemaker and stay at home mom. Dark brown hair, brown eyes. Kind and caring.

Angelica sits at the side of Shelly's bed. She helps Shelly with her water. Shelly takes the cup and sips the water.

Angelica takes the cup and sets it down on the nightstand.

Lola walks into the room. She steps towards the bed and lays herself next to Shelly. Lola hugs Shelly, wrapping her arms around her.

LOLA
(sob)

Shelly brushes her hands through Lola's hair.

SHELLY
I love you too.

Shelly kisses Lola on the forehead.

INT. LIVING ROOM-SMITH RESIDENCE-AFTERNOON

Lola steps towards the mantle. Shelly's hat in her hands. She looks at a photograph of Shelly and sets the hat down on the mantle.

EXT. BACK YARD-SMITH RESIDENCE-AFTERNOON

Lola sits on the swing on the right.

SARA, 33. A real estate agent. Golden blonde hair, green eyes. A striking woman with a kind personality.

SARA
Is this seat taken?

LOLA
No. Wait?

Lola looks at the woman.

LOLA (CONT'D)
Sara?

SARA
Yes.

Sara sits on the swing.

LOLA
I thought you couldn't make it.
Your husband --

Sara waves her hand at Lola --

SARA

--He just said that because I left him and he was keeping me from seeing her.

LOLA

Did you see her?

SARA

Yes.

LOLA

Good.

SARA

Thank you for taking care of her. If there's anything you need or want, just ask, okay?

LOLA

Can I keep her hat?

SARA

Sure.

LOLA

Believe or not, it actually helped.

SARA

I bet it did.

Sara grabs Lola by her hand. Lola pats Sara on the back.

INT. CAGE-MAXIMUM SECURITY PRISON-MORNING

Lola walks in and sits on the bench. Mila walks towards the glass. She looks Lola in the eyes.

MILA

I knew you'd be back. What's going on at home? Husband doing too much police work?

LOLA

You want to know something about yourself, Mila? You're not as scary as you make yourself out to be. In reality, you're just a scared little girl who lost her daddy because of all the daddy's he killed. Including mine. When you were wetting your pants in bed, I was actually getting straight A's.

(MORE)

LOLA (CONT'D)

We can sit here and talk all day
about who got their period first.
Just know, I saw first blood and
got over it!

Mila stands up and punches the glass --

MILA

-- You bitch! I swear I'm going to
break both your arms off and shove
them up your ass!!

Lola leans her head towards the glass. Mila lowers her head
and stares Lola in the eyes.

LOLA

You don't scare me.

MILA

You're good. Nice job!

Mila claps and sits down.

LOLA

Moving on. The warden wants you to
see a therapist. How do you feel
about that?

MILA

Not a fan of some old pervert
trying to get in my head. It's a
no! Got anything better news?

LOLA

How would it make you feel if they
moved you to another facility?

MILA

I get to stay in the cage though,
right?

LOLA

Yeah.

MILA

Where?

LOLA

The county jail.

MILA

What about the warden?

LOLA
What's the point of him getting any
say? You're just sitting here. The
government gets to decide.

MILA
Okay. Good.

INT. KITCHEN-SMITH RESIDENCE-MORNING (DREAM SEQUENCE)

Lola stands at the counter, cutting up an apple. Carmen steps
in and knocks on the counter. Lola looks at Carmen.

CARMEN
Hey?

LOLA
Hi? How are you?

CARMEN
Doing good. Can we talk?

LOLA
We already are?

CARMEN
Yeah, we are. We never got to talk
after the bust.

LOLA
What do you want to talk about?

CARMEN
Are things cool between us?

LOLA
Yeah. They always have been.

CARMEN
I mean about me and your son seeing
each other?

LOLA
It's not my place to tell him who
he can see. If you make him happy,
then that's what I want for him.

CARMEN
Thank you.

Nicholas walks into the kitchen.

NICHOLAS

Hey, mom!

Lola turns to Nicholas.

LOLA

Hey!

NICHOLAS

Did you show her, Carmen?

LOLA

Show me what?

Carmen walks towards Lola and shows her the engagement ring on her wedding ring finger.

LOLA (CONT'D)

Wow!

NICHOLAS

I was trying to wait but I couldn't stop thinking about it.

Lola looks at Carmen.

LOLA

All I can say is --

-- Lola grabs the knife from the counter -- and drives it into Carmen's chest --

INT. BEDROOM-SMITH RESIDENCE-NIGHT (END DREAM SEQUENCE)

Lola burst out of bed from her nightmare --

LOLA

-- Ahh!!

Barry flips the light switch on -- and touches Lola on her face --

BARRY

-- It was just a dream! Shh!

Lola lays her head down on her pillow.

EXT. FRONT YARD-SMITH RESIDENCE-MORNING

Barry waters the front yard lawn. Lola steps outside and walks towards the car.

BARRY
Where are you going?

LOLA
To see Mila.

Barry rushes towards the car, and blocks Lola from the door.

BARRY
Whoa! Hold up!

LOLA
What do you mean hold up?!

BARRY
I don't want you going down there!
Not after last night.

LOLA
I have to.

BARRY
No you don't. She has plenty of
help down there.

LOLA
Can you please move?

BARRY
No.

LOLA
Move!

BARRY
No!

Lola punches Barry across the face -- Barry falls to the ground --

The mustang pulls up to the curb. Nicholas runs to Barry --

NICHOLAS
-- Are you alright, dad?

Lola opens the door to the car and sits in the driver seat.

Nicholas walks towards the car.

NICHOLAS (CONT'D)
What the hell is wrong with you!

Lola slams the door -- and punches the steering wheel. The horn beeps --

LOLA
 (sob)
 I'm sorry!

Lola rests her head against the steering wheel. Nicholas leans down towards Lola. He touches her shoulder --

NICHOLAS
 -- It's alright, mom --

-- Lola leans her head back --

LOLA
 -- I have to end this! I'll be back!

INT. CAR-MORNING

Lola reverses the car out of the driveway -- and turns left. She drives away.

INT. CAGE-MAXIMUM SECURITY PRISON-MORNING

Lola slowly steps in and looks at Mila walk around the track. She steps towards the glass.

LOLA
 Mila!

Mila turns and walks towards Lola.

MILA
 It took you long enough.

LOLA
 I can't do this anymore. You and me.

MILA
 You know you don't mean that? You need me!

LOLA
 No, I don't.

Lola steps away from the glass --

MILA

-- Bitch, get back here!! I swear I will get out and come cut your head off!!

INT. LIVING ROOM-SMITH RESIDENCE-EVENING

Barry lays on his sofa. A washcloth on his nose. The front door opens. Barry lowers the washcloth from his face. Lola shuts the door and locks it. She sits next to Barry. Lola looks away.

BARRY

What happened?

LOLA

I'm not going back there. I'm sorry I hit you.

Barry sits up and leans towards Lola. He kisses her and hugs her.

INT. CAGE-MAXIMUM SECURITY PRISON-MORNING

GUARDS #1, #2 and #3. Early 30s. Guards for five years.

Guard #1 points a shotgun at Mila. Mila turns towards the wall.

GUARD #1

Put your hands behind your back and stay still!

Guard #2 and Guard #3 push a gurney into the cage and face it towards Mila. Guard #2 loosens the leather straps. Guard #3 steps towards Mila's head and presses the strap against her forehead. She looks at him.

MILA

Scared?

Mila smiles.

Guard #3 crouches down to Mila's feet and rests the foot strap against her legs.

GUARD #1

Ready?

Guard #1 pulls Mila into the gurney -- and lays her flat on her back. Guard #1 puts straps around her right arm and Guard #2 straps down her left.

Guard #2 buckles the strap to her legs. Guard #1 straps her head tight to the gurney -- He taps her on the forehead --

MILA

-- I'm going to remember that.

GUARD #1

Let's move her out!

EXT. PARKING GARAGE-MAXIMUM SECURITY STATE PRISON-MORNING

Guard #1 pushes the gurney into the transport van. Guard #1 walks towards the driver side door.

INT. TRANSPORT VAN-MORNING

Mila looks at the knife on Guard #2 belt. He crouches down and the knife falls off. It lands in the gurney and rests against her hand. She grips her fingers on the handle and pulls it into the palm of her hand. The transport van drives out of the parking garage. It approaches the security gate.

GATE GUARD early 20s.

Gate Guard looks in the back. He looks at Mila and walks back to the front.

GATE GUARD

Go ahead!

The transport van drives out and passes past the gate. It drives towards the freeway.

Mila pulls the knife open and pulls the blade towards her arm strap -- cutting it -- Mila reaches her hand over her head and cuts the head strap -- Guard #2 turns to Mila -- and rushes towards her with his billy club -- Mila stabs him in the stomach and pushes it up towards his chest --

GUARD #1 (O.S.)

Hey! What's going on back there!!

Guard #1 pulls the little door open -- and looks in --

Mila stabs Guard #1 in the eye -- the transport van drives into the right side of the ramp and hits a wall --

I/E. TRANSPORT VAN-MORNING

The back doors open. Mila jumps out and shuts the doors --

She turns -- and a gun is pointed at her head -- Lola holds the gun --

MILA
-- Shit --

LOLA
-- God forgive me --

-- The gun goes off -- and fires a shot into Mila's head --
Mila falls to the ground dead.

LOLA (CONT'D)
(sob)

EXT. FREEWAY-MORNING

Lola turns away and walks to her car.

INT. CAR-EVENING

Lola sits in the passenger seat, looking out the window.

Barry steps towards the driver door and opens it. He sits and looks at Lola.

BARRY
Hey?

Lola looks at Barry.

BARRY (CONT'D)
Everything's going to be okay.

Lola looks out the window.

INT. DINING ROOM-SMITH RESIDENCE-AFTERNOON

Lola sits in front of the window. She holds a cup of tea in her hand. Angelica walks into the room.

ANGELICA
Hey?

Lola looks at Angelica.

LOLA
Hey? What brings you here?

Angelica sits.

ANGELICA

Just thought I would come by and see how you were doing.

LOLA

Did Barry put you up to this?

ANGELICA

What are you talking about? Your niece can't come and check on you.

LOLA

Thanks for coming.

ANGELICA

I never thanked you for watching my daughter. We never really talked after Shelly passed.

LOLA

No, we didn't.

ANGELICA

I never did thank you for giving me the chance I had by letting her raise me after Grandma Brenda died.

LOLA

I had one baby and another on the way. I felt you deserved a chance to be looked after by someone that gave you her full attention.

ANGELICA

When was that?

LOLA

I was twelve, and Grandma Brenda was away taking care of your mother. Raising two girls was a tall order.

ANGELICA

Brenda was taking care of my mother.

LOLA

Point is, that's what family does for each other. They look out each other.

Lola looks at the watch on the mantle.

LOLA (CONT'D)

Follow me?

Lola gets up and walks towards the living room. Angelica gets up and follows Lola.

INT. LIVING ROOM-SMITH RESIDENCE-AFTERNOON

Lola steps towards the mantel and grabs the pink unicorn watch. She holds it in front of Angelica. Angelica looks at the watch.

LOLA

This was your grandma Rachel's watch. Grandpa won it for her in a game of skee-ball. Then it was passed down to your mom. Now, it's yours.

Lola opens the straps and puts it on Angelica's wrist. She straps it. Angelica looks at the watch.

ANGELICA

How does it look on me?

LOLA

Like you are meant to wear it.

Angelica hugs Lola.

ANGELICA

Thank you.

INT. OFFICE-POLICE STATION-MORNING

Lola sits at her desk. Barry sits in front of her, filling out his paperwork. Nicholas and Carmen walk into the office, hand in hand. Nicholas grabs Carmen and pulls her in for a kiss. Barry looks. Carmen pulls away and walks towards Lola.

CARMEN

Hey, Lola?

LOLA

Hey? What can I do for you?

CARMEN

Me and Nicholas were wondering if you would like to join us tonight. You and Barry.

LOLA
For what?

CARMEN
Dinner.

LOLA
I'm free. Barry?

BARRY
Yeah.

LOLA
What time?

CARMEN
Eight. At my place.

LOLA
We'll be there.

CARMEN
Cool.

Carmen steps away from Lola and Barry.

BARRY
What do you think it's about?

LOLA
Either she's pregnant or they're engaged.

BARRY
Twenty that she's pregnant.

LOLA
Fifty that they're engaged.

BARRY
You're on!

INT. DINING ROOM-CARMEN'S APARTMENT-EVENING

Barry and Lola sit across from each other. Carmen takes the plates away. Lola looks at Carmen.

LOLA
Thank you. It was delicious.

CARMEN
Thank you.

Carmen walks into the kitchen and sets the plates down on the counter.

LOLA
(whisper)
In three, two, one --

NICHOLAS
-- The reason why we wanted to have dinner is we have an announcement.

BARRY
What is it?

NICHOLAS
Show them?

Carmen raises her left hand up and steps towards Lola.

LOLA
Wow! That's a big diamond.

Barry leans towards Carmen's hand and looks at the ring.

BARRY
Our son has good taste.

LOLA
Yeah, he does. Congratulations you two.

Carmen turns to Nicholas. She kisses him. Barry reaches his arm under the table. Lola touches Barry's hand and he passes a fifty-dollar bill into her hand. Lola puts the fifty into her pants pocket.

BARRY
When is the big day?

NICHOLAS
June?

LOLA
June? So close?

Carmen looks at Nicholas and then at Lola.

CARMEN
I'm pregnant.

LOLA
Oh.

NICHOLAS
 Congratulations grandma and
 grandpa!

Lola and Barry look at each other with surprised looks on their faces.

EXT. BEACH-AFTERNOON

Lola steps towards the water. An urn in her hand. She takes off the lid.

LOLA
 You were a worthy opponent.

Lola looks down.

LOLA (CONT'D)
 (sob)
 I'm sorry for the way things went
 between us. May you rest in peace.

Lola drops the ashes into the water. She turns and walks away from the shore.

INT. DRESSING ROOM-CHURCH-MORNING

Carmen sits in front of the mirror of the vanity in the dressing room.

MONTAGE

- Carmen puts on mascara.
- Carmen rolls her hair with a curling iron.
- Carmen puts on her wedding gown.

BACK TO SCENE

Carmen grabs her boutique of white roses from the vase sitting on the vanity. She smiles at the sight of herself in the mirror.

INT. AUDITORIUM-CHURCH-MORNING

Barry stands next to Nicholas at the altar. In their tuxedos.

PIANO PLAYER, early 40s. Piano player for fifteen years.

The Piano Player plays the piano. Carmen walks into the auditorium and starts to walk down the aisle. Brie follows Carmen and holds the end of Carmen's dress. Nicholas looks and watches Carmen as she steps gently towards him. Her boutique of white roses in her hands. Barry leans his head towards Nicholas.

BARRY

(whisper)

Good luck, son. Your life begins today.

NICHOLAS

Thank you.

Carmen steps towards the altar and Nicholas. Nicholas takes her hand and tosses the veil over her head. A smile on her face.

CARMEN

Shall we?

NICHOLAS

We shall. Our life starts here!

EXT. BACK YARD-SMITH RESIDENCE-EVENING

Lola sits in the swing, asleep. Her face against the chain.

Barry steps towards her.

BARRY

Babe!

Lola opens her eyes and looks around.

LOLA

What?

BARRY

The party's over.

LOLA

What about the bride and groom?

BARRY

They're on their way to the airport?

LOLA

I didn't even get a chance to say goodbye.

BARRY

Well, Nicholas did but you were
knocked out. Come on, let's go
inside?

Barry stands Lola up and helps her walk towards the door.

LOLA

We got to clean this back yard up.

BARRY

Let's do it tomorrow, okay?

LOLA

Alright.

INT. LIVING ROOM-SMITH RESIDENCE-EVENING

Lola sits down on the sofa and then lays back. She closes her eyes.

BARRY

Hey? Do you want me to run you a
hot bath?

Barry steps towards her and crouches down. He grabs a blanket and covers her. Barry looks at the mantle. He steps closer and looks at the photographs. Barry walks into the kitchen.

Lola opens her eyes, sits up, and moves the blanket. She gets up and steps towards her parents' photograph. Lola kisses her hand and touches the glass of the frame.

LOLA

Good night.

Lola walks into the kitchen.

LOLA (O.S.) (CONT'D)

Hey, Barry? Can you run me a bath?

LOLA (V.O.)

In the end, all the issues we have
on the outside world, tend to drift
away so we can fully enjoy the good
times we have at home with our
loved ones. Shelly taught me that
the day we met and now I can move
on. All of my troubles are behind
me now. From me and my family, this
is not goodbye but see you later.

FADE OUT:

THE END