

Karma

Screenplay by

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FADE IN:

EXT. HIGHWAY-NIGHT

SUPER: DECEMBER 1999

A **Dodge Challenger** drives down the highway. A **Shelby GT-500** drives in front of the Dodge Challenger. The Dodge Challenger swerves off the road -- and flips --

The Shelby GT-500 pulls up to the wreckage. The driver's door opens --

DANIEL PEREZ, 23. A rookie police officer. Tall and muscular built. A man with humility in his heart and dedication to his job as a police officer.

Daniel stands up from the driver's seat. He pulls his **gun** from behind his back --

GRACE TOWN, 22. A waitress and a sociopathic killer. Blonde hair and brown eyes. A cunning and dangerous woman.

Grace crawls from the wreckage of the Dodge Challenger -- and uses everything she has left in her body to get away --

Daniel steps towards Grace. He lifts his foot -- and pushes Grace onto her back -- Grace lays face up --

Daniel grips his hand around the handle of the gun --

GRACE

-- Are you going to shoot me or not
--

-- Daniel points the gun at Grace's head --

GRACE (CONT'D)

-- Do it!!

CUT TO:

INT. BEDROOM-DANIEL'S APARTMENT-MORNING

SUPER: ONE WEEK EARLIER

Daniel stands in front of his **bedroom mirror**. He buttons up his collared shirt --

DANIEL

-- This is your big day. Don't screw it up.

INT. POLICE CRUISER-MORNING

Daniel sits in the passenger seat and looks outside the window. ROSEMARY RAMIREZ, 23. A police officer for a year. Humble and kind.

A **cup** of **coffee** in his hand. Daniel takes a big gulp -- and sets the cup down in the **cup holder** --

DISPATCHER (V.O.)

We have a 187. I repeat, a 187!
Over!

ROSEMARY

-- This is where the job gets
really serious.

CUT TO:

EXT. ALLEY-MORNING

Crime Scene tape guarding a crime scene.

DETECTIVE #1 and #2. Early 30s. Detectives for ten and five years.

A woman's DEAD BODY lies underneath a **tarp**.

Detective #1 lifts the tarp -- and points at the **strangulation marks** around the woman's neck with the **pen** in his hand --

DETECTIVE #1

-- See the deep lacerations around
her neck?

DETECTIVE #2

Yeah, what about them?

DETECTIVE #1

The person took his time.

Daniel steps towards the crime scene. His coffee cup in his hand. Daniel looks at the dead body. Detective #1 looks at Daniel --

DETECTIVE #1 (CONT'D)

-- Why are you looking at my crime
scene rookie?

DANIEL

I have to learn something new.

DETECTIVE #2
Get the hell out of here!

Rosemary pats Daniel on the back --

ROSEMARY
-- Let's go.

Rosemary steps towards the police cruiser -- Daniel steps towards driver side door --

DANIEL
-- Why do they bother calling us to the crime scene and treat us like that?

ROSEMARY
Because they believe they are the only police.

Rosemary grabs the door handle -- and pulls it open --

ROSEMARY (CONT'D)
-- Come on, I'll buy you a donut.

DANIEL
Deal!

Daniel opens the passenger door -- and sits down --

CUT TO:

INT. DINING AREA-DINER-MORNING

At a small table, Grace sits and reads a *romance novel*.

WOMAN CUSTOMER, early 50s.

MAN CUSTOMER #1 and #2. Late 40s and early 30s.

Man Customer #1 raises his *mug* --

MAN CUSTOMER #1
-- Can I get some more coffee, please?

Grace sets the book down -- and stands up -- She grabs the *coffee pot* --

Daniel pulls the front door open -- and steps in -- He steps towards the bar table -- and sits -- Grace steps towards Daniel -- and sets a coffee mug down in front of him --

DANIEL

-- Can I get something besides coffee?

GRACE

How about some Orange Juice?

DANIEL

Can I get that with a Grilled Cheese and French Fries?

GRACE

Sure --

-- Grace steps towards the **order window** -- and writes down Daniel's order on her **server book** -- She clamps the ticket onto the **wheel ticket holder** -- Grace looks at Man Customer #1 and the **newspaper** he holds -- His eyes on the front photograph of the newspaper. It reads: Dead woman's body identified as Daria Ivanov.

Daniel looks at Grace --

GRACE (CONT'D)

-- Can I get you anything else?
Maybe a piece of Apple Pie?

CUT TO:

INT. BATHROOM-DINER-MORNING

"Cherry Pie" by Warrant plays.

Daniel pushes Grace back onto the wall --and kisses her --
She kisses him back --

CUT TO:

INT. POLICE CRUISER-MORNING

Rosemary sits in the driver's seat. She looks at her **watch** --

ROSEMARY

-- Come on! What's taking so long?

CUT TO:

INT. BATHROOM-DINER-CONTINUOUS

Daniel steps away from Grace -- and fastens his belt -- Grace sits on the toilet -- and pulls her panties up --

GRACE

-- Do you still want that pie?

DANIEL

Maybe --

Daniel steps towards Grace -- and kisses her --

CUT TO:

INT. POLICE CRUISER-CONTINUOUS

The passenger door opens -- Daniel sits down -- and shuts the door --

ROSEMARY

-- It took you long enough.

-- Rosemary grabs a **paper bag** from the dashboard -- and hands it to Daniel --

ROSEMARY (CONT'D)

-- I got you those donuts.

DANIEL

Thanks --

Daniel takes the bag of donuts -- and opens it --

ROSEMARY

No problem.

Rosemary drives the police cruiser --

CUT TO:

EXT/INT. MANSION-AFTERNOON

HOSTESS, early 20s. A hostess for two years.

The Hostess opens the front door for a woman in a **black trench coat**. GALINA POPOV, 30. A casino and brothel owner. Sandy blonde hair, green eyes.

Galina looks at the hostess and pushes her way into the mansion --

GALINA

-- Where's my brother?

HOSTESS
Where he always is. Entertaining
the girls.

CUT TO:

INT. BEDROOM-MANSION-AFTERNOON

GIRL #1, #2 and #3. Late teens.

DIMITRI POPOV, 30. A brothel owner. A cunning businessman.
Blonde hair, and green eyes.

Dimitri lays face down on the bed. Girl #1 massages his back
--

DIMITRI (SUBTITLE)
(In Russian)
That's the spot!

Girl #2 rubs his arms --

The door opens. Galina steps into the bedroom -- and sits
down on a sofa -- She looks at Girl #1 and Girl #2 --

GALINA
-- Could you ladies excuse us for a
minute? I have to talk to my
brother about important business.

Dimitri opens his eyes --

DIMITRI (SUBTITLE)
(In Russian)
-- Go ahead, girls. I'll be done
shortly.

Girls #1 and #2 get off the bed -- Girls #1, #2 and #3 step
outside of the bedroom-- Girl #1 shuts the door --

Dimitri rolls to his back -- and sits up -- He looks at
Galina --

DIMITRI (CONT'D)
What is it?

GALINA
Don't you read the newspaper?

DIMITRI
Not often.

Galina stands up -- and reaches behind her back -- She tosses a newspaper to him -- Dimitri grabs it -- and looks at the photo on the front page --

DIMITRI (CONT'D)
-- She was a pretty girl.

GALINA
The police will come looking for answers.

DIMITRI
You don't think I killed her, do you?

GALINA
Would you?

DIMITRI
No.

GALINA
The police will be knocking on your door soon --

-- Galina steps towards the bedroom door -- She opens it -- and looks at Dimitri --

GALINA (CONT'D)
-- And be ready to talk to our lawyer. You're going to need a good alibi.

Galina steps out of the bedroom -- and steps past Girl #1 and #2 --

CUT TO:

INT. BEDROOM-GRACES'S APARTMENT-NIGHT

Grace sits at her desk and types on her **desktop computer** --

COMPUTER SCREEN

UNKNOWN (TEXT)
What has he told you so far?

GRACE (TEXT)
Nothing.

UNKNOWN (TEXT)
Keep me posted.

GRACE (TEXT)
I will.

UNKNOWN (TEXT)
Good night.

GRACE
Night.

BACK TO SCENE

Grace stands up -- and backs away from the computer --

CUT TO:

EXT. STREETS-NIGHT

PROSTITUTE, early 20s.

A Prostitute stands on the curb of the sidewalk. She looks around -- A shadow appears behind her -- She looks back --

CUT TO:

INT. POLICE CRUISER-AFTERNOON

Daniel sits in the passenger seat. He looks around. Rosemary looks at Daniel --

ROSEMARY
-- Too bad about that girl last night.

DANIEL
Yeah. It sucks.

ROSEMARY
Are you doing anything this weekend?

DANIEL
No, why?

ROSEMARY
My parents are having an anniversary party -- and I figured that -- maybe you --

DANIEL
-- Sure.

ROSEMARY

Okay.

DANIEL

What do you need me to bring?

ROSEMARY

Just come. You don't need to bring anything.

CUT TO:

INT. BEDROOM-DANIEL'S APARTMENT-AFTERNOON

Daniel stands in front of the bedroom mirror and puts on a **multiple-colored collared shirt**. He buttons the shirt up to his chest --

DANIEL

-- Looking good --

-- Daniel turns -- and steps out of the bedroom --

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-EVENING

Rosemary stands in front of her bedroom mirror. She poses herself with three different dresses in both her hands.

MONTAGE

-- Rosemary wears a blue dress.

-- Rosemary wears a red dress.

-- Rosemary wears a white cloth dress.

BACK TO SCENE

Rosemary looks at herself in the mirror.

MRS. RAMIREZ, early 40s. A teacher and homemaker. A kind and humble woman.

Mrs. Ramirez steps into the bedroom -- and looks at Rosemary --

MRS. RAMIREZ (SUBTITLE)
 (In Spanish)
 -- Look at you! My sweet girl --

-- Mrs. Ramirez kisses Rosemary's cheek --

The doorbell rings.

MRS. RAMIREZ (CONT'D)
 -- That must be him! I'll get it!

ROSEMARY
 No. I'll get it.

-- Rosemary steps out of the bedroom --

CUT TO:

EXT. RAMIREZ RESIDENCE-EVENING

Daniel stands in front of the front door. A **bowl** of **green Jell-O** is in his hands.

The door opens -- Rosemary looks at Daniel and the Jell-O bowl --

ROSEMARY
 -- I told you not to worry about bringing anything.

DANIEL
 I know but it's considered rude if I show up empty-handed.

Rosemary moves aside --

ROSEMARY
 -- Come in.

Daniel steps in -- Rosemary grabs the doorknob -- and steps back into the house -- She shuts the door --

CUT TO:

EXT. BACK YARD-RAMIREZ RESIDENCE-EVENING

Rosemary leads Daniel into the backyard. Daniel looks at all the people. Rosemary looks at Daniel --

ROSEMARY
 -- What?

DANIEL
You have a big family.

ROSEMARY
No. Those are just friends of the family. My father's a popular guy. He has a lot of business partners.

DANIEL
What does he do?

ROSEMARY
Never mind that, let's go dance --

-- Rosemary grabs Daniel by his hand -- and pulls him towards the dance floor --

DANIEL
-- I don't know how to dance.

Rosemary stops -- and pulls him closer --

ROSEMARY
-- I'll help you --

-- Rosemary pulls Daniel towards her -- and places his right hand on her hip -- She grabs his left arm with her right hand --

ROSEMARY (CONT'D)
-- Now move towards me with your right foot --

-- Daniel moves towards Rosemary -- Rosemary steps backwards -- and keeps her eyes on Daniel --

ROSEMARY (CONT'D)
That was good. Now pull me in with your left arm --

-- Daniel pulls Rosemary towards him -- She spins -- and presses herself against his chest -- She looks at his eyes -- He wraps his arms around her back --

ROSEMARY (CONT'D)
-- Rock slowly --

-- Daniel moves his body slowly to the music -- and holds Rosemary close -- She closes her eyes --

CUT TO:

INT. DODGE CHALLENGER-EVENING

The Dodge Challenger is parked across the street from the Ramirez residence. A pair of **binoculars** over Grace's eyes. She lowers them -- and looks at Daniel with Rosemary. Grace starts the ignition -- and puts the **gear** in DRIVE. The Dodge Challenger drives away from the curb --

CUT TO:

INT. FORENSICS LABORATORY-EVENING

Detective #1 stands across a desk and awaits the results of revealing who was the last person that was with the Prostitute.

FORENSICS SCIENTIST, early 30s. A forensic scientist for five years.

The Forensics Scientist steps towards the desk --

DETECTIVE #1

-- What's the news, doc?

FORENSICS SCIENTIST

I'm a scientist, not a doctor.

DETECTIVE #1

Whatever you say, doc.

FORENSICS SCIENTIST

The guy is clearly intelligent. More intelligent than you think. He covers his tracks. I found no trace of semen.

DETECTIVE #1

So, he didn't even assault her?

FORENSICS SCIENTIST

Oh, he did. He was just smart enough to use a condom.

DETECTIVE #1

I was hoping for more evidence, doc!

FORENSICS SCIENTIST

I didn't say that was it. I have a hair sample. I'm just waiting on the results for it.

DETECTIVE #1
Get me those results pronto!

CUT TO:

EXT. BACK YARD-RAMIREZ RESIDENCE-NIGHT

The back yard clear of the other guest. Rosemary and Daniel slow dance together --

MR. RAMIREZ, mid-40s. A stockbroker. A humble man.

Mr. and Mrs. Ramirez walk towards Daniel --

MR. RAMIREZ
-- You must be the young man that
my daughter has been talking about
--

-- Daniel stops -- and looks at Rosemary --

DANIEL
-- You told your parents about me?

ROSEMARY
Yeah.

Daniel looks at Mr. Ramirez --

DANIEL
-- What did she say?

MRS. RAMIREZ
That you were handsome and how much
she wanted you to come tonight.

ROSEMARY
Mom!!

Mr. Ramirez reaches his hand out -- Daniel grabs a hold of his hand -- and shakes it --

MR. RAMIREZ
-- It's good to meet you --

DANIEL
-- Daniel. Good to meet you as
well. Happy Anniversary.

MRS. RAMIREZ
Thank you --

-- Mrs. Ramirez shakes Daniel's hand -- and steps past -- Mr. Ramirez walks past -- and walks with Mrs. Ramirez towards the driveway --

ROSEMARY

-- Where are you going?

MRS. RAMIREZ

We'll be back in a couple days.

ROSEMARY

Have fun!

MR. RAMIREZ

We will.

Rosemary looks at Daniel --

ROSEMARY

-- Come on, I want to show you something.

Rosemary runs further into the back yard -- and stops at a **big tree** -- She climbs up the **footboards** -- and makes it to the **deck** of a **treehouse** --

EXT/INT. TREEHOUSE-NIGHT

Rosemary steps into the treehouse -- She leans down towards Daniel -- and reaches her hand out -- Daniel grabs a hold -- Rosemary pulls him up -- and backs up into the treehouse -- Daniel falls face forward onto Rosemary -- He lays over her -- He brushes his hand through her hair --

DANIEL

-- You know, I have never been in a treehouse.

ROSEMARY

You missed out.

DANIEL

Not really.

Daniel leans down -- and kisses Rosemary -- She wraps her arms around his back -- Rosemary rolls herself on top of Daniel --

ROSEMARY

-- My turn.

DANIEL

Whatever you say.

Daniel kisses Rosemary --

CUT TO:

INT. DODGE CHALLENGER-NIGHT

The Dodge Challenger is parked in the driveway. Grace looks up at the treehouse.

CUT TO:

INT. TREEHOUSE-MORNING

Asleep in Daniel's arms. Rosemary opens her eyes. She looks around the walls of the treehouse and then looks at Daniel. Rosemary leans her mouth towards his ear --

ROSEMARY

-- Time to wake up --

-- Rosemary shakes Daniel --

ROSEMARY (CONT'D)

-- Wake up --

-- Rosemary's eyes grow with worry -- She sits up -- and gets on top of Daniel -- She shakes him -- and leans down towards his face --

ROSEMARY (CONT'D)

Come on, baby! Wake up!!

Daniel opens his eyes --

DANIEL

-- I'm awake!

Rosemary leans down -- and hugs him --

DANIEL (CONT'D)

-- Okay. What brought this on?

Rosemary sits up -- and looks at Daniel --

ROSEMARY

-- Breakfast?

DANIEL

Sure.

CUT TO:

INT. KITCHEN-RAMIREZ RESIDENCE-MORNING

Daniel sits on a **stool** at the counter. He eats his **pancakes** -
 - Rosemary steps towards the counter -- and slides **scrambled**
eggs onto his plate --

DANIEL

-- Thank you.

Rosemary steps towards the sink -- and sets the **cast iron**
skillet in --

DANIEL (CONT'D)

-- Don't use **dish soap** on that
 skillet.

ROSEMARY

Why's that?

DANIEL

It'll ruin it. Just use water.

Rosemary grabs the skillet -- and puts it on the top of the
stove -- She walks around the counter -- and sits on the
 stool next to Daniel --

ROSEMARY

-- You seem to know more about
 kitchenware than I do.

DANIEL

My mom taught me.

ROSEMARY

That's my mother's favorite
 skillet. Thanks.

DANIEL

No problem. About last night?

ROSEMARY

Let me guess, it was too fast?

DANIEL

It was the best night that I had.

Rosemary reaches her hand out -- and touches Daniel on the
 cheek --

ROSEMARY

-- I'm glad.

CUT TO:

INT. DINING AREA-DINER-MORNING

CUSTOMER #1, #2 and #3. Early 20s and late 30s.

Grace walks two mugs of coffee to Customers #1 and #2 -- She sets them down --

GRACE

-- Here you go --

CUSTOMER #1

-- Thanks.

The front door opens -- Daniel steps in -- and approaches the bar table -- Grace looks at Daniel --

GRACE

-- Howdy, stranger.

DANIEL

Hi.

GRACE

What can I get for you?

DANIEL

Two coffees, please?

Grace turns around to the coffee pot -- and pours coffee into two **Styrofoam cups** -- and puts on two **lids** -- She hands them to Daniel --

GRACE

-- Any pie today?

DANIEL

No thanks. I had a big breakfast.
Maybe next time.

GRACE

Too bad. It's my last day.

DANIEL

Really. I'm sorry to hear that.
What are you going to do now?

GRACE

I'm going into the family business.

DANIEL

Well, I hope it works out for you -

-

-- Daniel reaches into his front pocket -- and pulls out a **five-dollar bill** -- He sets it down on the bar table -- and steps towards the front door --

DANIEL (CONT'D)

-- Hope to see you again --

-- Daniel pushes the door open -- and steps out --

GRACE

-- Soon enough.

CUT TO:

INT. TOOL SHED-NIGHT

In a tool shed, Grace stands over a **workbench** and holds a **kitchen knife** in her hand.

ABDUCTED WOMAN, early 20s.

The Abducted Woman lies on her back -- Her eyes look at Grace's -- Grace drives the knife down towards her --

CUT TO:

INT. KITCHEN-RAMIREZ RESIDENCE-NIGHT

In the kitchen, Rosemary rushes towards the stove -- and sets a pan of **jiffy pop** on the **burner** -- She shakes the pan around --

"Girls Just Want to Have Fun" by Cyndi Lauper plays.

Daniel grabs Rosemary from behind -- and lifts her off the floor --

ROSEMARY

(scream)

Rosemary looks at Daniel --

ROSEMARY (CONT'D)

-- You scared me!

DANIEL

Sorry. I got worried.

Rosemary turns off the burner -- and grabs the jiffy pop pan --

ROSEMARY

-- Are you ready --

-- Daniel wraps his arm around Rosemary's back -- and walks with her towards the living room --

INT. LIVING ROOM-RAMIREZ-NIGHT

Rosemary and Daniel sit down on the sofa -- Rosemary grabs the **television remote** -- and turns it on --

DANIEL

-- How good is this movie?

ROSEMARY

Really good.

CUT TO:

EXT. BACK YARD-RAMIREZ RESIDENCE-NIGHT

Grace stands outside the living room window and looks in. She looks at Daniel and then looks at Rosemary. She steps away from the window.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-MORNING

Daniel lies in bed, asleep. Rosemary opens her eyes. She looks at Daniel -- and sticks her finger underneath his nose -- She feels him breathing --

ROSEMARY

-- Thank God --

Rosemary sits up -- and gets off the bed --

CUT TO:

INT/EXT. RAMIREZ RESIDENCE-MORNING

Rosemary unlocks the front door -- and opens it -- A **severed head** falls with a piece of **rope** attached to it -- It swings towards her face -- Rosemary backs away --

Rosemary sits on the front steps. Daniel sits next to her. He rubs his hand on her back --

Detective #1 steps towards Rosemary --

DETECTIVE #1
-- Are you alright?

ROSEMARY
I'll live. I can't say the same
thing for the poor girl.

DETECTIVE #1
Did you see or hear anything
suspicious last night?

ROSEMARY
No.

Detective #1 looks at Daniel --

DETECTIVE #1
-- What about you?

DANIEL
No.

DETECTIVE #1
I get the idea that you two were
together last night.

Rosemary looks at Detective #1 --

ROSEMARY
-- What's that got to do with this?

DETECTIVE #1
Everything. Look around.

Rosemary stands up --

ROSEMARY
-- What I do in my spare time has
nothing to do with this. Not your
business, not the entire
department, and not the killers!
Get your ass off my property --

-- Rosemary turns -- and walks towards the front door --
Daniel stands up -- and follows Rosemary -- The front door
slams shut --

DETECTIVE #1
-- Wrap it up!!

CUT TO:

INT. DINING AREA-DINER-MORNING

Rosemary steps into the diner -- and walks towards the bar table -- She leans against the counter --

ROSEMARY
-- Hello?

Grace steps outside of the kitchen -- and approaches the counter --

GRACE
-- Hi, what can I get for you?

ROSEMARY
Two black coffees.

GRACE
Anything else?

ROSEMARY
No, that's it.

GRACE
Two dollars even?

Rosemary reaches into her front pocket -- and pulls out two dollars -- She hands them to Grace -- Grace takes them -- and opens the cash register --

GRACE (CONT'D)
-- Any chance of a piece of apple pie? I know your partner likes it.

ROSEMARY
Yeah, he probably does but he always comes home for the **churros**, and he likes them with his coffee -
-

-- Rosemary steps towards the door -- and pushes it open with her back -- Grace steps into the kitchen -- and grabs her cell phone from her jacket pocket --

CUT TO:

INT. POLICE CRUISER-MORNING

The passenger door opens -- Rosemary sits down -- and sets the two coffees down into the cup holders --

ROSEMARY
-- Your favorite waitress says hi.

DANIEL

Yeah right.

Rosemary fastens her seatbelt -- Daniel drives the police cruiser away from the curb --

DISPATCHER (V.O.)

All active units, we have a domestic disturbance at 610 E 54th Street. Apartment #21.

Rosemary grabs her receiver -- and presses the button --

ROSEMARY

-- This is unit twenty-one, confirming with doing a welfare check. Over!

DISPATCHER (V.O.)

Ten-four! Over!

CUT TO:

EXT. APARTMENT COMPLEX-AFTERNOON

Rosemary steps towards the door -- and steps onto the **welcome mat** -- She presses the **doorbell** --

DANIEL

-- What do you say we have dinner tonight?

ROSEMARY

Maybe.

A gunshot goes off -- and the bullet hits Rosemary in the right side of her chest -- Rosemary flies back to the ground --

Daniel drops to his knees -- and leans over Rosemary -- He looks at the bullet wound in her chest -- Daniel grabs his radio -- and presses the button --

DANIEL

-- I've got an officer down! I repeat! An officer down!!

CUT TO:

INT. WAITING ROOM-HOSPITAL-EVENING

In the waiting room, Daniel sits down with his hands clamped together in a praying way --

DANIEL (V.O.)
Dear God, please let her come back to me. I will go back to church, and I will not stop praying to you ever. Amen!

Mrs. Ramirez steps into the waiting room --

MRS. RAMIREZ
-- What happened?

DANIEL
We were doing a welfare check on a domestic disturbance, and someone shot her --

-- Mrs. Ramirez hugs Daniel --

DANIEL (CONT'D)
-- I'm sorry.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Daniel sits in a chair at the left side of Rosemary's bedside.

Mrs. Ramirez steps towards Daniel -- She taps him on the hand --

MRS. RAMIREZ
-- Sweetie!

Daniel jumps out of his sleep -- He looks at Mrs. Ramirez --

MRS. RAMIREZ (CONT'D)
-- Go home and get some sleep. I'll call you if anything changes.

CUT TO:

INT. HALLWAY-HOSPITAL-NIGHT

Daniel steps into the hallway -- and walks towards the elevator -- He presses the down button --

POLICE OFFICER #1, #2, #3 and #4. Early 20s. Officers for two, five, and eight years.

Police Officers #1 and #2 step towards the vending machine --

POLICE OFFICER #1

-- I mean, can you believe he had nothing to do with Ramirez getting shot. He should've been ringing the doorbell, not her. Some man he is.

Daniel turns around -- and looks at Police Officer #1 and #2. Police Officer #2 looks at Daniel. He pats Police Officer #1 on the shoulder -- Police Officer #1 looks at Daniel --

DANIEL

-- I'm listening.

The elevator doors open -- and Daniel gets in -- and pushes the **garage button** -- The doors close --

CUT TO:

INT. BEDROOM-DANIEL'S APARTMENT-NIGHT

Daniel sits on the floor of the bedroom. He loads his gun with a **clip** -- He cocks it -- and sets it down on the floor --

CUT TO:

INT. BASEMENT-NIGHT

A **deep-frying pan** sets on a **hot plate**. Grace takes a churro out of the hot oil -- and sets it down underneath the **heater**. She sprinkles a combination of **sugar** and **cinnamon** over the churros --

CUT TO:

EXT. APARTMENT COMPLEX-AFTERNOON

A **white cakebox** is set in front of Daniel's apartment door.

Daniel opens the door -- and steps out -- He looks down at the box. Daniel opens the door -- and steps in --

INT. LIVING ROOM-DANIEL'S APARTMENT-AFTERNOON

He grabs his cell phone from his pants pocket -- and dials his work number --

CUT TO:

EXT. APARTMENT COMPLEX-CONTINUOUS

Feet walk around the white box -- Detective #1 opens a **clear plastic bag** while Detective #2 pushes it in -- Detective #1 lifts the box off the ground -- Daniel steps outside of his apartment --

DANIEL

-- How long will it take for you to get the results of a fingerprint?

DETECTIVE #1

Hopefully an hour. This person is either very smart or very stupid. We'll let you know when we have something.

DANIEL

Cool. Thanks.

Detective #1 walks away from the apartment with the white box in his hands --

CUT TO:

EXT. PARKING LOT-APARTMENT COMPLEX-AFTERNOON

Daniel steps towards his Shelby GT-500 -- His eyes in disbelief. All the tires are flat. Daniel kicks the front tire -- and steps away --

CUT TO:

EXT. HOSPITAL-AFTERNOON

A **taxi** pulls up to the curb -- and parks in front of the hospital.

CUT TO:

INT. TAXI-AFTERNOON

TAXI DRIVER, early 30s. A taxi driver for ten years.

Daniel reaches into his wallet --

DANIEL

-- How much?

TAXI DRIVER

Forty --

-- Daniel pulls out two twenty-dollar bills -- and hands them to the Taxi Driver -- The Taxi Driver takes the two twenties --

TAXI DRIVER (CONT'D)

-- Thank you, sir.

Daniel opens the back passenger door -- and gets out of the taxi --

CUT TO:

EXT/INT. HOSPITAL-AFTERNOON

He slams the door shut -- and steps towards the entrance to the hospital building --

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Mrs. Ramirez sits alongside Rosemary and feeds her green Jell-O. A sour and unsatisfied look on Rosemary's face --

ROSEMARY

-- It kills me when I have to eat hospital Jell-O.

MRS. RAMIREZ

Love it or hate it, it's the only thing that you're allowed to have that is close to being sweet.

The door opens -- and Daniel steps in with a ***boutique of flowers*** in his hand --

Rosemary looks at Daniel. She raises her arms up --

Daniel steps towards her -- and drops the boutique of flowers at her feet -- He hugs her -- and kisses her on the lips -- Mrs. Ramirez sets the bowl of Jell-o down -- and steps towards the door --

MRS. RAMIREZ (CONT'D)
 -- I'll give you two some time
 alone --

-- Mrs. Ramirez opens the door -- and steps out --

Daniel sits on the bed -- He kisses Rosemary's hand --

ROSEMARY
 -- How are you doing?

DANIEL
 Things could be better. I wish they
 were but --

ROSEMARY
 -- But what?

DANIEL
 Look, what happened to you -- I
 should've been watching your back.

ROSEMARY
 It wasn't your fault --

-- Rosemary grabs a hold of Daniel's hand -- and kisses them
 --

CUT TO:

INT. BAR-NIGHT

Daniel sits at the bar. **Shot glass** in his hand, full of
whiskey. Daniel takes the shot -- and slams the shot glass
 down --

BARTENDER, early 30s. A bartender for five years.

DANIEL
 -- Another --

-- The Bartender pours another shot of whiskey --

A man walks in -- and sits three stools down --

ACE, 21. A lifeguard. Blonde hair, blue eyes. A Tall and
 handsome man.

Daniel looks at Ace -- and salutes him -- Ace salutes Daniel
 back --

DANIEL (CONT'D)
 -- I like to buy that man a drink.

The Bartender looks at Daniel --

BARTENDER

-- Sorry, pal, but that guy doesn't
come here for the drinks.

DANIEL

Then what does he come for?

BARTENDER

Just watch.

BAR GIRL #1, #2 and #3. Early 20s.

Bar Girl #1 sits close to Ace. Bar Girl #2 stands behind Ace
-- and rubs her hands on his back -- Bar Girl #3 grabs a hold
of Ace's hand -- Ace raises his hand --

ACE

-- Four shots!

The Bartender steps towards Ace -- and brings the bottle of
whiskey with four shot glasses -- He pours the whiskey -- and
Bar Girl #1 takes the shot -- Bar Girl #2 brushes herself up
close to Ace's chest -- She shoves the shot glass into her
mouth -- and leans her head back -- Ace takes the shot glass
out of her mouth --

ACE (CONT'D)

-- Easy! I wouldn't want you to
choke.

Bar Girl #3 takes a shot --

BAR GIRL #3

-- What do you say we take this
party some place a little more
private?

ACE

My kind of girl --

-- Ace pulls a hundred-dollar bill from his front pocket --
and sets it down --

ACE (CONT'D)

-- Thanks.

The Bartender grabs the hundred-dollar bill -- and steps
towards Daniel -- Ace walks out the door -- Bar Girl #1, #2
and #3 step outside with him --

DANIEL

-- Does he come here every night?

BARTENDER
Just on the weekends.

DANIEL
And he leaves with three girls?

BARTENDER
No. One.

Daniel takes his shot -- and slams it down --

DANIEL
-- Wow!

Daniel's phone rings. Daniel answers -- and puts the cell phone to his ear --

DANIEL (CONT'D)
Yeah?

DETECTIVE #1 (V.O.)
Hey? I got those results.

DANIEL
Okay. What's the news?

DETECTIVE #1 (V.O.)
It's best that you come down here.
I don't like talking about this stuff over the phone.

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-NIGHT

Daniel sits at his desk. Detective #1 sets a photograph down. Daniel looks and sees it's a photo of Grace. Detective #1 looks at Daniel --

DETECTIVE #1
-- You know her, don't you?

DANIEL
What if I do, huh? Are you going to tell on me?

DETECTIVE #1
She's got a grudge against you. I don't like where this is going. You better handle it.

Daniel stands up --

DANIEL
-- Don't worry, I'll handle it.

DETECTIVE #1
Please do or I'll handle it for
you.

Daniel walks out of the office --

DANIEL
-- Whatever.

CUT TO:

EXT. POLICE DEPARTMENT-NIGHT

A *black Pontiac Firebird* is parked at the curb of the Police
Department.

Daniel steps past the firebird --

CUT TO:

INT. PONTIAC FIREBIRD-EVENING

Galina sits in the passenger seat -- and keeps her eyes on
Daniel as he walks past --

Dimitri looks at Galina --

DIMITRI
-- What do you want to do now?

GALINA
Work with him.

DIMITRI
I'm not working with a cop!

GALINA
I'll work with him. You just hang
back and let me handle the rest.

Dimitri starts the igniton --

CUT TO:

EXT. APARTMENT COMPLEX-NIGHT

Daniel walks towards his door -- and pulls out his keys -- He
drops them on the ground --

Bar Girl #2 picks them -- and hands them to Daniel --

BAR GIRL #2
-- Drop something --

-- Daniel takes the keys --

DANIEL
-- Thanks --

-- Daniel steps towards his apartment door --

BAR GIRL #2
-- Want some company?

Daniel looks at Bar Girl #2 --

DANIEL
-- No thanks.

BAR GIRL #2
Your loss.

Daniel opens his door -- and steps into his apartment --

EXT/INT. LIVING ROOM-DANIEL'S APARTMENT-NIGHT

Daniel closes the door -- and locks it --

DANIEL
(breath)

Daniel steps away from the door --

CUT TO:

EXT. APARTMENT COMPLEX-CONTINUOUS

Bar Girl #2 walks down the steps --

CUT TO:

EXT. PARKING LOT-NIGHT

The Dodge Challenger is parked, facing the apartment complex.

Bar Girl #2 steps towards the Challenger -- The headlights turn on -- Bar Girl #2 covers her eyes --

BAR GIRL #2

-- Hey!

CUT TO:

INT. DODGE CHALLENGER-NIGHT

Grace smirks -- and puts the gear in drive --

CUT TO:

INT. BEDROOM-ACE'S APARTMENT-NIGHT

In the bed, Ace lays pressed up against Bar Girl #1's chest.
He goes back -- and forth -- He kisses her face --

CUT TO:

INT. BEDROOM-DANIEL'S APARTMENT-NIGHT

Daniel lays in bed. He looks up at the ceiling.

BAR GIRL #1 (O.C.)
(moan)

Daniel covers his ears with both his pillows.

CUT TO:

EXT. APARTMENT COMPLEX-MORNING

Ace's front door opens. Ace and Bar Girl #1 step outside --
Ace grabs a hold of her hand -- and pulls her towards him --
She kisses him --

BAR GIRL #1
-- Later --

-- Bar Girl #1 steps away -- and walks down the steps --
Daniel stands outside his apartment -- Bar Girl #1 steps past
Daniel --

BAR GIRL #1 (CONT'D)
-- Good morning

DANIEL
Good morning.

Ace looks at Daniel --

ACE
-- Good morning, neighbor!

DANIEL
How did you do that?

Ace steps down the steps --

ACE
-- I only gave them what they
wanted. A good time.

DANIEL
Wow.

ACE
You could try it.

Daniel looks away --

DANIEL
-- No, I already have a girlfriend.
Plus, I was curious.

Ace steps towards his door --

ACE
I'm always willing to help.

DANIEL
Thanks.

BAR GIRL #1 (O.C.)
(scream)

Ace rushes towards the steps -- and steps down --

CUT TO:

EXT. PARKING LOT-APARTMENT COMPLEX-MORNING

Bar Girl #1 stands over the body of Bar Girl #2 -- Ace stops
at the sight of her laying in a pool of her own blood --

ACE
-- Oh man --

-- Bar Girl #1 grabs a hold of Ace -- and hugs him --

Daniel steps towards the body -- and stops --

DANIEL
-- Shit!!

Daniel covers his mouth --

CUT TO:

INT. INTERROGATION ROOM-POLICE DEPARTMENT-MORNING

At a table, Ace sits across from Detective #1. He takes a sip of water from a **paper cup** -- and sets it down --

DETECTIVE #1

-- Where were you when she left?

ACE

What, you want to hear what I was doing in bed with the other girl?

DETECTIVE #1

That helps.

ACE

I was on top of her, giving it to her good. That a good picture for you?

DETECTIVE #1

Yeah.

ACE

You're sick! Can I go or are you going to arrest me for being on some woman?

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-MORNING

Daniel sits and waits.

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

The Office door opens -- and the Chief steps in -- He shuts the door -- and pats Daniel on his shoulder -- He sits on his desk --

CHIEF

-- Daniel, I want you to take some time off?

DANIEL

What? Why?

CHIEF

I'm only trying to help you. The person that has killed four girls is obviously doing it around you. It makes you look suspicious. I need you badge and gun, please?

Daniel stands up -- and takes his **badge** with his gun off his belt -- He hands them to the Chief -- The Chief takes them -- Daniel turns to the door -- and opens it -- He walks out of the office --

CUT TO:

INT. SHELBY GT-500-EVENING

Daniel sits in the driver seat. His hands gripped onto the steering wheel -- He turns the key in the ignition --

CUT TO:

INT/EXT. VAN-EVENING

GUN DEALER, early 20s. A gun dealer for five years.

Daniel stands alongside the Gun Dealer and looks at the line-up of guns. Daniel looks at the two **.357 Magnums** and points to them --

DANIEL

-- How much for these two?

GUN DEALER

Five hundred.

Daniel reaches into his wallet -- and pulls out five-hundred dollars -- He hands it to him --

DANIEL

-- Is ammo included?

The Gun Deal takes the money --

GUN DEALER

-- Yes, sir!

The Gun Dealer pulls out a **paper bag** -- and puts the two .357 magnums in the bag -- He drops clips and a box of bullets into the bag --

GUN DEALER (CONT'D)
 -- Pleasure doing business with you
 --

The Pontiac Firebird pulls up alongside of the van --

CUT TO:

INT. PONTIAC FIREBIRD-EVENING

Galina unfastens her seatbelt -- and opens the passenger door
 --

CUT TO:

EXT. PARKING LOT-EVENING

Daniel looks at the doors open to the Pontiac -- and takes
 the paper bag from the Gun Dealer --

Galina stands up -- and steps towards Daniel --

GALINA
 -- Daniel Perez?

DANIEL
 Yes, do I know you?

Dimitri gets out of the car --

GALINA
 -- We know you. We know that you're
 working the case for that killer.

DANIEL
 Not anymore --

-- Daniel steps past Galina -- Dimitri walks alongside of
 Daniel -- and gets in front of him --

DANIEL (CONT'D)
 -- You might want to move out of my
 way.

DIMITRI
 Why don't you try to make me?

DANIEL
 Alright --

-- Daniel balls up his fist -- and steps towards Dimitri --
Galina steps between Daniel and Dimitri --

GALINA
-- Enough!

Galina looks at Daniel --

GALINA (CONT'D)
Forgive my brother, he's still
young and dumb.

DANIEL
Forgiven --

-- Daniel steps around Galina -- and walks towards his car --
Galina follows Daniel --

GALINA
-- You know who it is, don't you?

Daniel looks back at Galina --

DANIEL
-- I don't know what you're talking
about.

GALINA
This isn't my first rodeo.

DANIEL
What's a rodeo?

GALINA
You're just screwing with me.

DANIEL
Smart girl.

Daniel opens the driver door -- and sits down in the driver
seat -- He reaches for the door -- Galina pushes the driver
door out of Daniel's grasp --

DANIEL (CONT'D)
-- Don't do that!

GALINA
Take me with you then?

DANIEL
Get in the car!!

Galina looks at Dimitri --

GALINA
(wave)

CUT TO:

INT. SHELBY GT-500-EVENING

Galina opens the passenger door -- and sits -- She shuts the door -- and fastens her seatbelt --

DANIEL
-- You're a pain in the ass.

Daniel shuts the driver door --

GALINA
-- You like me, and you know it.

Daniel turns the key in the ignition --

CUT TO:

INT. DODGE CHALLENGER-NIGHT

Her hands gripped onto the steering wheel. Grace's eyes look straight for the road up ahead.

CUT TO:

INT. PAITENT ROOM-HOSPITAL-NIGHT

Mrs. Ramirez steps into the room --

MRS. RAMIREZ
-- I hope you're --

-- The bed is empty. Mrs. Ramirez rushes to the bathroom --

MRS. RAMIREZ (CONT'D)
-- Rosie!

CUT TO:

INT. DODGE CHALLENGER-CONTINUOUS

Grace looks in the *rear-view mirror* -- and looks at Rosemary --

GRACE

-- I hope you know that I didn't
want it to be this way.

Duct tape over her mouth -- Grace reaches back -- and pulls
it off of her mouth --

ROSEMARY

-- Let me go and I promise you that
I won't come after you.

GRACE

(laugh)
You! Come after me! I love to see
that.

Duct tape wrapped around Rosemary's wrist. Rosemary's feet
taped together at the ankles. She lifts her legs over Grace's
head -- and drops them around her neck -- She twist her feet
around Grace's throat --

GRACE (CONT'D)

(choke)
(breath)

Grace reaches for her knife -- Her fingers at the tip of the
handle -- Grace's eyes close -- and she falls unconscious --

Rosemary lifts her feet over her neck -- and drops them to
the floor of the car --

ROSEMARY

(breath)
-- Ahh!!

Rosemary opens the back passenger door -- She steps out of
the car -- and falls to the ground --

CUT TO:

EXT. STREETS-NIGHT

Rosemary looks at her feet -- and sees the duct tape around
her ankles. Forgetting about it --

ROSEMARY

-- Stupid!!

CUT TO:

INT. SHELBY GT-500-NIGHT

Daniel's phone rings -- Galina looks at his phone --

GALINA
-- Your phone is ringing?

DANIEL
Can you answer it?

Galina hits the answer button -- and hands the phone to Daniel -- Daniel presses the phone to his ear --

DANIEL (CONT'D)
-- Hello?

MRS. RAMIREZ (V.O.)
Daniel?

DANIEL
What's going on?

MRS. RAMIREZ (V.O.)
Daniel, Rosemary's missing!

DANIEL
What!

MRS. RAMIREZ (V.O.)
When was the last time you talked to her?

DANIEL
Yesterday.

MRS. RAMIREZ (V.O.)
Oh --

DANIEL
-- Can I call you back?

MRS. RAMIREZ (V.O.)
Yeah, why?

DANIEL
I'll let you know once I have her.

MRS. RAMIREZ (V.O.)
Okay.

CUT TO:

EXT. STREETS-NIGHT

Rosemary crawls towards the diner -- Her hand stretched out -
- A knife drops into her hand --

ROSEMARY
(scream)

GRACE
You're not going anywhere --

-- Grace pulls the knife out -- and drives her foot to
Rosemary's stomach -- Rosemary lays flat on the ground --
Grace climbs over her --

GRACE (CONT'D)
-- Don't worry, I'll take care of
Daniel!

Grace pushes the knife down towards Rosemary's face --
Rosemary pushes it away from her face -- Grace looks up -- A
foot flies at Grace's face -- Galina kicks Grace -- Grace
falls to the ground -- She wipes the blood from her lip --
and sits up -- Grace stands up -- Galina pulls a gun from
behind her back --

GALINA
-- So, you're the crazy bitch
that's been killing all my girls.

GRACE
A whore is a whore.

Galina aims the gun at Grace -- Grace raises her arms up --

GRACE (CONT'D)
-- You never killed anyone before.
I can tell by the way that you hold
that gun.

Grace step towards Galina --

GALINA
Try coming any closer and I will
end you!

DIMITRI (O.S.)
Galina!

Galina and Grace look at Dimitri --

GRACE
-- Too bad --

-- Grace punches Galina across the face -- and takes the gun
 -- She gets behind Galina -- and points the gun at Dimitri --

DIMITRI

-- Let her go!

GRACE

Are you forgetting who has the gun
 now.

DIMITRI

I'll shoot you!

GRACE

How about you put your gun down and
 I'll spare your sweet sister here.
 Deal?

Dimitri crouches down to the ground -- and puts his gun down
 -- Dimitri stands up -- Grace fires off a shot -- and shoots
 Dimitri in the head --

GRACE (CONT'D)

-- What an idiot!

Grace looks at Galina -- and presses the gun against her head
 --

GRACE (CONT'D)

-- Your turn!

A gun cock --

DANIEL (O.S.)

-- Grace!

Grace turns -- and looks at Daniel --

GRACE

-- Hello, Daniel. Glad you could
 finally make it. What took you so
 long?

DANIEL

I had to plan this.

GRACE

How about you let me kill this one
 and I'll spare Rosemary. Only fair,
 you know?

DANIEL
 I'm sorry for the way things went
 for you but don't end it like this
 --

-- Grace pushes Galina towards him -- and fires a shot at Daniel -- Daniel fires a shot -- and the shot hits Grace in the leg -- Grace crouches down -- and runs towards her Dodge Challenger --

CUT TO:

INT. DODGE CHALLENGER-NIGHT

She slides in through the open window -- She starts the ignition -- and puts the gear in drive --

CUT TO:

EXT. STREETS-CONTINUOUS

Daniel looks at Rosemary --

ROSEMARY
 -- Go!

Daniel rushes towards the Shelby GT-500 -- and opens the door --

CUT TO:

INT. DODGE CHALLENGER-NIGHT

Grace drives the Dodge Challenger towards a freeway --

GRACE
 -- Almost there!

CUT TO:

EXT. STREETS-CONTINUOUS

The Shelby GT-500 parks close to the nearest cross street, and positions itself.

CUT TO:

INT. SHELBY GT-500-NIGHT

Daniel drives the Shelby GT-500 close to the Dodge Challenger as it comes close --

DANIEL
-- I got you --

CUT TO:

EXT. STREETS-CONTINUOUS

-- The Dodge Challenger moves -- and swerves -- It flips off the road --

CUT TO:

INT. PONTIAC FIREBIRD-NIGHT

Rosemary drives the Pontiac. Galina sits in the back seat. She fastens her seatbelt -- and looks over Rosemary's shoulder -- Her eyes on the speed level --

CUT TO:

EXT. STREETS-CONTINUOUS

SUPER: PRESENT

Daniel stands over Grace -- He points his gun at her --

A gun shot fires -- and hits Daniel in the chest. Daniel looks down at his chest and sees a blood spot growing. Daniel falls to the ground -- Feet step towards Daniel. Ace crouches down with a gun in his hand. A smirk on his face --

ACE
-- Daniel.

DANIEL
Ace?

ACE
In the flesh.

DANIEL
Why?

ACE
Because no one breaks my sister's heart and gets to live.

DANIEL
Sister?

Grace steps towards Ace --

GRACE
(wave)
-- I'm sorry. I forgot to tell you
that last part. I guess you missed
that clue. Grace, Ace. Kind of a
dead giveaway.

Ace points his rifle at Daniel --

ACE
-- Where's the girlfriend?

Headlights come out of nowhere like a bolt of lightning --
and the Pontiac runs into Grace --

CUT TO:

INT. PONTIAC FIREBIRD-NIGHT

ROSEMARY
(scream)

CUT TO:

EXT. STREETS-CONTINUOUS

Grace hits the road -- and lies dead from the sudden impact.

Ace looks at Grace --

ACE
-- No!! You bitch!!

The Pontiac turns around --

CUT TO:

INT. PONTIAC FIREBIRD-CONTINUOUS

Rosemary fires up the engine --

ROSEMARY
-- You want some more of this you
son of bitch! You got it!

Rosemary pushes her foot onto the **gas pedal** -- and drives straight for Ace --

CUT TO:

EXT. STREETS-CONTINUOUS

Ace fires two shots -- and misses --

CUT TO:

INT. PONTIAC FIREBIRD-CONTINUOUS

Rosemary pushes hard onto the gas pedal --

CUT TO:

EXT. STREETS-CONTINUOUS

ACE

Oh!

The Pontiac hits him with enough force to kill a cow -- Ace flies back -- and lies in the middle of the road, dead.

CUT TO:

INT/EXT. PONTIAC FIREBIRD-CONTINUOUS

Rosemary opens the driver door -- and gets out --

CUT TO:

EXT. STREETS-CONTINUOUS

Rosemary looks at Daniel. She rushes towards him -- and crouches down -- Daniel rolls to his side -- and crawls to her lap -- He lies his head down --

DANIEL

-- I'm -- sorry --

ROSEMARY

(sob)

-- For what?

DANIEL

(breath)

For everything.

Rosemary brushes her hand through his hair --

DANIEL (CONT'D)
(Deep breath)

Daniel stares off into space.

ROSEMARY
(sob)
(cry)

CUT TO:

EXT. CEMETERY-MORNING

Rows of Police Officers line up -- and salute. Rosemary stands -- and salutes -- Tears in her eyes --

ROSEMARY
(sob)

Mr. Ramirez and Mrs. Ramirez stand in the back rows.

Rosemary sits in front of Daniel's photograph --

Galina sits in the chair to Rosemary's right -- Rosemary looks at Galina --

ROSEMARY (CONT'D)
-- I didn't expect you.

GALINA
He did save my life.

ROSEMARY
I'm sorry about your brother.

GALINA
He's in a better place now --

-- Rosemary stands up -- and hugs Galina -- She steps back --

ROSEMARY
-- Take care of yourself, okay?

GALINA
You too.

Rosemary walks away --

CUT TO:

INT. CAR-AFTERNOON

Rosemary sits in the backseat. She looks outside the window -
- and she keeps seeing Daniel's face in the glass --

ROSEMARY
-- I need a drink.

Mrs. Ramirez looks at Mr. Ramirez --

CUT TO:

INT. BAR-EVENING

At the bar table, Rosemary step towards a stool -- and sits -
- Mrs. Ramirez steps towards Rosemary -- and pats her on the
back --

MRS. RAMIREZ
-- We're going home now, sweetie.
We were just making sure you got in
safe. Don't stay out too late.

ROSEMARY
I won't --

-- Mrs. Ramirez kisses Rosemary on the cheek -- Mr. Ramirez
wraps his arms around Rosemary from behind -- and kisses her
on the top of the head --

MR. RAMIREZ
-- I'll see you at home --

-- Mr. Ramirez and Mrs. Ramirez step out of the bar --

ROSEMARY
Can I get a shot of whiskey?

Bartender steps towards Rosemary -- and sets a shot glass
down in front of Rosemary --

BARTENDER
-- To Daniel --

ROSEMARY
(sob)
-- To Daniel --

-- Rosemary takes the shot -- and slams the shot glass down
on the bar table --

ROSEMARY (CONT'D)
-- Hit me again.

The front door opens. A man with a handsome face, combed dark hair and well dressed. NICK VALENS, 25. A motel maintenance man.

Nick steps towards the empty stools -- He looks at Rosemary -
-

NICK
-- Hi?

ROSEMARY
Hi.

NICK
Do you mind?

ROSEMARY
No, go ahead.

Nick sits -- The Bartender steps towards Nick --

BARTENDER
-- Can I get you something?

NICK
Can I get a **coke** with a shot of
whiskey?

The Bartender fills a glass with coca cola -- and sets a shot glass down -- He pours the whiskey into the shot glass -- Nick takes the shot -- and grabs the glass of coca cola -- He gulps it down -- and sets the glass down -- He grabs a napkin -- and wipes his mouth --

ROSEMARY
-- Wow! What are you celebrating?

NICK
My birthday.

ROSEMARY
Happy birthday!

NICK
What about you?

ROSEMARY
Not really celebrating.

NICK
Funeral.

ROSEMARY
Yeah.

NICK
You're a cop, aren't you?

ROSEMARY
Yes --

-- Nick taps his shot glass on the bar table --

NICK
-- I like to buy --

-- Nick leans his ear towards Rosemary --

ROSEMARY
-- Rosemary --

NICK
-- Rosemary and myself another
round of shots.

Rosemary and Nick take the shots together -- and drink
glasses of coca cola --

CUT TO:

EXT. BAR-NIGHT

Nick steps outside the bar --

NICK
(laugh)

ROSEMARY (O.S.)
(laugh)

Rosemary steps outside -- and walks into Nick -- She hugs him
-- Her hands all over his chest --

ROSEMARY (CONT'D)
-- You smell nice.

NICK
I'm going to get you a taxi.

ROSEMARY
No. I'm not ready to go home yet.

NICK
Come on, walk with me?

CUT TO:

INT. LIVING ROOM-NICK'S APARTMENT-NIGHT

On her feet, Rosemary kicks off her shoes -- and takes off her jacket -- She tosses it to the floor -- Nick steps into the living room. A blanket and pillow in his hands. Nick steps in -- and sets the blanket down -- He tosses the pillow to the other side of the sofa -- Rosemary unbuttons her shirt -- Nick holds her shirt together --

NICK

-- Whoa! Hold on there!

Rosemary wraps her arms around Nick's neck --

ROSEMARY

-- Don't you want me?

NICK

I do but --

ROSEMARY

-- Then shut up and kiss me.

Rosemary kisses Nick's lips -- and then works her way around his neck -- Nick pulls her arms down -- and steps towards the sofa -- Rosemary pushes him down to the sofa -- Rosemary pulls her shirt over her head -- and tosses it to the floor -- She pulls her pants down -- She kicks them off -- and tosses them to Nick -- Nick catches them -- and drops them to the floor --

Nick stands up -- He takes off his collared shirt -- and tank top -- Rosemary unfastens her bra -- Nick takes off her bra -- and tosses it to the sofa -- Rosemary unfastens his belt buckle -- and lets his pants drop -- Rosemary turns her back to him -- Nick kisses her neck -- and lowers her panties down to her ankles -- Nick and Rosemary step towards the kitchen --

CUT TO:

INT. KITCHEN-NICK'S APARTMENT-NIGHT

Nick pushes her up against the counter -- and pulls his pants down with his underwear -- He leans himself against her -- He goes back -- and forth --

ROSEMARY

(moan)

Rosemary reaches for Nick's hand -- Nick grabs her by the shoulders -- and proceeds to keep going in a fast motion --

CUT TO:

INT. BEDROOM-NICK'S APARTMENT-MORNING

Rosemary lies in the bed with Nick. Her eyes open. Rosemary sits up -- and feels the agony of a hangover -- Rosemary moves the blanket off of her -- and looks down at her body --

ROSEMARY
-- My clothes!

Rosemary rushes out of the bedroom -- and goes into the hallway --

CUT TO:

EXT. APARTMENT COMPLEX-MORNING

Rosemary steps out of Nick's apartment -- and shuts the door -- She walks down the steps -- and puts her jacket on -- She feels her head --

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-MORNING

Rosemary steps into the living room -- She holds the door open at a crack -- and gently closes it -- Rosemary rushes up the stairs --

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-MORNING

Rosemary opens her door to her bedroom -- She steps in -- and sees her mother and father.

Mrs. Ramirez paces back and forth -- She looks at Rosemary -- and steps towards her --

MRS. RAMIREZ
-- Where the hell have you been!

Rosemary steps towards her bed -- and sits --

MRS. RAMIREZ (CONT'D)
 -- I'm talking to you! Where were you?

ROSEMARY
 I'm an adult now, mom. I don't have to come home when you want me to!

MRS. RAMIREZ
 Tell me! Where were you?

ROSEMARY
 I went home with a guy, and he gave it to me good --

-- Mrs. Ramirez slaps Rosemary across the face -- She walks out of the bedroom -- Mr. Ramirez follows her --

CUT TO:

INT. BATHROOM-RAMIREZ RESIDENCE-AFTERNOON

Rosemary stands underneath the shower head -- She brushes the water through her hair --

CUT TO:

INT. LIVING ROOM-RAMIREZ-AFTERNOON

Rosemary steps into the living room --

Mr. Ramirez sits on the sofa -- and eats **popcorn** -- He looks at Rosemary --

ROSEMARY
 -- Please, don't be mad at me --

-- Mr. Ramirez pats his hand on the sofa **cushion** --

MR. RAMIREZ
 -- Never --

-- Rosemary sits close to Mr. Ramirez -- and grabs a handful of popcorn --

ROSEMARY
 -- How many girls did you date before you met mom?

MR. RAMIREZ
 One.

ROSEMARY
Was she pretty?

MR. RAMIREZ
Very.

ROSEMARY
I'm sorry about what I said.

MR. RAMIREZ
I'm not the one that you should be
apologizing to.

ROSEMARY
I know.

MR. RAMIREZ
So, was the guy nice to you?

ROSEMARY
Yes.

MR. RAMIREZ
A gentleman?

ROSEMARY
Yes --

-- Rosemary takes more popcorn --

Mrs. Ramirez steps into the living room --

MRS. RAMIREZ
-- Dinner will be ready in an hour.

MR. RAMIREZ
Okay, sweetheart.

MRS. RAMIREZ
Rosemary, do you mind helping me in
the kitchen?

ROSEMARY
Sure.

Rosemary stands up -- and eats the popcorn while she steps
towards the kitchen.

Mrs. Ramirez steps into the kitchen --

Rosemary looks back at Mr. Ramirez --

MR. RAMIREZ

-- Go ahead --

-- Rosemary steps into the kitchen --

CUT TO:

INT. KITCHEN-RAMIREZ RESIDENCE-AFTERNOON

She looks at the five **cobs of corn** set on the counter --

ROSEMARY

-- What can I help you with?

MRS. RAMIREZ

Take the **husk** off the corn for me,
please?

ROSEMARY

Sure --

-- Rosemary grabs a cob of corn -- and begins taking the husk
off --

MRS. RAMIREZ

-- I didn't have what you have now,
Rosemary. My mother didn't care
about my brother and me. She
stopped caring when I turned eight.
When you didn't come home, I got
scared.

ROSEMARY

I know I should've called.

MRS. RAMIREZ

I saw the hurt in your eyes at
Daniel's funeral. I just want you
to be happy.

ROSEMARY

I am.

MRS. RAMIREZ

Good.

Rosemary peels the husk off the other cobs --

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-MORNING

Rosemary sits at her desk. A **ham and cheese sandwich** in her hands. Feeling sick to her stomach, Rosemary drops the sandwich to her desk -- and gets up -- She rushes to the bathroom --

CUT TO:

INT. BATHROOM-POLICE DEPARTMENT-MORNING

Rosemary steps out of the stall -- She grabs a sheet of a **paper towel** -- and wipes her mouth --

Rosemary thinks to herself. The thought process of how long it's been since her last **menstruation**. She double takes the thought.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-AFTERNOON

Rosmary drops a couple of **pregnancy test** to her bed from a **plastic bag** -- She grabs both of them -- and steps into the bathroom --

CUT TO:

INT. BATHROOM-RAMIREZ RESIDENCE-AFTERNOON

Rosemary sits on the edge of the bathtub and looks at the **Egg Timer**.

The timer goes off -- and Rosemary silences it -- She steps towards the pregnancy test. Rosemary picks it up -- and looks at the two + **signs**. She grabs the box to the test -- and looks at the directions on the back -- She tosses it to the **trash** -- and sits down on the toilet -- Her hands brush through her hair, feeling the pressure and the thought of bringing a life into the world.

CUT TO:

EXT. APARTMENT COMPLEX-AFTERNOON

Rosemary walks past the apartment complex -- and looks at the paper in her hand with the address on it. She steps into the complex -- and looks at the apartments.

Rosemary steps towards the front door -- and knocks --

SUZIE, 24. Sandy blonde hair, and hazel eyes. A smart and caring woman.

The door opens. Rosemary looks at Suzie --

SUZIE

-- Hello?

ROSEMARY

Hi? Sorry, I thought this was my friend's apartment --

-- Rosemary steps away -- and walks towards the stairs --

SUZIE

-- It's fine. I hope you find them.

ROSEMARY

(sob)

Suzie closes the door --

Rosemary steps out of the apartment complex --

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-MORNING

In her bed, underneath the covers. Rosemary wipes her eyes with a tissue --

ROSEMARY

(sob)

A soft knock on the door. Mrs. Ramirez walks in with a tray of **chicken noodle soup**, **crackers** and **orange juice**. Mrs. Ramirez sets the tray down on the bed -- and sits next to Rosemary -- She wraps her arm around Rosemary's neck -- and hugs her --

ROSEMARY (CONT'D)

(sob)

(cry)

MRS. RAMIREZ

What happened?

ROSEMARY

He has a girlfriend.

MRS. RAMIREZ

What did you expect?

ROSEMARY
I don't know. I was stupid.

MRS. RAMIREZ
You're pregnant.

Rosemary looks at Mrs. Ramirez --

ROSEMARY
-- How did you know?

MRS. RAMIREZ
I change the trash bags for all the
bathrooms. So, I'm well aware of
what goes on.

ROSEMARY
What am I going to do?

MRS. RAMIREZ
What do you want to do?

Rosemary thinks to herself.

CUT TO:

INT. PAITENT ROOM-CLINIC-AFTERNOON

Rosemary sits on the *exam table*. She looks down at her legs -
-

ROSEMARY
-- Do women's feet swell up while
they're pregnant?

MRS. RAMIREZ
Yes.

ROSEMARY
What am I going to tell dad? He's
going to look at me differently.

MRS. RAMIREZ
Let me worry about your father.
He'll understand.

NURSE, early 20s. A nurse for three years.

A Nurse steps in --

NURSE
-- Hello, Rosemary? How are you?

ROSEMARY
Doing good and you?

NURSE
I'm doing good. If you would
please, go ahead and lay back?

Rosemary lays on her back -- The Nurse opens her **gown** -- and rubs **gel** on her stomach -- She puts the **Utra Sound Wand** against her stomach -- Rosemary looks at the **monitor** -- and smiles at the sight of her unborn child.

CUT TO:

EXT. CLINIC-AFTERNOON

Rosemary walks and looks at the **ultrasound photograph**. Mrs. Ramirez looks at Rosemary --

MRS. RAMIREZ
-- What do you want to do?

ROSEMARY
I want to have it.

MRS. RAMIREZ
Okay. Now, let's go tell your
father.

ROSEMARY
Ahh!

CUT TO:

INT. DINING ROOM-RAMIREZ RESIDENCE-EVENING

Rosemary sits at the middle of the table. Mr. Ramirez leans over his plate of food -- His eyes closed. He opens them --

ROSEMARY
-- Papi? I want to have it and
raise it. I hope it doesn't sound
too bad.

MR. RAMIREZ
Sounds good to me. I'll drink to
that --

-- Mr. Ramirez drinks from his **wine glass**. Rosemary watches his glass empty as he drinks the wine --

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-MORNING

The Chief sits at his desk. A knock at the door --

CHIEF
-- Yes, come in!

Rosemary opens the door -- She steps in -- and stands in front of the Chief's desk --

CHIEF (CONT'D)
-- Please, have a seat?

ROSEMARY
I actually have to give you this
back --

-- Rosemary sets her badge and gun on the Chief's desk.

The Chief looks at Rosemary --

CHIEF
-- I get it, you need time. Why
don't you take some time to rest?

ROSEMARY
I can't live in this city without
seeing his face every time I'm in a
patrol car.

CHIEF
I understand. I wish you the best -
-

-- The Chief reaches his hand out for a handshake -- Rosemary shakes his hand -- She turns to the door -- Rosemary opens the door -- and steps out -- She grabs the doorknob -- and shuts the door.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-MORNING

Rosemary sits in a *rocking chair* -- and rocks herself with her eyes closed --

MONTAGE

-- Rosemary at three months.

-- Rosemary at six months.

-- Rosemary at nine months.

BACK TO SCENE

Rosemary rubs her stomach --

ROSEMARY
-- See you soon baby girl.

CUT TO:

INT. PAITENT ROOM-HOSPITAL-MORNING

Rosemary lays in bed. She holds her newborn daughter --

Mrs. Ramirez steps in -- and leans down towards the newborn --
-

MRS. RAMIREZ
-- How's my beautiful girl doing?

ROSEMARY
She's doing good.

MRS. RAMIREZ
Good --

-- Mrs. Ramirez sits --

ROSEMARY
Where's Papi?

MRS. RAMIREZ
He's doing something.

MR. RAMIREZ (O.S.)
Surprise!

Mr. Ramirez steps into the room -- and sets a few **baskets** of **flowers** on the counter -- and let's go of a few **balloons** --
He leans over Rosemary and the newborn --

MR. RAMIREZ (CONT'D)
-- My two beautiful girls --

-- He kisses Rosemary on the forehead --

CUT TO:

INT. POOL HOUSE-RAMIREZ RESIDENCE-AFTERNOON

Mr. Ramirez walks Rosemary through the pool house -- Rosemary looks around --

MR. RAMIREZ
-- What do you think?

ROSEMARY
It looks nice, Papi.

MR. RAMIREZ
But --

ROSEMARY
Nothing.

MR. RAMIREZ
Come on, tell me?

ROSEMARY
I can't stay here.

MR. RAMIREZ
What are you talking about?

ROSEMARY
I can't live in L.A. Not with all that's happened.

Mr. Ramirez turns --

MR. RAMIREZ
-- We'll figure this all out, okay?

Mr. Ramirez looks around and thinks --

MR. RAMIREZ (CONT'D)
-- I might know what to do.

ROSEMARY
What?

CUT TO:

INT. LIVING ROOM-RAMIREZ-EVENING

MRS. RAMIREZ
Move to Mexico!

MR. RAMIREZ
Yes.

MRS. RAMIREZ
I need to sit down --

-- Mrs. Ramirez sits down on the sofa --

MRS. RAMIREZ (CONT'D)
-- Are we doing what's best for all
of us by moving to Mexico?

MR. RAMIREZ
Yes.

Rosemary sits on the steps of the stairs. She looks around.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-MORNING

Rosemary stands in the middle of the bedroom. Now completely empty.

Mr. Ramirez steps in -- and knocks gently on the door --

MR. RAMIREZ (SUBTITLE)
(In Spanish)
-- Time to go honey.

Rosemary steps towards Mr. Ramirez --

ROSEMARY (SUBTITLE)
(In Spanish)
-- Was I thinking right?

MR. RAMIREZ (SUBTITLE)
(In Spanish)
There's nothing wrong with wanting
to protect your baby from society -
-

-- He kisses Rosemary on the forehead -- and wraps his arm
around her --

MR. RAMIREZ (CONT'D)
-- Come on. We got a drive ahead of
us --

-- Mr. Ramirez steps out of the bedroom -- Rosemary looks
around -- and steps out --

CUT TO:

INT. CAR-EVENING

In the backseat, Rosemary lays her head against the door --
Mrs. Ramirez looks in the backseat. She looks at Mr. Ramirez
--

MRS. RAMIREZ
-- How close are we?

MR. RAMIREZ
Close.

MRS. RAMIREZ
Like how?

MR. RAMIREZ
Close.

MRS. RAMIREZ
Okay.

CUT TO:

EXT. CABO SAN LUCAS ESTATE-EVENING

The driver door opens -- Mr. Ramirez steps out --

Mrs. Ramirez steps around the front end of the car -- and
wraps her arm around Mr. Ramirez's back --

MRS. RAMIREZ
-- It's beautiful.

Rosemary steps towards Mr. Ramirez --

ROSEMARY
-- Good job, Papi.

Mr. Ramirez turns to Rosemary -- and kisses her on the cheek
--

MR. RAMIREZ
-- All for my beautiful girls.

Mr. Ramirez looks at the house.

CUT TO:

INT. LIVING ROOM-RAMIREZ ESTATE-MORNING

MOVER #1, #2 and #3. Early 20s.

Movers #1, #2 and #3 step into the living room --

MOVER #1 (SUBTITLE)
 (In Spanish)
 -- Let's get this done.

MONTAGE

-- Movers #1 & #2 move in the boxes.
 -- Movers #2 & #3 move in the sofas.
 -- Movers #1 & #3 move in the mattresses.

BACK TO SCENE

Rosemary, Mr. Ramirez and Mrs. Ramirez look at the living room --

MR. RAMIREZ
 -- Done!

Mrs. Ramirez sits on the sofa -- She closes her eyes --

MRS. RAMIREZ
 (breath)
 -- Home.

Mr. Ramirez sits next to Mrs. Ramirez -- and kisses her on the cheek --

CUT TO:

INT. BEDROOM-RAMIREZ ESTATE-MORNING

SUPER: TWO YEARS LATER

2-Year-Old DANIELLA stands up against the door frame of the bedroom. Rosemary marks her height with a *pencil* --

MONTAGE

-- Daniella at six-years-old.
 -- Daniella at twelve-years-old.
 -- Daniella at sixteen-years-old.

BACK TO SCENE

DANIELLA, 16. A junior at an all-girl's private school. An impulsive but bright girl with her own issues of being promiscuous.

Daniella steps away from the wall -- and looks at her height --

DANIELLA
-- All that progress.

CUT TO:

INT. JEEP-MORNING

RAUL, 17. A senior student at a public school. A young man with one thing on his mind. Self-centered and shallow.

Daniella kisses Raul -- Raul reaches underneath her skirt -- She pushes his hands away --

DANIELLA
-- Not yet!

Raul looks away --

RAUL
-- When?

DANIELLA
Tonight, okay? After my mom leaves for work.

RAUL
Okay --

Daniella leans over -- and kisses Raul -- She gets out of the jeep --

CUT TO:

INT. BEDROOM-RAMIREZ ESTATE-MORNING

In bed with Raul, Danielle kisses Raul -- Raul goes back -- and forth --

DANIELLA
(moan)

RAUL
(grunt)

The bedroom door opens -- and the light comes on -- Daniella looks at Rosemary -- Raul looks at Daniella and Rosemary --

RAUL (CONT'D)

-- I thought she wasn't going to be home.

Rosemary grabs Daniella's **cricket bat** -- and rushes towards him --

ROSEMARY

-- Come here --

-- Raul jumps off the bed -- and rushes towards the window -- He looks at Daniella --

RAUL

-- Call me --

-- Rosemary swings the bat -- Raul jumps out of the window -- Rosemary back away from the window -- She looks at Daniella --

ROSEMARY

-- Is this how you spend your nights! Having sex!

Daniella covers her head with her blanket -- Rosemary pulls the blanket from over her head --

ROSEMARY (CONT'D)

-- I'm not raising anymore babies!

CUT TO:

INT. CEMETERY-EVENING

SUPER: FORTY-THREE WEEKS LATER

Rosemary stands in front of Daniella's headstone while she holds a newborn baby girl in her arms.

ROSEMARY

I have a name for her.

Rosemary looks at the newborn.

ROSEMARY (CONT'D)

Michelle.

Rosemary looks at the headstones of her mother and father.

CUT TO:

INT. LOWRIDER-NIGHT

SUPER: TWENTY-ONE YEARS LATER

MICHELLE, 21. Raven colored hair, brown eyes. A gang member and professional thief.

PACO, 28. Tall, strong built. Dangerous and intimidating. Leader of the joker gang.

PACO takes a hit from a **joint** -- and passes it to Michelle --

Michelle takes a hit -- and passes it back to him --

PACO
-- So, this is the place?

MICHELLE
Yeah.

PACO
Are you going to be alright going
in there by yourself?

MICHELLE
Yes. This is something I have to do
alone.

PACO
Just remember, don't panic --

-- Paco grabs a **shotgun** from the floor -- and cocks it -- He hands it to Michelle -- Michelle takes it -- and kisses him -- Michelle opens the passenger door -- and rushes out of the lowrider --

CUT TO:

EXT. FRONT PORCH-SMITH RESIDENCE-NIGHT

Michelle steps towards the wall of the front porch -- and leans back --

MICHELLE
(whisper)
-- Come on!

MICHELLE'S DOUBLE, early teens. A member of the joker gang.

Michelle's Double steps out of the shadows -- and holds a shotgun in her hand --

MICHELLE'S DOUBLE
 -- Why am I doing this?

MICHELLE
 I told you. We have to make it look
 like I did it.

MICHELLE'S DOUBLE
 And why can't you?

MICHELLE
 I have my reasons.

MICHELLE'S DOUBLE
 Whatever.

Michelle pushes her towards the front door -- Michelle's
 Double looks back at Michelle --

MICHELLE'S DOUBLE (CONT'D)
 -- How'd you know that he would
 give you the shotgun?

MICHELLE
 (whisper)
 Because I know him. Shh!!

Michelle's Double rings the **doorbell** -- Michelle hides on the
 side of the house -- and listens for the front door to open.

INT. LOWRIDER-CONTINUOUS

Paco turns on the radio --

A gunshot comes from inside the house.

CUT TO:

EXT. FRONT PORCH-SMITH RESIDENCE-CONTINUOUS

Michelle runs away from the front porch --

CUT TO:

EXT/INT. LOWRIDER-NIGHT

Michelle hops into the backseat -- and lies down on the floor
 of the lowrider --

MICHELLE
 -- Drive!!

Paco starts the ignition -- and drives away --

CUT TO:

INT. LIVING ROOM-ROSEMARY'S HOUSE-AFTERNOON

Michelle sits on the floor of the living room. Her eyes closed. She feels relaxed and at peace. Rosemary combs Michelle's hair --

A baby's cry comes from the bedroom. Michelle scoots forward -- and stands up --

MICHELLE (SUBTITLE)
(In Spanish)
-- Sorry, grandmother!

ROSEMARY (SUBTITLE)
(In Spanish)
The babies need you.

CUT TO:

INT. BEDROOM-ROSEMARY'S HOUSE-AFTERNOON

Michelle reaches down -- and lifts a baby girl from the crib --

MICHELLE (SUBTITLE)
(In Spanish)
Mamas got you, Alondra.

Rosemary steps into the bedroom -- She leans down -- and lifts a baby boy from the crib --

ROSEMARY (SUBTITLE)
(In Spanish)
-- Baby Bonito! You're going to break a lot of hearts.

MICHELLE
That's the plan.

ROSEMARY
When is this going to be over?

MICHELLE
Until they get it.

ROSEMARY
He's dead. Don't torture them because of him.

Michelle looks at Rosemary --

ROSEMARY (CONT'D)
I gave your mother the best life I
could. Don't go?

MICHELLE
I'll be back --

-- Michelle steps out of the bedroom --

CUT TO:

EXT. BACK YARD-ROSEMARY'S HOUSE-AFTERNOON

SUPER: TWENTY-SEVEN YEARS LATER

Rosemary sits in her lounge chair.

BONITO, 27. Leader of the joker gang. Tall, muscular built
and heavily tattooed. Ruthless and doesn't care about
authority.

ALONDRA, 27. A homemaker and young mother of two. A woman
with a heart of gold.

Bonito lays on his **bench-press** -- and lifts **weights** --

Alondra steps outside -- and approaches the patio table --
She sets a plate of **Enchilada's** down on the table --

ALONDRA (SUBTITLE)
(In Spanish)
-- Bonito! Your lunch is here!

BONITO (SUBTITLE)
(In Spanish)
I'm coming --

-- Bonito sets the weights down -- and sits up --

Alondra looks at Rosemary --

ALONDRA
-- You've been out here the whole
time, and you didn't even check on
her!

Bonito steps towards Rosemary -- He snaps his fingers in her
face --

BONITO (SUBTITLE)
 (In Spanish)
 -- Hey --

-- Rosemary slaps Bonito across the face -- Bonito touches his face --

ALONDRA (SUBTITLE)
 (laugh)
 (In Spanish)
 That's what you get!

ROSEMARY
 You two -- have to stop this war.
 No more fighting and killing --
 Valens.

ALONDRA
 Who's Valens, grandmother?

ROSEMARY
 It's been sixty years since I
 walked into a bar. All because I
 was mourning the man I loved. All
 the good that came out of it was
 your mother and your grandmother.
 Promise me that you'll make peace -
 -

ALONDRA
 -- I promise --

-- Alondra smacks Bonito on the arm -- Bonito looks at Rosemary -- and crouches down --

BONITO
 -- I promise, I guess --

-- Bonito crosses his fingers behind his back --

ROSEMARY
 -- I know you'll make the right
 choice. We did good -- Didn't we --

-- Rosemary turns her head --

ROSEMARY (CONT'D)
 (Deep breath)

CUT TO:

EXT. CEMETERY-MORNING

Alondra wipes her eyes -- and steps towards the headstone --
 She drops a **white rose** -- and kisses her hand -- She lays her
 hand on the headstone --

Bonito steps towards the headstone -- and bends down to his
 knee -- He drops a **red rose** --

BONITO (SUBTITLE)
 (In Spanish)
 -- Rest in peace --

-- Bonito stands up -- and looks at Alondra at the corner of
 his eye --

CUT TO:

INT. BEDROOM-ROSEMARY'S HOUSE-DAWN

Alondra steps towards her dresser drawers -- She grabs socks,
 and underwear -- She tosses them into a **backpack** -- and zips
 it shut -- Alondra grabs the backpack -- and puts it on --

She lifts 2-Year-Old Elisa up from the bed -- and holds her
 against her chest -- Alondra grabs 3-Year-Old Alejandro's
 hand -- and lifts him off the floor -- She walks out of the
 bedroom --

CUT TO:

INT. TRANSIT BUS-AFTERNOON

Alondra sits by the window. She holds 2-Year-Old Elisa while
 she sleeps. 3-Year-Old Alejandro lays asleep on her lap.

ALONDRA
 Almost there, baby.

CUT TO:

INT. OFFICE-MOTEL-NIGHT

Alondra steps into the office -- She holds 2-Year-Old Elisa
 in one arm -- and 3-Year-Old Alejandro in the other --

MOTEL MANAGER, early 40s. A manager for ten years.

MOTEL MANAGER
 Good evening!

ALONDRA

Hi?

MOTEL MANAGER

What can I get for you?

ALONDRA

I just need a room for a couple of nights.

MOTEL MANAGER

What do you say I give you an extra night for forty?

ALONDRA

Sounds good.

Alondra looks at the **computer monitor** in the Motel Manager's apartment. The Motel Manager looks at the monitor -- and then looks back at Alondra --

MOTEL MANAGER

-- Do you need to use the computer?

ALONDRA

Yes.

CUT TO:

INT. LIVING ROOM-APARTMENT-MOTEL-NIGHT

Alondra sits in front of the desktop computer -- and types --

The Motel Manager looks at the monitor screen --

MOTEL MANAGER

Who are you looking for?

ALONDRA

Smith, Valens? Something like that.

The Motel Manager points his finger at the photograph of Nick Valens --

MOTEL MANAGER

-- His name was Valens!

Alondra looks at Nick's photo --

ALONDRA

-- Who is he?

MOTEL MANAGER

Nick Valens. He was the housekeeper and maintenance man. I get the idea you don't take the bus around here very often.

ALONDRA

What happened to him?

MOTEL MANAGER

Some psycho killer went home with him and stabbed him to death.

ALONDRA

Did they ever catch the person?

MOTEL MANAGER

No.

ALONDRA

What can you tell me about the Smith's?

MOTEL MANAGER

Why are you so interested?

ALONDRA

My great grandmother. It was her dying wish for me to find them.

MOTEL MANAGER

His great granddaughter needs a stay-at-home nurse.

ALONDRA

What for?

MOTEL MANAGER

She has short term memory loss, and her husband's health is declining.

ALONDRA

Do you have their last name?

MOTEL MANAGER

Morris. Faith Morris.

The Motel Manager grabs an **application** from his desk -- and hands it to Alondra --

MOTEL MANAGER (CONT'D)

-- You might need this --

-- Alondra takes the application --

MOTEL MANAGER (CONT'D)

-- Thanks.

CUT TO:

INT. MOTEL ROOM #220-MOTEL-NIGHT

On the bed, 3-Year-Old Alejandro and 2-Year-Old Elisa lay in the bed asleep. Alondra sits at the desk. She flips through the **Residential phone book** -- She looks through the last names that start with "**M**". She points her finger at "**Morris**"

--

CUT TO:

EXT. SUBURBAN STREET-AFTERNOON

Alondra walks towards the Morris house -- 2-Year-Old Elisa in her arms, and asleep on her chest. She holds 3-Year-Old Alejandro's hand --

CUT TO:

EXT. MORRIS RESIDENCE-AFTERNOON

Alondra steps towards the front door -- and rings the doorbell --

AIDEN, 36. A contractor. A kind and humble man. Blonde hair and brown eyes.

Aiden steps towards the screen door --

AIDEN

-- Can I help you?

ALONDRA

I'm Alondra? I'm here about the nurse and housekeeping position?

AIDEN

Yes. I'm sorry --

-- Aiden pushes the screen door open -- Alondra steps in --

CUT TO:

INT. SPARE BEDROOM-MORRIS RESIDENCE-AFTERNOON

Aiden opens the bedroom door -- and flips on the light switch
--

AIDEN

-- You and the children have two
rooms combined together.

ALONDRA

Sounds good.

AIDEN

You have your own bathroom as well.

Alondra puts 2-Year-Old Elisa down on the bed --

AIDEN (CONT'D)

-- Follow me?

CUT TO:

INT. FAITH'S BEDROOM-MORRIS RESIDENCE-AFTERNOON

Aiden steps into the bedroom.

FAITH, 59. A retired artist. A woman with short term memory
loss.

Faith lies in bed asleep.

Alondra looks at Faith --

AIDEN

-- Before we go to sleep, and
before she wakes up every morning,
we write something about any
changes to her daily life --

-- Aiden steps towards a **Dry Eraser Board** -- and grabs a
green dry eraser marker --

ALONDRA

What happens if we don't do that?

AIDEN

She'll panic and ask where her
father is --

-- Aiden writes a message on the Dry Eraser Board. It says,
**"Alondra is your new nurse and she'll be looking after you
for the week."**

AIDEN (CONT'D)

The night times are the most important. So, you'll be able to live here and take time off.

Alondra looks at Faith --

ALONDRA

-- She looks at peace.

AIDEN

She'll sleep most of the time --

-- Aiden steps out of the bedroom -- Alondra follows him --

CUT TO:

INT. LIVING ROOM-MORRIS RESIDENCE-AFTERNOON

Aiden stops in front of the coffee table -- and turns to Alondra --

AIDEN

-- What do you think?

CUT TO:

INT. SPARE BEDROOM-MORRIS RESIDENCE-AFTERNOON

3-Year-Old Alejandro and 2-Year-Old Elisa sleep in their beds.

Alondra kisses 3-Year-Old Alejandro -- and then 2-Year-Old Elisa --

ALONDRA

-- Good night --

-- Alondra walks out of the bedroom --

CUT TO:

INT. FAITH'S BEDROOM-MORRIS RESIDENCE-NIGHT

Faith opens her eyes -- She sits up -- and looks at the Dry Eraser Board. She reads it to herself.

Alondra steps into the bedroom with a *water bottle* -- and looks at Faith with a surprised look on her face --

ALONDRA
-- Oh, you're awake.

FAITH
Your pretty.

ALONDRA
That's sweet. Thank you --

-- Alondra steps towards Faith -- and hands her the bottle of water --

FAITH
-- Thank you.

ALONDRA
Follow me, please?

CUT TO:

INT. DINING ROOM-MORRIS RESIDENCE-NIGHT

Faith sits at the end of the table -- and eats her food --
She looks at Alondra --

FAITH
-- These are good enchiladas.

ALONDRA
Thank you. It's a family recipe.

FAITH
Can you make more?

ALONDRA
I can make other stuff that you
might like.

FAITH
Like what?

ALONDRA
Menudo, Chorizo & Eggs and tacos.

FAITH
I have to try them sometime.

CUT TO:

INT. FAITH'S BEDROOM-MORRIS RESIDENCE-CONTINUOUS

Faith lays in bed. Alondra covers her with her blanket --

ALONDRA
-- Good night.

FAITH
Good night. Thank you.

Faith turns to the left side of the bed -- and closes her eyes --

Alondra dims the light -- and steps out of the bedroom --

CUT TO:

EXT. SUBURBAN STREET-AFTERNOON

Alondra speed walks with Faith down suburban street.

FAITH
So, tell me, how did you learn to cook?

ALONDRA
My great grandmother.

FAITH
Where is she?

ALONDRA
She passed away.

FAITH
I'm sorry.

ALONDRA
It's fine. Do you have any brothers or sisters?

FAITH
I have a sister.

ALONDRA
Do you get along?

FAITH
Yes. What about you?

ALONDRA
I have a brother.

FAITH
Do you get along with him?

ALONDRA

Not really. He's too hard to live with.

FAITH

Am I hard to live with?

ALONDRA

No. You're fine.

FAITH

I'll race you to the house. Now --

-- Faith runs towards the house --

ALONDRA

-- Cheater --

-- Alondra runs after Faith --

CUT TO:

EXT. BACK YARD-BONITO'S COMPOUND-AFTERNOON

A young boy punches a **punching bag** -- Bonito jumps in front of him --

8-Years-OLD NILLO. Dark hair, hazel eyes.

Bonito slaps 8-Year-Old Nillo across the face --

BONITO

-- Man up, boy! Hit me!

8-Year-Old Nillo balls up his fist -- and punches Bonito in the face -- Bonito turns his head -- and looks at 8-Year-Old Nillo --

BONITO (CONT'D)

-- My homies hit harder than you --

-- Bonito punches 8-Year-Old Nillo across the face --

8-Year-Old Nillo falls to the ground -- He lays on the ground, unconscious. Bonito steps towards 8-Year-Old Nillo -- and grabs him by the hair -- He drags him towards the **Pitbull cage** -- Bonito tosses him into the cage -- and locks the gate --

BONITO (CONT'D)

-- Fight for your life now!

Bonito steps away from the cage -- 8-Year-Old Nillo pulls at the gate --

8-YEAR-OLD NILLO
-- Let me out!!

CUT TO:

INT. FAITH'S BEDROOM-MORRIS RESIDENCE-NIGHT

Faith lays in bed, under the covers. Alondra sits on the bed.

ALONDRA
Are you comfortable?

FAITH
Yeah. Can you stay with me until I fall asleep?

ALONDRA
Sure.

FAITH
Tell me a story?

ALONDRA
I don't know any stories.

FAITH
Tell me something? Please?

ALONDRA
The story that comes to mind is the morning that my brother and I were fighting. Physically. He had taken one of my dolls.

CUT TO:

EXT. BACK YARD-RAMIREZ ESTATE-MORNING-FLASHBACK

10-YEAR-OLD ALONDRA. A shy but sweet girl.

10-YEAR-OLD BONITO. Sadistic and ruthless.

10-Year-Old Alondra runs after 10-Year-Old Bonito --

10-YEAR-OLD ALONDRA
-- Give me my doll back!

10-YEAR-OLD BONITO
You want it back!

10-Year-Old Bonito stops running -- and tosses the doll to the Pitbull's --

10-YEAR-OLD BONITO (CONT'D)
(laugh)

10-Year-Old Alondra punches 10-Year-Old Bonito across the face -- He falls to the ground -- 10-Year-Old Alondra steps over him --

CUT TO:

INT. FAITH'S BEDROOM-MORRIS RESIDENCE-BACK TO PRESENT

ALONDRA
He never messed with me again --

Alondra looks at Faith and sees she's asleep.

ALONDRA (CONT'D)
Good night --

-- Alondra stands up -- and walks out of the bedroom --

CUT TO:

EXT. BACK YARD-RAMIREZ RESIDENCE-MORNING

8-Year-Old Nillo slams a Pitbull against the gate of the cage -- The gate opens. Bonito steps towards 8-Year-Old Nillo. A **bat** in Bonito's hand --

BONITO
-- So, boy? Do you have the balls to hit me now?

8-Year-Old Nillo looks at the bat -- He snatches it from Bonito -- and swings it across Bonito's head -- Bonito falls to the ground -- He looks at 8-Year-Old Nillo. 8-Year-Old Nillo lifts his foot over Bonito's head -- and stomps his skull in -- 8-Year-Old Nillo leans down towards Bonito's back pocket -- and pulls out his **wallet** -- 8-Year-Old Nillo walks away from Bonito's body -- He pulls out all the **dollar bills** -- and tosses the wallet to the ground --

CUT TO:

INT. OFFICE-MORRIS RESIDENCE-AFTERNOON

Alondra's cell phone rings. Alondra answers -- and puts the cell phone to her ear --

ALONDRA
 -- Hello?

8-YEAR-OLD NILLO (V.O.)
 Alondra!

ALONDRA
 Nillo! What is it?

8-YEAR-OLD NILLO (V.O.)
 Papi's dead!

ALONDRA
 What happened!

8-YEAR-OLD NILLO (V.O.)
 Somebody killed him.

ALONDRA
 Where are you!

8-YEAR-OLD NILLO (V.O.)
 I'm in an alley! Send help --

ALONDRA
 -- Nillo!!

CUT TO:

EXT. ALLEY-AFTERNOON

8-Year-Old Nillo tosses the cell phone to the ground -- He grabs a *sledgehammer* -- and smashes the phone to pieces -- 8-Year-Old Nillo drops the sledgehammer to the ground -- and steps away --

CUT TO:

INT. SUBURBAN STREET-MORNING

SUPER: NINE YEARS LATER

Down the sidewalk of suburban street. Alondra speed walks with Faith. Faith slows down -- Alondra looks back -- and steps towards Faith --

ALONDRA
 -- Come on, we're almost there!

FAITH
 Let's rest --

-- Faith sits down on the sidewalk --

FAITH (CONT'D)

(breath)

-- Is there anything else that you want to do with your life? Other than taking care of me?

ALONDRA

I like my life. I love my children.

FAITH

I never asked if you were married. Were you?

ALONDRA

I was.

FAITH

What happened to your husband?

ALONDRA

He died in a drive-by.

FAITH

I'm sorry.

ALONDRA

It's okay.

Faith stands up -- and reaches her hand out to Alondra -- Alondra grabs a hold -- Faith pulls her up to her feet --

ALONDRA (CONT'D)

-- Lead the way --

-- Faith walks towards the house -- and Alondra follows her --
-

CUT TO:

INT. BAR-NIGHT

POKER PLAYER #1, #2 and #3. Early 40s.

Poker Player #1 lays down a pair of **queens** --

POKER PLAYER #1

-- A pair of ladies!

Poker Player #2 and #3 toss their cards at him --

POKER PLAYER #1 (CONT'D)

-- Losers!

"I Fall to Pieces" by Patsy Cline plays.

NILLO, 17. An orphan boy. Tall, and thin built. A young man with a chip on his shoulder.

Nillo sits at the bar and holds a shot glass to his mouth.

POKER PLAYER #1 (CONT'D)

Does anyone else want to take on
the champ!

NILLO

What are you willing to bet?

Poker Player #1 looks at the corner of his eye at Nillo --

POKER PLAYER #1

-- My wad of cash! Get off your
high horse little boy and come
play!

Nillo takes the shot -- and wipes his mouth --

NILLO

-- Don't mind if I do --

-- Nillo gets off the stool -- and steps towards the table --

FADE OUT:

THE END