

Cyclone

Screenplay by

Nicholas P

E-mail: nickpaul2020@gmail.com
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FADE IN:

INT. BEDROOM-NIGHT

NICA, 29. A schoolteacher. Light brown hair and hazel eyes. A woman with a big heart but shields herself from others and their intentions.

ERIK, 8-Years-Old. A third-grade student. Dark brown hair, green eyes.

Nica stands over Erik -- and tucks him in under the covers --

ERIK

-- Mom?

NICA

Yeah?

ERIK

Can you tell me a story?

NICA

What do you want to hear?

ERIK

Where did my name come from?

NICA

That's kind of a long story.

ERIK

I got time.

NICA

(laugh)

Maybe another time.

ERIK

Please?

Nica looks at Erik's eyes and sits on the edge of his bed --

NICA

-- Okay. A long time ago, before the world came to be the way it is now. The king of the barbarians set out to battle with the Roman empire. His most loyal soldier and barbarian, Erik. About to take what they felt belonged to them. The king landed and set his sights on the emperor's palace.

EXT. BATTLEFIELD-AFTERNOON-FLASHBACK

SUPER: 406 A.D.

GOTH KING, early 40s. King of the barbarian tribe. A muscular built man with an opposing height.

BARBARIAN SOLDIERS #1, #2 and #3. Early 20s.

ERIK, early 30s. The king's most feared barbarian. Ruthless and dangerous.

Barbarian Soldiers #1 and #2 line up.

GOTH KING (SUBTITLE)
(In German)
Mark your positions!!

Erik pushes his way through -- and knocks Barbarian Soldier #1 and #3 out of his way --

ERIK (SUBTITLE)
(In German)
-- Out of my way!!

NICA (V.O.)
Erik was the bravest and the most dangerous.

ROMAN SOLDIERS #1, #2 and #3. Early 20s.

Erik grabs a **spear** from the ground --

ERIK (SUBTITLE)
(In German)
I'm going in --

-- Erik throws the spear -- and it flies through the air --
It hits Roman Soldier #2 -- Roman Soldier #1 looks at Roman Soldier #2 --

ROMAN SOLDIER #1 (SUBTITLE)
(In Latin)
-- Abort --

-- Roman Soldier #1 and #3 run --

ERIK (SUBTITLE)
(In German)
Run cowards!

NICA (V.O.)
 The Roman Soldiers had run and left
 their post, giving Erik an
 advantage to invade the Roman
 Empire.

AELIA, mid 20s. The empress. A humble and dedicated ruler of
 her country. Blonde hair, blue eyes.

Barbarian Soldier #1 and #2 pull Aelia towards Erik -- Erik
 steps towards Aelia --

ERIK (SUBTITLE)
 (sniff)
 (In German)
 You smell like a beauty!

AELIA (SUBTITLE)
 (In Latin)
 And you smell like a pig!

Erik looks at Barbarian Soldier #1 and #2 --

ERIK (SUBTITLE)
 (In German)
 Let her go.

Barbarian Soldier #1 let's go of her arm -- and Barbarian
 Soldier #2 pushes her towards Erik -- Erik grabs a hold of
 Aelia -- He grabs her face --

ERIK (SUBTITLE) (CONT'D)
 (In German)
 Where is your emperor now? He has
 left you to die!!

Aelia spits in Erik's face -- Erik punches her in the stomach
 -- Aelia falls to the ground -- Erik stands over Aelia. He
 looks down at her --

ERIK (CONT'D)
 -- Take her to my tent and chain
 her up. I'll deal with her later.

Barbarian Soldier #1 lifts Aelia up from the ground -- and
 carries her over his shoulder --

CUT TO:

INT. TENT-AFTERNOON

Aelia walks around the tent -- and plays with the **chain** --

Erik steps into the tent -- He steps past Aelia -- and walks towards the **jug** of **water**. He pours the water into a **clay jar** -- and takes a big gulp -- He sets it down -- and looks at Aelia --

ERIK (SUBTITLE)
 (In German)
 -- Are you thirsty --

-- Erik fills the jar up with water -- and hands it to Aelia -- Aelia takes the jar -- and tosses the water into Erik's face -- Erik slaps Aelia with the back of his hand -- Aelia falls to the ground -- Erik leans down towards her face -- He touches her face -- and lifts her off the ground -- He lays her in his bed -- Aelia opens her eyes -- Erik steps away from the bed --

AELIA (SUBTITLE)
 (In Latin)
 -- Can you take me to a river?

Erik looks at Aelia --

ERIK (SUBTITLE)
 (In German)
 -- For what?

AELIA (SUBTITLE)
 (In Latin)
 To get clean.

Erik looks away --

CUT TO:

EXT. TIBER RIVER-EVENING

Aelia steps towards the river -- She looks at Erik --

AELIA (SUBTITLE)
 (In Latin)
 -- Can you turn around?

ERIK (SUBTITLE)
 (In German)
 It's not like I've never seen a woman naked.

Erik turns around -- Aelia unties the straps from her dress -- and lets it drop to the damp ground -- Aelia steps into the water -- and dips her head in --

ROMAN SOLDIERS #4 and #5. Early 30s.

Roman Soldier #4 steps towards the river -- Erik grabs his spear -- and turns it -- He throws it at Roman Soldier #4 -- Roman Soldier #4 falls to the ground dead -- Erik grabs his second spear -- and throws it at Roman Soldier #5 -- The spear goes through his leg --

Aelia burst out of the water --

AELIA
(breath)
-- Ahh!!

Aelia looks at Roman Soldiers #5 and #4 -- Erik steps through the water -- Erik leans down -- and grabs her dress -- He tosses it to her -- and grabs her by the arm -- Aelia gets behind Erik -- She puts her dress on -- and ties the straps together --

Erik steps towards Roman Soldier #5 -- and steps on his injured leg --

ROMAN SOLDIER #5
-- Ahh!!

ERIK (SUBTITLE)
(In German)
Let this be a lesson to the others
--

-- Erik pulls the spear out of Roman Soldier #5's leg -- He drives the spear through his throat -- and pulls it out --

Erik walks Aelia back across the river --

CUT TO:

INT. TENT-CONTINUOUS

Aelia sits on the bed and watches Erik strap the chain onto her ankle --

AELIA (SUBTITLE)
(In Latin)
-- How are we going to sleep?

ERIK (SUBTITLE)
(In German)
We're going to share it.

AELIA (SUBTITLE)
(In Latin)
How?

ERIK
 You can sleep under the covers.
 I'll sleep over them.

Aelia lays on the bed --

ERIK (SUBTITLE) (CONT'D)
 (In German)
 -- That's my side of the bed --

-- Aelia moves to the right side of the bed -- Erik sits on
 the bed -- He looks at Aelia -- and moves the covers onto her
 --

ERIK (SUBTITLE) (CONT'D)
 (In German)
 -- Here --

-- Aelia covers herself -- She looks in the other direction -
 - Erik lays his head on his pillow -- and closes his eyes --

Aelia looks at Erik --

AELIA (SUBTITLE)
 (In Latin)
 -- Could you keep me warm?

Erik opens his eyes --

ERIK (SUBTITLE)
 (In German)
 -- How?

AELIA (SUBTITLE)
 (In Latin)
 By wrapping your arms around me.

Erik turns towards Aelia -- and wraps his arms around her
 waist --

He looks at the back of her neck and closes his eyes. Aelia
 grabs ahold of his hands -- She looks over at Erik and kisses
 him -- He grabs her by the face -- and forcibly kisses her
 back --

CUT TO:

INT. BEDROOM-BACK TO PRESENT

NICA
 You know what? I'm not telling you
 this story. It's too grown up --

-- Nica leans down -- and kisses Erik on the forehead -- She stands up --

ERIK

-- What about your story, mom?

Nica sits down --

NICA

-- My story?

ERIK

Where did you come from?

NICA

I told you, Erik. From the barbarian, Erik.

ERIK

No! Your life.

NICA

My story starts off in a hospital. A woman had been rushed into the emergency room and she was in a coma. The big surprise came after.

ERIK

What was it?

Nica puts her index finger to her mouth --

NICA

-- Shh! That's the big surprise.

EXT. HOSPITAL-NIGHT-FLASHBACK

SUPER: THIRTY YEARS EARLIER

A rainy night outside the hospital.

CUT TO:

INT. HALLWAY-HOSPITAL-NIGHT

A woman on a gurney is rushed through the hallway way. CLAUDIA THOMPSON, 22. A career criminal. Sandy blonde hair, and green eyes.

PARAMEDIC #1 and #2. Paramedics for two and three years.

CUT TO:

INT. OPERATING ROOM-HOSPITAL-NIGHT

Paramedic #1 and #2 lift Claudia onto the operating table --

NURSE #1 and #2. Early 20s. Nurses for two years.

NURSE #1

Thank you, boys.

Nurse #1 cuts off Claudia's pants -- Nurse #2 cuts off her shirt --

NURSE #2

-- Such a pretty girl with so many bullets.

CUT TO:

INT. DELIVERY ROOM-HOSPITAL-NIGHT

SUPER: NINE MONTHS LATER

Claudia lays in a coma. The Doctor performs a **Caesarean section** --

DOCTOR, early 30s. A doctor for ten years.

The Doctor holds the newborn up -- and presents it to Claudia --

Claudia flatlines -- and Nurse #1 grabs the **Defibrillators** --

DOCTOR

It's a girl --

-- The Doctor looks at Claudia. Nurse #1 touches Claudia's wrist -- and feels for a pulse --

NURSE #1

-- She's gone.

The Doctor looks at the newborn --

DOCTOR

-- I'm sorry little one.

CUT TO:

INT. GIRLS DORM ROOM-ORPAHANGE-NIGHT

SUPER: TWELVE YEARS LATER

A girl in **pink unicorn pajamas** jumps from bed to bed. NICA, 12. A fun-loving young girl. Light brown hair and hazel eyes.

Nica drops down -- and lays down in a bed -- She covers herself with a blanket --

GUARD, early 20s. A guard for a year.

The Guard pushes the door open -- and shines a bright light in -- He looks at Nica -- and backs out of the dorm room --

GUARD (O.S.)
-- I'm too young for this job.

Nica opens her eyes -- and sits up -- She jumps from bed to bed --

CUT TO:

INT. COFFEE SHOP-AFTERNOON

SUPER: NINE YEARS LATER

Nica stands at the counter. She waits for a customer to show up.

ROY, 21. A custodian. Tall, and muscular built. A handsome man with dreams and goals.

ROY
Excuse me?

Nica looks at Roy. She snaps out of her daydreaming --

NICA
-- Sorry. What can I get for you?

ROY
Can I get a regular **coffee** and a blue **berry muffin**?

NICA
Sure thing. That'll be \$4.09.

Roy reaches into his pocket -- and pulls out a **five-dollar bill** -- He hands her the money -- She hands him ninety-one cents --

ROBBER #1 and #2.

Robber #1 steps into the coffee shop -- and walks towards the counter -- He points a **shotgun** at Nica --

ROBBER #1
-- Open the register!!

Robber #2 steps towards Roy --

ROBBER #2
-- You! Down on the floor!!

Robber #2 presses a **pistol** into Roy's face --

ROY
-- Get that gun out of my face!

ROBBER #2
What are you going to do about it?

Roy grabs Robber #2 by the arm -- and flips him to the floor -- He takes the gun -- Robber #1 turns to Roy -- Roy grabs the shotgun -- and pulls it away from Robber #1 -- Roy aims the pistol and the shotgun at Robber #1 -- Robber #1 drops to his knees -- and puts his hands on top of his head -- Roy looks at Nica -- Nica looks at him.

NICA (V.O.)
My kind of man.

CUT TO:

INT. LIVING ROOM-NIGHT

Roy falls back onto a sofa -- Nica gets on top of him -- and kisses him --

NICA (V.O.)
He was more than a man. He was perfect!

Roy pushes her back --

ROY
-- Wait!

Nica backs away --

NICA
-- What?

ROY
Don't you think this is moving too fast?

NICA
 You're in a woman's apartment,
 sitting on her sofa. Do you really
 think this is the time to think?

ROY
 Good point --

-- Roy kisses Nica -- and pulls her close to him --

CUT TO:

EXT. PLAYGROUND-ELEMENTARY SCHOOL-AFTERNOON

FIRST GRADER #1, #2, #3 and #4.

The First Grader's sit on the grass. Nica sits in front of
 them, with the book of "**The Little Engine That Could**" in her
 hands.

NICA
 I think I can. I think I can. I
 think I can. I know I can --

-- Nica closes the book --

FIRST GRADERS
 (clap)

ROY (O.S.)
 (clap)

Nica looks at Roy --

NICA
 -- Lunch time!

CUT TO:

INT. PICK-UP TRUCK-AFTERNOON

In Roy's pick-up truck. Nica sits in the passenger seat --
 and eats her **sub sandwich** --

ROY
 -- You're really good with them.

NICA
 Thanks.

ROY
 Do you ever feel like having one?

NICA

I do --

-- Roy touches Nica's hand -- and grabs a hold --

CUT TO:

INT. LIVING ROOM-AFTERNOON

SUPER: ONE YEAR LATER

Nica sits on the sofa and nurses her newborn son. Roy opens the front door, steps into the living room -- and slams the door shut --

NICA

-- You're home early.

ROY

They canned me --

-- Nica stands up --

NICA

-- What!

Roy steps into the kitchen --

CUT TO:

INT. KITCHEN-AFTERNOON

Roy opens the refrigerator door -- and leans his head in -- He looks in -- and slams the door --

ROY

-- There's nothing to eat!

Roy steps into the living room --

CUT TO:

INT. LIVING ROOM-CONTINUOUS

Roy sits on the sofa -- and stretches his feet out onto the coffee table -- Nica stands up -- and steps towards the **baby's crib** -- She lays the newborn down -- and sits down on the sofa next to Roy -- She caresses his face gently --

NICA

-- There are better jobs out there
--

-- Roy stands up -- and turns to Nica --

ROY

-- Are you saying my job wasn't
real?

NICA

No.

ROY

Then what are you saying --

-- Roy balls his hand into a fist -- and swings it towards
Nica --

CUT TO:

INT. BATHROOM-EVENING

Nica looks into the mirror -- and touches her black eye --

NICA

-- Mommy's a big idiot.

Nica looks at the newborn.

NICA (CONT'D)

We deserve better, don't you think?

Nica grabs the *carrier* -- and lifts it from the counter --

CUT TO:

INT. TRANSIT BUS-NIGHT

Nica sits near the window and holds the newborn close. She
rocks him gently --

NICA

-- Shh! Mommies got you.

Nica looks outside the window --

CUT TO:

EXT. BUS STATION-MORNING

Nica sits on a **wooden bench** and holds her newborn in her arms.

ADA PAULETTE, early 60s. A retired schoolteacher. A generous and humble woman.

ART PAULETTE, late 60s. A retired postal worker. A stubborn but generous man with a big heart.

Art sits on a bench. He looks at Nica but looks away when she looks back at him --

Ada steps outside of the bus station -- and steps towards Art -- Art stands up -- and steps towards Ada -- He hugs her --

ADA

-- I missed you so much dear --

-- Ada kisses Art on the cheek -- She steps back --

ART

-- How's everyone?

ADA

They're doing great.

Ada looks at Nica. Art takes Ada's **suitcase** --

ART

-- What?

Art looks at Nica and looks at Ada --

ART (CONT'D)

-- No.

ADA

Look at them!

Art looks at Nica --

ART

Okay.

Ada steps towards Nica --

ADA

-- Excuse me?

Nica looks at Ada --

NICA

-- Yes?

ADA

Are you waiting on someone to pick you up?

NICA

No -- I just got out of a bad relationship -- Now -- I'm in a bad patch --

ADA

Maybe -- If you want -- We could help you out --

NICA

I can't pay you --

ADA

No -- My husband and I would like to help you.

NICA

Really. What's the catch?

ART

There's no catch.

Ada looks at Art.

CUT TO:

INT. BEDROOM-PAULETTE RESIDENCE-AFTERNOON

Ada opens the bedroom door for Nica. A *queen-sized bed* in Nica's sight. Nica steps towards the bed with the newborn in her arms -- and sits -- She looks at Ada --

NICA

-- I don't know what to say.

ADA

You don't have to say anything.

Ada steps towards the doorway -- and grabs a hold of the doorknob --

ADA (CONT'D)

-- Get some rest. Dinners at seven.

NICA

Thank you.

ADA
Your welcome.

Ada closes the door --

CUT TO:

INT. DINING ROOM-PAULETTE RESIDENCE-EVENING

Ada sets a **platter** of **green beans** down in the middle of the table -- Art sets a plate of **rolls** down --

ART
-- Did you lock our bedroom door?

ADA
Stop it!

CUT TO:

INT. BEDROOM-PAULETTE RESIDENCE-CONTINUOUS

Nica lays in the bed. She leans over the edge of the bed -- and touches her newborn son's face --

CUT TO:

INT. DINING ROOM-PAULETTE RESIDENCE-CONTINUOUS

Nica steps into the dining room -- and looks around --

NICA
-- Where can I sit?

ADA
Wherever you want.

Nica grabs the chair from the middle of the table-- and pulls it out -- She sits -- Ada grabs the platter of green beans --

ADA (CONT'D)
-- Would you like some green beans?

NICA
No thank you.

ADA
Maybe some **carrots**?

Ada sets the platter of green beans down -- and grabs the bowl of carrots -- She hands them over to Nica --

NICA
 -- Thank you --

-- Nica takes the bowl -- and takes a spoonful -- She hands the bowl back to Ada --

Nica looks at Art --

ART
 -- Where are you from, Nica?

NICA
 Los Angeles.

ART
 And your parents?

NICA
 I never knew them.

ART
 Oh. I apologize.

NICA
 It's fine. My mother died after I was born.

ADA
 We're sorry.

NICA
 It's fine. I just want to get a better start for me and my son.

Art grabs his glass of *iced tea* -- and holds it up -- Nica grabs her glass -- and taps it on his -- She taps it on Ada's -- and takes a sip -- Nica sets the glass down --

CUT TO:

INT. HALLWAY-LIBRARY-AFTERNOON

Nica stands in front of all the *job flyers* posted on the wall. She pulls a flyer off the wall for *housekeeping*.

CUT TO:

INT. OFFICE-AFTERNOON

AUDREY, early 30s. A manager of the housekeeping business for five years.

Nica sits in front of Audrey. Nica's hands clutched together.

AUDREY

So, Nica, tell me about yourself?

NICA

I'm Nica, and I'm from Los Angeles, California. I'm a dedicated worker and am willing to learn more about every field of every workforce. I'm not afraid to try new things. I grew up in an orphanage but that hasn't held me back. I have my reasons for being here. My son needs to see that at the end of the day, you can't quit. Because at the end of the day, he's going to know, his mom loves him.

Audrey wipes her eyes --

AUDREY

-- When can you start?

CUT TO:

INT. LIVING ROOM-AFTERNOON

Nica vacuums the living room floor --

CUT TO:

INT. KITCHEN-AFTERNOON

Nica mops the kitchen floor --

She puts the dishes into the *dish washer* --

CUT TO:

EXT. DINING ROOM-PAULETTE RESIDENCE-EVENING

Nica sits at the dinner table -- and eats her food --

Ada sits in front of Nica --

ADA

-- How's work?

NICA
It's going well. I have something
for the both of you --

-- Nica reaches into her pocket -- and pulls out a yellow
envelope -- She hands it to Ada -- Ada looks at it --

ADA
-- What's this?

NICA
Something I owe you.

ADA
You don't owe us anything.

NICA
You took me and my son in when we
needed a place to live. It's my way
of giving back.

Ada sets the envelope down -- and slides it back to Nica --

ART
-- How much is there?

ADA
Art!!

ART
What! She wants to pay us back.

ADA
But she doesn't need to. You can
stay here as long as you need to.

ART
We can keep the cash though.

ADA
Art!!

Art digs his fork at his food --

ART
-- Just asking.

Ada touches Nica on her hand -- and taps her on the shoulder
--

ADA
-- I'm proud of you.

NICA (V.O.)
 That was something I wanted to hear
 my entire life. For it to come from
 her, it meant a lot.

CUT TO:

INT. DINING ROOM-MANSION-AFTERNOON

Nica polishes the table --

LEO MORETTI, 25. An upcoming mob boss. Ruthless and
 deceiving. Tall, thin built. Dark hair, brown eyes.

Leo steps into the dining room --

LEO
 -- How's it going doll face?

Nica looks at Leo --

NICA
 -- It's Nica.

LEO
 I'm sorry. Do you care to work a
 little late? I'll pay you extra.

Nica stops polishing --

NICA
 -- Sure. What do I have to do?

LEO
 Just wanted to have the place
 cleaned up after a couple of my
 pals come over.

NICA
 Okay.

Leo taps on Nica's face -- and steps out of the dining room -
 - Nica touches her face -- and looks at her hand.

CUT TO:

INT. BASEMENT-MANSION-EVENING

ALESSIO SERRA, early 30s. A soldier for Moretti. Short
 tempered and sadistic.

CARMELO SALA, late 20s. Moretti's muscle and best friend.
Reasonable but a weak man with no backbone.

DONATO GALLO, mid 20s. A soldier for Moretti. A predator of
young women. An overweight man with a weakness for food.

Nica steps towards the poker table -- and grabs the **ashtray**
from the middle of the table -- She begins to step away --
Alessio grabs a hold of Nica's arm --

ALESSIO

-- Hey! Where are you going in such
a hurry baby!

NICA

I'm just doing my job.

Alessio pulls Nica towards him-- Nica drops the ashtray to
the floor -- He sits her on his lap -- He forces her face to
his -- and kisses her --

Leo walks into the basement -- and grabs Nica from behind --

Nica turns around -- and slaps Leo across the face -- Leo
slaps Nica punches in the face -- and knocks her to the table
--

LEO

-- Hold her arms down!

Carmelo stands up -- and gets in front of Leo --

CARMELO

-- What are you doing!

LEO

Teaching this bitch what world
she's living in --

-- Leo pushes Carmelo away -- and steps towards Nica -- He
grabs a hold of her pants -- and pulls them -- He rips them
off -- He pulls her underpants down -- and unbuckles his belt
-- Nica looks at Leo --

NICA

-- Stop! Please!

LEO

In a minute doll face.

Leo grabs a hold of Nica's waist -- and proceeds to brush
himself against her --

CUT TO:

INT. LIVING ROOM-PAULETTE RESIDENCE-NIGHT

Ada sits on the couch and rocks the baby gently. Art sits in his recliner. He looks at his watch --

ART
-- What time is she supposed to be home?

ADA
She said she's working late.

Art gets up --

ADA (CONT'D)
Where are you going?

ART
It doesn't sound right. I'm going to go and pick her up.

CUT TO:

INT. BASEMENT-MANSION-CONTINUOUS

Nica lays on the table -- She covers herself -- and looks at Leo. Alessio and Donato look at Nica --

LEO
-- See, doll face, my family started the housekeeping business, and we can trace everyone's family tree back to the old country. The blood test our staff provides is how we found out about your father. Erik Bellini. A rival of my fathers.

DONATO
Come on boss, shoot her!

Leo raises his pistol -- and points it at Nica --

LEO
-- No. She already knows who's in charge now. Get her out of here!!

Alessio steps towards Nica -- and pulls her off the table -- Donato grabs a hold of her legs --

CUT TO:

EXT. ALLEY-NIGHT

Alessio drops Nica on the ground -- Donato backs away -- and runs to his car -- Alessio steps back -- Nica lays on the ground. Her clothes barely hanging on. Her face bruised and bloody. She looks at Alessio.

CUT TO:

INT. HALLWAY-HOSPITAL-NIGHT

Nica steps through the hallway --

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

Nica drops to the floor -- and crawls towards the Nurse --
The Nurse looks at Nica --

NURSE

-- Get me a gurney now!

The Nurse rushes towards Nica -- and leans down --

NICA

-- Tell my son that I love him.

NURSE

We're going to get you back to your
son --

-- Nica closes her eyes --

CUT TO:

INT. PAITENT ROOM-HOSPITAL-MORNING

Asleep in the bed, Nica opens her eyes. Ada sits across from her. Her hand over Nica's --

NICA

-- Hey.

Ada touches Nica's cheek -- and caresses it gently --

ADA

-- What happened?

NICA

The guy I was cleaning for -- He
raped --

-- Ada hugs Nica -- and backs up -- She sits on the edge of the bed --

ADA
-- I'm sorry. We have to do something.

NICA
I can't -- He's got everything under his control.

ADA
He's not going to get away with it.

NICA
Please -- Don't do anything?

ADA
Okay.

CUT TO:

EXT. MANSION-AFTERNOON

The front yard of the mansion is clear and not a person in sight. Art's pickup truck pulls to the curb and parks. Ada looks at the mansion.

CUT TO:

INT. ART'S TRUCK-AFTERNOON

ART
So, this is it?

ADA
Yes.

ART
Is she going to report it?

ADA
She's too scared. You should have seen her.

ART
Talk to her and convince her.

ADA
I don't think it's that easy. Not for her.

Art puts the gear in DRIVE -- and drives away from the curb.

CUT TO:

INT. OFFICE-MANSION-AFTERNOON

Leo steps towards the window -- and lifts the blinds --

LEO
-- Hey, Alessio?

ALESSIO (V.O.)
Yeah boss?

LEO
I got a job for you and Donato.

ALESSIO (V.O.)
What's that boss?

LEO
Do you have a pen?

ALESSIO (V.O.)
Yeah boss.

LEO
A red truck. Got that?

ALESSIO (V.O.)
Here's the license plate number.
Are you ready?

CUT TO:

INT. PAITENT ROOM-HOSPITAL-EVENING

Ada passes a stuffed **teddy bear** to Nica -- Nica takes it --

NICA
-- How is he?

ADA
He's doing good. He's crawling.
He's almost ready to walk.

NICA
Where is he?

ADA
The neighbor's daughter is watching
him.

Ada hugs Nica -- and kisses her on the cheek --

ADA (CONT'D)
-- I'll see you tomorrow. Get some
rest.

Ada steps out of the room --

CUT TO:

INT. ART'S TRUCK-EVENING

Art drives the pickup down the road --

CUT TO:

EXT. HIGHWAY-EVENING

A black **Cadillac** pulls up to the pickup -- and rams into the
right side -- The pickup flips -- and crashes --

The black Cadillac stops -- and the **driver side window** rolls
down --

INT. CADILLAC-EVENING

Donato looks at the wreckage --

DONATO
(laugh)

ALESSIO
Do you think they survived that?

DONATO
No!
(laugh)

Donato pushes on the **gas pedal** -- and drives away --

CUT TO:

INT/EXT. PICK-UP TRUCK-CONTINUOUS

Art lays outside of the truck -- and Ada lays on the road,
dead.

CUT TO:

EXT. CEMETERY-MORNING

Nica stands over Ada and Art's graves. A tear stream runs down her cheek -- Nica wipes the tears away -- She looks around --

Across from the cemetery, Leo stands.

LEO
(wave)

CUT TO:

INT. LIVING ROOM-PAULETTE RESIDENCE-AFTERNOON

Nica sits in Art's recliner, holding a *bat*. She looks at his *remote controls* sitting on his *little table*.

A knock on the front door -- Nica grabs the bat -- and stands up --

NICA
-- Who is it!

CARL WILSON, early 30s. A lawyer. Tall, thin built.

CARL (O.C.)
I'm Carl Wilson. I'm here on behalf
of Art and Ada Paulette.

Nica opens the door -- She raises the bat up -- Carl backs away -- and raises his arms up --

NICA
-- I'm sorry. Come in, please?

Carl steps in -- Nica shuts the front door -- and locks it --

CUT TO:

INT. DINING ROOM-PAULETTE RESIDENCE-AFTERNOON

Carl sits across from Nica. He hands her an envelope -- Nica takes it --

NICA
-- What is this?

CARL
Art and Ada didn't have any
children. They made you the
beneficiary.

NICA
How much is this?

CARL
A hundred thousand dollars.

NICA
What? What about the house?

CARL
They left you the house too.

Carl stands up -- and shakes Nica's hand --

CARL (CONT'D)
-- Enjoy the rest of your day --

-- Carl steps towards the front door -- and opens it -- He steps outside -- and shuts the door --

Nica opens the envelope -- and pulls out the **check** -- Her eyes in amazement at the amount written on it.

CUT TO:

EXT/INT. TRANSIT BUS-NIGHT

Nica steps onto the transit bus -- Her son in her arms --

NICA
-- I got you baby.

CUT TO:

EXT. PAULETTE RESIDENCE-NIGHT

Leo and Donato step towards the Paulette residence. Shotguns in their hands. Leo fires five shots -- Donato fires four -- Leo pulls out a **lighter** -- and lights a **rag** stuffed into a **liquor bottle** -- Leo tosses it through the front window of the house --

The house set in flames. Leo steps towards his Cadillac --

LEO
-- So long doll face.

DONATO
They're not going to trace that back to us, are they?

LEO
I got the whole department in my
back pocket.

Leo and Donato get into the Cadillac --

The Cadillac drives away --

CUT TO:

INT. TRANSIT BUS-CONTINUOUS

BUS DRIVER, early 30s. A bus driver for five years.

The Bus Driver pats Nica on her shoulder --

BUS DRIVER
-- Excuse me --

-- Nica jumps out of her sleep -- and looks at the Bus Driver
--

NICA
-- Yeah?

BUS DRIVER
We're here.

Nica rubs her eyes -- and looks out the window --

NICA
-- Thank you --

-- Nica stands up -- and walks towards the door of the bus --
Her son resting against his chest --

CUT TO:

INT. MOTEL ROOM #2-MOTEL-MORNING

Nica sits on the bed. She opens a **laptop** -- and pushes the
power on --

COMPUTER SCREEN

The CURSOR goes to the **internet icon**. At the SEARCH engine,
Erik Bellini is typed in. The Cursor clicks on the Search
engine.

A photograph of Erik Bellini appears with a paragraph. It reads: Erik Bellini shot dead in his own condominium. Mastermind of two bank robberies.

To the Search engine. The keys type out Erik Bellini bank accomplices. The Cursor clicks on the Search engine. Two photographs appear of Claudia and a paragraph. It reads: Claudia Thompson survives gun wounds.

BACK TO SCENE

Nica touches her chin with the tip of her finger --

NICA
-- Thompson.

COMPUTER SCREEN

The keys type out Claudia Thompson's relatives. The Cursor clicks on the Search engine.

BACK TO SCENE

Nica smiles at the results of what appears on the screen of the laptop.

CUT TO:

EXT. MOTEL-AFTERNOON

MOTEL MANAGER, early 20s. A motel manager for five years.

Nica walks and carries her toddler son towards the Motel Manager --

NICA
-- Excuse me?

MOTEL MANAGER
Yes?

NICA
Do you mind if I leave my son with you?

NICA (CONT'D)
How long are you going to be?

NICA (CONT'D)
An hour --

-- Nica reaches into her pants pocket -- and hands the Motel Manager a hundred-dollar bill -- The Motel Manager takes the money --

MOTEL MANAGER

-- Sure --

Nica hands her son to the Motel Manager --

NICA

-- Mommy will be back in bit
sweetie --

-- Nica kisses him on the head -- and steps away --

CUT TO:

EXT. THOMPSON RESIDENCE-AFTERNOON

Nica looks at the Thompson house. She steps towards the driveway.

A woman steps out of the front door and locks it. JULIETTE THOMPSON, 50. A bank teller. A kind and understanding woman.

Nica steps towards Juliette -- Juliette steps towards her car --

NICA

-- Excuse me, miss?

JULIETTE

Didn't I already tell you people no
--

-- Juliette looks at Nica --

JULIETTE (CONT'D)

-- Oh, I'm sorry. I thought you
were somebody else. What can I do
for you?

Nica steps towards Juliette.

NICA

I'm here to talk to you, actually.

Juliette looks at Nica --

JULIETTE

-- Oh my gosh!

NICA
What?

JULIETTE
You look like my daughter.

NICA
Claudia.

CUT TO:

INT. LIVING ROOM-THOMPSON RESIDENCE-AFTERNOON

Nica sits on a sofa. Claudia steps into the living room -- and hands her a **teacup** --

NICA
-- Thank you.

Juliette sits down in a **recliner** -- She looks at Nica -- Nica takes a sip -- and sets the teacup down --

JULIETTE
-- I never knew she was pregnant.

NICA
Neither did she. She had me while she was in a coma.

JULIETTE
Do you know who your father is?

NICA
Erik Bellini.

JULIETTE
The Italian mob boss?

NICA
I guess.

JULIETTE
She ran away when she was eighteen. After that, I never saw her again. I got the word that she passed away. Do you want to see a picture of her?

NICA
Sure.

Juliette reaches for the **photo album** underneath the coffee table -- and opens it -- She takes a picture of Claudia out of the photo album -- and hands it to Nica -- Nica looks at the picture --

NICA (CONT'D)

-- She was beautiful.

JULIETTE

She was.

NICA

Can I keep this?

JULIETTE

Sure.

Nica stands up --

NICA

-- I guess I better get going.

JULIETTE

Wait? Do you want to stay here?
With me?

NICA

Sure. I got to tell you one last
thing.

JULIETTE

What's that?

NICA

I have a son.

CUT TO:

INT. JULIETTE'S CAR-AFTERNOON

Juliette's station wagon pulls into the driveway of her house -- Nica's son sits on her lap -- Nica opens the passenger door --

CUT TO:

INT. LIVING ROOM-THOMPSON RESIDENCE-EVENING

Nica's son sits in the middle of the living room floor -- Nica sits on the floor -- and passes him one of his toys -- Juliette steps into the living room --

JULIETTE

-- We could go buy him a bed. If you want to stay?

NICA

You wouldn't mind?

JULIETTE

It's been a while since I had a baby in the house. You are family after all.

CUT TO:

INT. BEDROOM-THOMPSON RESIDENCE-NIGHT

Nica sits at the desk and looks at her laptop.

COMPUTER SCREEN

The Cursor goes to the Search Engine -- and types in Erik Bellini's known living relatives. The Cursor hits Search --

A paragraph appears with a photograph of a man. It reads: Antonio Bianchi. The nephew of the late Erik Bellini. Beneficiary and heir to the Bellini family fortune. Owner of the Bellini Museum. Located in downtown Los Angeles.

BACK TO SCENE

Nica writes down the name and address.

Nica sits up on the bed. She holds her son in her arms and rocks him to sleep -- Nica kisses him on the top of his head --

NICA

-- I love you baby boy --

-- Nica lays the toddler down on the bed --

CUT TO:

INT. LIVING ROOM-THOMPSON RESIDENCE-CONTINUOUS

Nica steps into the living room. A *duffle bag* in her hand. Juliette steps into the living room and stands behind Nica -- She flips on the light switch --

JULIETTE

-- Where are you going?

NICA

Trust me, it's best that you don't know.

Nica turns to Juliette --

JULIETTE

-- Don't leave him like this, Nica. He needs you.

NICA

I'm doing all this for him.

Juliette reaches for her car keys sitting on the coffee table --

JULIETTE

-- Take my car? You'll need it --

-- Juliette tosses Nica the car keys -- Nica catches it --

NICA

-- Thanks.

JULIETTE

Can you at least tell me where you are going?

NICA

To settle a score.

Nica opens the front door -- and steps out --

The door shuts. Juliette steps out of the living room -- and walks towards her bedroom --

CUT TO:

INT. JULIETTE'S CAR-NIGHT

Nica shuts the driver side door -- She looks outside the window -- and looks at the light in the bedroom window. The light goes out -- Nica puts the key into the ignition -- and turns on the car --

CUT TO:

EXT. DOWNTOWN STREETS-AFTERNOON

Nica looks at a piece of paper -- and reads the address --
She looks up at the building --

NICA
-- Found you!

CUT TO:

INT. LOBBY-CONDOMINIUM-AFTERNOON

Nica steps into the lobby -- and looks around at the **display cases** --

NICA
-- Wow!

SECRETARY, early 20s. A secretary for two years.

The Secretary stands up -- and looks at Nica --

SECRETARY
-- Can I help you?

NICA
Yes --

-- Nica looks at the paper --

NICA (CONT'D)
-- Is Antonio Bianchi here?

SECRETARY
Is he expecting you?

NICA
No.

SECRETARY
Sorry, but you have to make an appointment.

NICA
It's a family matter.

SECRETARY
Mr. Bianchi doesn't have any family.

NICA
He does.

ANTONIO BIANCHI, late 20s. An antique owner, and self-defense instructor. Tall, thin built. A mild-mannered young man.

Antonio steps into the lobby --

ANTONIO
-- Hello? Are you here for the
tour?

NICA
No. I'm here because I am your
cousin.

ANTONIO
I hate to break it to you, but I
don't have a cousin.

NICA
But you do. I was born nine months
after your uncle was killed.

ANTONIO
My uncle only had one woman in his
life.

NICA
Claudia was my mother.

ANTONIO
She got shot and killed by a task
force member. Everyone knows that.

NICA
She had me when she was in a coma
and died after I was born --

-- Antonio steps towards his office --

ANTONIO
(wave)
-- Come with me.

CUT TO:

INT. OFFICE-CONDOMINIUM-AFTERNOON

Antonio sits at his desk --

ANTONIO
-- Shut the door please?

Nica shuts the office door -- and sits --

ANTONIO (CONT'D)
-- Say you are who you say you are.
Why are you here?

NICA
An enemy of the family spotted me,
and --

-- Nica covers her face --

NICA (CONT'D)
-- He found me -- and killed the
people that took me in. Me and my
son.

ANTONIO
I'm sorry. Please, sit down --

-- Nica sits -- Antonio passes her a **tissue** -- Nica takes it
-- and wipes her eyes --

ANTONIO (CONT'D)
-- What do you need me to do?

NICA
Train me.

Antonio looks away --

ANTONIO
(laugh)
No offense but you're a woman. I
don't train women.

NICA
My father trained you.

ANTONIO
Yes, but that was different. He got
tired of me getting bullied and
coming home with a black eye.

Nica stands up -- and steps towards the door --

ANTONIO (CONT'D)
-- Okay, you got me --

-- Nica stops -- and looks at Antonio --

ANTONIO (CONT'D)
-- If we do this, we do it my way.

NICA
Alright.

ANTONIO

In the meantime, I'll have my driver take you to my place and you can get the rest that you need until tomorrow.

NICA

Thank you.

ANTONIO

Don't thank me yet.

CUT TO:

INT. LIMOUSINE-AFTERNOON

Nica sits in the back of the limousine. She looks out the window.

LIMOUSINE DRIVER, early 40s. A driver for ten years.

The Limousine Driver looks at Nica in rear view mirror --

LIMOUSINE DRIVER

-- Really something, huh?

NICA

Yes. Big and full of surprises.

Nica looks at the buildings and the people as the limousine drives past.

CUT TO:

INT. BEDROOM-BIANCHI RESIDENCE-AFTERNOON

Nica steps into the spare bedroom. Her eyes are tired. She yawns and sets her duffle bag down on the floor -- Nica falls face down onto the bed --

NICA

-- This is the life.

CUT TO:

INT. DINING ROOM-BIANCHI RESIDENCE-EVENING

Antonio sits at the end of the table. He twirls his *spaghetti* around on a fork --

ARMANI, early 20s. A restaurant owner and Antonio's wife. A humble but brutally honest woman.

Armani steps towards the dinner table -- and sets a platter of *lasagna* down in the middle of the table -- Nica steps towards the table --

ANTONIO

-- Look who's awake?

Armani looks at Nica --

ANTONIO (CONT'D)

-- My apologies. Where are my manners? Nica, this is my wife, Armani. Armani, this is my long-lost cousin, Nica.

Armani steps towards Nica -- and grabs a hold of the ends of her hair --

ARMANI

-- You got beautiful hair.

NICA

Thank you.

ARMANI

Only if it were black --

-- Armani measures her hair with her fingers --

ARMANI (CONT'D)

-- See! This is the length it should be at. Come on --

-- Nica stands up --

NICA

-- Where are we going?

ARMANI

You'll see --

-- Armani walks Nica towards the bathroom --

NICA

-- Can't I eat something first?

ANTONIO

Not yet.

CUT TO:

INT. BATHROOM-BIANCHI RESIDENCE-EVENING

Nica leans her head over the edge of the sink -- Armani wets her head with a **plastic cup** -- and washes all the **black hair dye** out --

Armani blow-dries Nica's hair --

Nica feels her hair -- and feels how soft it is --

NICA

-- How'd you get it so soft?

ARMANI

I used a conditioner.

Armani walks Nica towards the mirror -- Nica looks at herself -- A sad and happy look on her face -- Her eyes fill with tears -- She covers her face --

NICA

-- Is that really me?

Armani wraps her arm around Nica's back --

ARMANI

-- Yes, that's really you.

Armani walks her away from the mirror --

ARMANI (CONT'D)

-- Come on, let's go get some food!

CUT TO:

INT. BEDROOM-BIANCHI RESIDENCE-AFTERNOON

Nica lies asleep in bed. A pair of **sweatpants** drop on Nica's head -- Nica pulls them off -- and looks at Antonio --

NICA

-- Hey!

ANTONIO

Get dressed.

Antonio steps out of the bedroom --

CUT TO:

EXT. FRONT YARD-DAWN

Nica steps outside -- and walks towards Antonio --

ANTONIO
-- It took you long enough.

NICA
I'm not much of a morning person.

ANTONIO
Well, I'm not much of a people
person but I guess we don't always
get what we want, do we?

NICA
No.

Antonio stretches his arms -- and then his legs -- Bending
his knees --

ANTONIO
-- Ready, set, go --

Antonio runs --

NICA
-- You cheat --

-- Nica runs after him --

ANTONIO
-- Now we're getting somewhere.

CUT TO:

INT. GYMNASIUM-BIANCHI RESIDENCE-MORNING

Against the mat, Antonio presses himself against Nica -- Nica
holds her legs around his shoulder -- and arm locks Antonio's
arm with her legs --

Nica feels the frustration building as she can't hold the
lock on his arm.

ANTONIO
You're not focusing.

NICA
It's easier said than done.

ANTONIO
Enough --

-- Antonio backs off the mat -- and stands up -- Nica sits up
--

ANTONIO (CONT'D)

-- You have got to stop holding
back!

NICA

Let's do some more then.

ANTONIO

No. Take a shower and meet me at
the car.

NICA

Where are we going?

ANTONIO

Shopping. If you're going in there.
You're going to look classy, not
trashy.

CUT TO:

INT. DRESSING ROOM-BOUTIQUE-AFTERNOON

Armani sits outside of the dressing room. She looks at her
phone -- and then looks around --

ARMANI

-- Are you coming out or not?

NICA

I'm coming --

-- The curtain opens -- and Nica steps outside -- She walks
towards the mirror -- and looks at the **red gown** she has on --

Armani stands up -- An amazed look on her face --

ARMANI

-- Wow! You look gorgeous.

NICA

Really?

ARMANI

You're already killing it!

Nica twirls in a circle -- and steps back into the dressing
room -- She shuts the curtain --

CUT TO:

EXT. BACK YARD-BIANCHI RESIDENCE-MORNING

Nica lays face down on the ground. Antonio gets down on his knees -- and leans his face towards hers --

ANTONIO

-- This guy raped you! Took you away from your son! Are you going to keep allowing it to happen or fight?

Nica presses her fist against the cement ground -- and does a push-up --

NICA

-- Ahh!!

ANTONIO

Give me ten more!!

Nica does more push-ups -- and looks Antonio in the eyes.

Nica does her last push-up -- and sits on her knees --

NICA

(breath)

Antonio reaches his hand out -- Nica grabs a hold -- Antonio pulls her up to her feet --

ANTONIO

-- Let's get down and dirty.

MONTAGE

-- Nica pulls onto two battle ropes.

-- Nica does a front squat.

-- Nica does a sit-up.

BACK TO SCENE

Nica grabs a towel from the bench -- and looks at herself in the mirror -- A photograph of her son on the edge of the mirror --

NICA

-- Miss you baby --

-- Nica kisses her hand -- and lays her palm against the photo --

CUT TO:

EXT. FRONT YARD-BIANCHI RESIDENCE-MORNING

The limousine parked at the curb -- Antonio hands the Limousine Driver two hundred-dollars --

LIMOUSINE DRIVER
-- Thanks boss.

ANTONIO
Don't thank me yet. Look after her the whole time.

LIMOUSINE DRIVER
You got it.

Nica steps towards the front yard -- and looks around for the station wagon --

NICA
-- Where's my grandmother's car?

ANTONIO
I had it shipped back to her. Here's your new car. Well, he's going to drive you for a while.

NICA
Thanks. Thanks for everything.

ANTONIO
Don't mention it. We're family --

-- Nica hugs Antonio --

NICA
-- I hope to see you after this is all over.

ANTONIO
I plan on it --

-- Antonio kisses Nica on the cheeks -- Nica steps towards the limousine -- and hands the Limousine Driver her **suitcase** --

CUT TO:

EXT. BALCONY-BIANCHI RESIDENCE-MORNING

Armani leans over the *rail* --

ARMANI
(wave)

NICA
Bye.

Armani steps away from the rail --

Nica gets into the limousine -- The Limousine Driver shuts the door -- and steps towards the driver's door --

CUT TO:

INT. LIMOUSINE-AFTERNOON

A beep from Nica's phone. Nica looks at her phone --

IPHONE SCREEN

ANTONIO (TEXT)
Look for the folder on the table in front of you.

BACK TO SCENE

Nica sets her phone down on the table -- and grabs the *folder* from the table -- She opens it -- and looks at the photographs of Leo, Donato, Carmelo and Alessio. Nica flips Alessio's photo to look on the back. A written-out piece of information to Nica. It reads: Gets a massage every Friday afternoon.

Nica gets up from the backseat -- and steps towards the *partition* -- She shows the Limousine Driver the address written on the back --

NICA
-- Can you take me to this address?

The Limousine Driver takes the photo -- and lowers it down to the front seat --

LIMOUSINE DRIVER
-- Yes, ma'am.

The Limousine Driver drives straight --

CUT TO:

EXT. MASSAGE PARLOR-AFTERNOON

The limousine parks at the curb in front of the massage parlor.

CUT TO:

INT. LIMOUSINE-CONTINUOUS

Nica sits in the back seat. The window rolls down -- Nica looks outside. Her sunglasses on. She raises the sunglasses up -- and looks --

NICA

-- How far is the hotel from here?

LIMOUSINE DRIVER

Five minutes.

NICA

Perfect. Come on, let's go.

The Limousine Driver drives away from the curb --

CUT TO:

INT. BATHROOM-HOTEL ROOM #204-HOTEL-EVENING

Nica lays in the bathtub. Her eyes closed. She opens her eyes and looks at the photograph of Alessio.

CUT TO:

INT. LOBBY-MASSAGE PARLOR-AFTERNOON

SUPER: FRIDAY 12:00 PM

Alessio sits on a couch and looks through a women's magazine -- His eyes on WOMAN #1 and #2 sitting across from him. Woman #1 gives Alessio a dirty look -- and gets up from the couch -
-

ALESSIO

-- Where are you going, toots!

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

The Hostess grabs her clipboard from the desk --

HOSTESS

-- Mr. Serra --

-- Alessio closes the magazine -- and stands up --

ALESSIO

-- Right here --

HOSTESS

Follow me, please --

The Hostess leads Alessio towards the massage room --

CUT TO:

INT. MASSAGE ROOM-MASSAGE PARLOR-AFTERNOON

The Hostess opens the door for Alessio -- Alessio steps in --

HOSTESS

-- You masseuse will be right in.
Please, get comfortable.

The Hostess steps out of the room -- and closes the door --

Alessio kicks off his dress shoes -- and pulls down his pants -- He pulls off his collared shirt -- and yanks his underpants down -- He pulls his tank top off -- and grabs the white towel from the **massage table** -- Alessio covers himself -- and sits on the table -- He lays face down -- and sticks his head into the hole of the table --

The door opens -- Alessio looks at the floor -- and sees legs walk past --

Nica pumps **massage oil** onto her hands --

ALESSIO

-- Can you get my back real good baby! Maybe you can rub some place lower for extra.

NICA

Whatever works for you baby --

-- Nica lays her hands on the upper part of Alessio's back --

ALESSIO

-- Oh! That's the spot baby!! Right there!

(moan)

Nica reaches into her **apron** -- and pulls out a **lighter** -- She lights a stick-on fire --

ALESSIO (CONT'D)
-- Is something burning?

Alessio raises his head out of the hole -- and looks at Nica --

ALESSIO (CONT'D)
-- You!

NICA
Spoiler alert! That's not oil.

ALESSIO
Gas --

-- Nica tosses the stick onto Alessio's back -- Flames burst on his back -- Alessio jumps off the table --

ALESSIO (CONT'D)
-- Ahh!!!

Alessio falls to the floor --

CUT TO:

INT. HALLWAY-MASSAGE PARLOR-AFTERNOON

Nica steps out of the room -- and walks down the hallway -- She slides the matches into her apron -- and steps out the exit door --

CUT TO:

INT. MASSAGE ROOM-MASSAGE ROOM-CONTINUOUS

The door to the massage room opens -- and the Hostess looks in -- She sees Alessio burning on the floor --

HOSTESS
(scream)

CUT TO:

INT. HOTEL ROOM #204-HOTEL-EVENING

Nica sits on the bed -- and watches the television. She eats a **green apple**. She looks at a photograph of Donato.

She flips it to look at the back. Nica looks at what is written. It reads: Eats every Saturday night at the eight o'clock buffet.

Nica gets up -- and steps towards the wall -- She pins the photo to the wall. Nica marks the photograph of Alessio with an **X** --

CUT TO:

INT. DINING AREA-BUFFET RESTAURANT-NIGHT

SUPER: MONDAY 8:00 PM

Donato sits at a table.

Nica steps towards the table --

NICA

-- Have you decided yet, sir?

Donato looks at Nica and looks back at the menu. He looks at Nica again --

DONATO

-- Have we met before?

NICA

I don't think so.

DONATO

Oh. I swear we have. Can I get the **steak?** With the **Baby back ribs** and the **Rotisserie Chicken?**

NICA

Just like to mention to you, that if you can finish all that you order, it's free.

DONATO

Really?

NICA

Yes.

DONATO

Well, keep them coming.

NICA

Coming right up.

Nica steps away from the table -- Donato looks at Nica's bottom --

DONATO

-- Huh --

-- Donato grabs his glass of water -- and takes a sip --

Nica walks the plates of steak, baby back ribs and rotisserie chicken to the table -- She sets them down in front of Donato --

NICA

-- Here you go, sir.

DONATO

Thank you.

Nica steps away -- and walks towards the kitchen --

Donato grabs a steak knife -- and cuts into the steak -- He takes a bite -- Nica steps out of the kitchen -- and watches Donato eat --

Donato eats the baby back ribs one by one -- and licks the bones clean -- Nica gets a sick and disgusted look on her face --

NICA

-- Ah!

The rotisserie chicken is torn to pieces -- and Donato stuffs the meat into his mouth -- The skin of the chicken being chomped into pieces --

Nica steps towards the table with three more plates for the second round -- A discomfited look on his face -- Donato digs his knife into the chicken -- and pulls the breast off -- Nica steps towards a table -- and sits --

The third round of the three plates come to the table. Donato grabs the steaks -- and bites into it --

Donato's head drops to the table -- His head feeling dizzy and experiencing pain. Nica walks towards the table with the fourth round of the three plates -- and sets them down --

DONATO

-- No more!

NICA

Not even for a fourth round?

DONATO

No!

NICA

That pain your feeling, it's not bloating, it's guilt! You should really pay more attention to what is on your food --

-- Nica reaches into her apron -- and pulls out a hundred-dollar bill -- She lays it down on the table --

NICA (CONT'D)

-- This one's on me --

-- Nica turns around -- and walks out of the dining area --

DONATO

-- Ahh!
(moan)
(groan)

CUT TO:

INT. HOTEL ROOM #204-HOTEL-EVENING

Nica steps towards the wall -- and marks an X on the photograph of Donato -- She looks at the back of a photo of Carmelo and looks at the written information. It reads: Visits escorts house every Monday at ten 'clock.

CUT TO:

EXT/INT. ESCORT HOUSE-NIGHT

SUPER: MONDAY 10:00 PM

Carmelo steps towards the front door of the escort house -- and knocks gently --

ESCORT #1, #2, and #3. Early 20s. Escorts for one, four and three.

Escort #1 opens the door --

ESCORT #1
Hey, baby. Come on in!

-- Carmelo steps in --

CUT TO:

INT. BEDROOM-ESCORT HOUSE-NIGHT

In the bedroom, Escort #1 and #2 walk Carmelo towards the bed -- Escort #1 pushes him onto the bed -- He falls back -- Escort #2 climbs onto the bed -- and leans her face towards his -- Carmelo gets his face closer to hers -- She stops him by putting her finger to his lips --

ESCORT #2

Not so fast! Get undressed and get into bed.

CARMELO

What are you going to do?

ESCORT #1

Get more comfortable --

-- Escort #1 and #2 step towards the door -- and walk out -- Escort #1 closes the door --

Carmelo sits up -- and unbuttons his pants -- He pulls them down -- and takes them off -- He pulls his collared over his head -- and tosses it to the floor -- Carmelo lays on the bed -- He lays his head on the pillow -- and closes his eyes --

The door opens -- and feet walk towards the bed -- Nica stands over the bed -- and holds a **cloth bag** in her hand --

CARMELO

-- Why are you keeping me waiting, baby.

NICA

-- I'm not --

-- Carmello opens his eyes --

CARMELO

-- You!

Carmelo begins to stand up --

NICA

-- Don't even try it!

CARMELO

What do you want?

NICA

For you to do what you did that night -- Nothing!

CARMELO

So, what are you waiting for? Do
what you have to --

-- Nica grabs the bottom and top of the bag -- She unties the
straps -- and tosses a **rattlesnake** onto the bed --

NICA

-- I'll let him handle it --

-- Nica steps away from the bed -- and walks out --

Carmelo looks down at the rattlesnake --

CUT TO:

INT. HALLWAY-ESCORT HOUSE-NIGHT

Nica walks through the hallway --

CARMELO (O.C.)

-- Ahh!!!

A wicked smirk forms on Nica's face --

CUT TO:

INT. OFFICE-NIGHT

At his desk. Leo slams his fist down in frustration -- He
sits down in his lounge chair --

Newspapers spread out on his desk. He looks at the headlines
written in black. It reads: Bosses Guards Dead! Three
photographs of Alessio, Donato and Carmelo on the front
pages.

LEO

This isn't over boys!!

CUT TO:

INT. BATHROOM-HOTEL ROOM #204-HOTEL-EVENING

Nica sits on the edge of the bathtub -- and flips the
photograph of Leo to the back -- She looks at the information
written. It reads: Attends a casino party every year on the
same of month.

Nica sets the photograph down -- and steps towards the dress hanging on the door -- She takes her shirt off -- and drops her pants to the floor --

Nica slides the dress up to her shoulders -- and zips the back zipper up --

She curls her hair with a **curling iron** -- and uses **black mascara** on her eye lashes --

Nica looks at herself in the mirror --

NICA
-- Here goes nothing.

CUT TO:

EXT. LIMOUSINE-NIGHT

The Limousine Driver leans back on the hood of the limousine -- and looks at his cell phone.

CUT TO:

EXT. HOTEL-NIGHT

Nica steps towards the Limousine Driver. The Limousine Driver looks away from his cell phone and glances at Nica -- He looks again and puts his cell phone down into his pants pocket --

LIMOUSINE DRIVER
-- Hello --

-- The Limousine Driver opens the door for her --

NICA
-- Thank you.

LIMOUSINE DRIVER
Where to?

NICA
The casino.

Nica sits -- The Limousine Driver closes the door -- and steps towards the driver side --

LIMOUSINE DRIVER
-- Here we go.

CUT TO:

EXT. CASINO-NIGHT

PARTY GOERS in their 30s, 40s and 60s walk into the casino.

CUT TO:

INT. BALCONY-CASINO-NIGHT

Leo grabs ahold of the ledge of the balcony -- and looks down at the crowds of people surrounding the tables.

CUT TO:

INT. LIMOUSINE-NIGHT

Nica looks out the window. The Limousine Driver looks back at Nica.

CUT TO:

EXT. LIMOUSINE-NIGHT

The limousine parks in front of the casino. The Limousine Driver gets out of the driver seat -- and rushes to the back door -- He opens it -- Nica stands to her feet -- and steps towards the front door --

LIMOUSINE DRIVER
-- I'll be right here.

NICA
I'll see you in a bit.

CUT TO:

EXT/INT. CASINO-NIGHT

Nica opens the door -- and steps in --

CUT TO:

INT. GAMING ROOM-CASINO-NIGHT

A **Blackjack table** in her sight. Nica sits down -- and tosses five thousand dollars' worth of cash onto the table --

DEALER, early 20s. A dealer for one year.

DEALER
Feeling a little lady luck, are we?

NICA
Something like that.

The dealer tosses cards to all the players -- Nica grabs her cards -- and guards them from the other players' eyes --

CUT TO:

INT. OFFICE-CASINO-NIGHT

At his desk, Leo watches his monitor --

MONITOR SCREEN

Nica sits --

BACK TO SCENE

LEO
(nods)

CUT TO:

INT. GAMING ROOM-CASINO-CONTINUOUS

Nica looks at the camera --

NICA
(wave)

CUT TO:

INT. OFFICE-CASINO-CONTINUOUS

Leo looks away from the monitor -- and grabs his **walkie talkie** from his desk --

LEO
-- Security, escort the lady in the red dress to my office.

SECURITY GUARD #1 (V.O.)
Right away, sir!

CUT TO:

INT. GAMING ROOM-CASINO-CONTINUOUS

SECURITY GUARD #1 and #2. Early 30s. Security guards for two and five years.

SECURITY GUARD #1
Excuse me, miss?

Nica looks at Security Guard #1 --

NICA
-- Yeah?

SECURITY GUARD #1
Could you come with us, please?

Nica sets her playing cards down -- and stands up --

CUT TO:

INT. OFFICE-CASINO-CONTINUOUS

Security Guard #1 and #2 walk Nica into the office --

SECURITY GUARD #1
The boss will be with you in a second.

SECURITY GUARD #2
Sit tight.

Nica sits down in a lounge chair right in front of the desk -
-

LEO (V.O.)
You didn't really think I was going to make it that easy for you, did you!

NICA
You know what they say, hell hath no fury like a woman scorned.

LEO (V.O.)
Out of all my men you killed, learning their routines. I must tell you; you don't know mine.

NICA
Which is?

The desk chair turns -- and Antonio looks Nica in the eyes --

ANTONIO

-- Hello.

Leo steps into the office --

LEO

(laugh)

Isn't this one big reunion!

Nica starts to get up -- Leo pushes Nica back down with his hand --

LEO (CONT'D)

-- Sit --

-- Leo steps towards the bar table -- and starts to serve himself a **shot** of **whiskey** -- and takes the shot --

NICA

-- So, this was the whole plan?

ANTONIO

Pretty much.

NICA

What about your friends? Were they just a couple of pawns?

LEO

They weren't my friends; they were a couple of leeches.

Nica looks at Antonio --

NICA

-- I must be something in your way.

Antonio stands up -- and steps towards Nica -- He grabs her by the sides of her face -- His hand big enough to crush a **watermelon**.

ANTONIO

Your father's plan was to pass everything onto his living next of kin. There were two people that called the authorities that night. Me and a teenage girl.

Nica stands up --

NICA

-- You set me up --

-- Antonio punches Nica in the stomach -- Nica drops to her knees --

NICA (CONT'D)

-- Ahh!
(moan)

The power goes out --

LEO

-- Grab her!!

ANTONIO

I can't see her!!

CUT TO:

EXT. ALLEY-NIGHT

Nica looks at Armani. Armani holds her up -- and walks her towards her *Pontiac Firebird* -- Armani opens the passenger door -- Nica sits -- Armani shuts the door -- and rushes to the driver door -- She hops over -- and gets into the driver seat --

CUT TO:

INT. ARMANI'S CAR-NIGHT

Armani starts the car -- and puts the gear in Drive -- The firebird drives out of the alley --

CUT TO:

EXT. ALLEY-CONTINUOUS

Leo steps outside -- and fires five shots -- The bullets hit the car -- Antonio steps alongside of him -- and slaps the gun out of his hand --

ANTONIO

-- That's my wife!

LEO

Your wife is stupid!

CUT TO:

INT. ARMANI'S CAR-CONTINUOUS

Nica looks at Armani --

NICA
-- You saved my life.

ARMANI
-- Ahh --

-- Armani covers the bullet wound in her side --

NICA
We have to get you to the hospital.

ARMANI
I'll be fine.

NICA
Why are you helping me?

ARMANI
Because somebody has to stop him.

NICA
It was you that sent all that stuff
to my room.

CUT TO:

INT. HOTEL ROOM #204-HOTEL-EVENING-FLASHBACK

Nica opens the door -- and finds three **packages** left at the door.

Nica lifts them -- and sets down, one by one. She opens a box containing the gasoline in the pump. She looks into the second box that contains the spices. Nica looks into the third box that contains the rattlesnake.

CUT TO:

INT. MASSAGE ROOM-MASSAGE ROOM-AFTERNOON

Nica pumps the gasoline into her hand -- and spreads it on Alessio's back --

CUT TO:

INT. KITCHEN-BUFFET RESTAURANT-NIGHT

Nica switches the spices out at the chef's section --

CUT TO:

INT. HALLWAY-ESCORT HOUSE-NIGHT

Nica steps towards the bedroom -- and holds the rattlesnake cloth bag --

CUT TO:

INT. ARMANI'S CAR-BACK TO PRESENT

The car pulls off the road -- and drives into a field --

CUT TO:

EXT. FIELD-NIGHT

Armani walks towards the front of the car -- and drops to her knees -- She rolls to her back -- Nica steps towards her -- and holds her head in her lap --

ARMANI

-- I have to tell you something?

NICA

What?

ARMANI

Your father wasn't a good man, but he loved his family.

NICA

Why are you telling me this?

ARMANI

Antonio can't win. Neither can Leo. Don't let them win, please!

NICA

I won't --

ARMANI

-- Good --

-- Armani looks away from Nica -- and drifts off to a deep stare into the sky -- Nica leans down -- and kisses Armani on the forehead --

CUT TO:

INT. ARMANI'S CAR-CONTINUOUS

Armani's BODY lays in the backseat, covered with a blanket.

Nica grips her hands onto the steering wheel -- She turns off the road --

CUT TO:

EXT. ALLEY-NIGHT

The car drives into an alley --

CUT TO:

INT/EXT. ARMANI'S CAR-CONTINUOUS

Nica leans her head against the steering wheel --

NICA
(sob)
(cry)

Nica leans back -- She looks down at a written note in the **cupholder**. It reads: Check the trunk.

Nica gets out of the car -- and walks around to the trunk -- She opens it -- and looks in --

An arsenal of **shotguns, AK-47's** and **pistols** lay in the trunk --

NICA (CONT'D)
-- Armani, you are a sweet,
beautiful woman. This one's for
you.

Nica slams the trunk closed -- and steps towards the driver side of the car -- She gets in -- and shuts the door --

CUT TO:

INT. LIMOUSINE-NIGHT

Antonio leans over the seat -- and looks down at the floor --
Leo's hand reaches out -- and holds a glass of **Gin** --

LEO

-- You could use this --

ANTONIO

-- You better pray my wife is
alright.

Leo takes a big gulp from the glass --

CUT TO:

INT. ARMANI'S CAR-CONTINUOUS

Nica looks at Armani's phone.

IPHONE SCREEN

A **map** on the phone screen. Antonio's location in clear sight.

BACK TO SCENE

NICA

Gotcha!

CUT TO:

INT. OFFICE-CONDOMINIUM-NIGHT

Antonio sits at his desk and watches Leo pace around his
office. Leo steps towards the **display cases** --

LEO

-- So, this is all your uncle's old
junk.

ANTONIO

It's something you wouldn't
understand. It belonged to a great
warrior named Erik. The toughest
barbarian that ever lived. He took
over an entire continent in the
empire of Rome. He took a princess
as his wife, and they became
inseparable.

LEO
 (laugh)
 This is what you are trying to keep
 for yourself? What a joke!

Leo steps towards the window -- and looks across at the
 parking garage -- He stares -- and sees a **red laser** --

CUT TO:

INT. PARKING GARAGE-NIGHT

Nica goes higher -- and puts the laser in between Leo's eyes
 --

CUT TO:

INT. OFFICE-CONDOMINIUM-CONTINUOUS

LEO
 Antonio?

ANTONIO
 What?

LEO
 She's here.

ANTONIO
 What are you talking about?

LEO
 I mean, she's here. She has a laser
 pointed at my head.

ANTONIO
 Keep her distracted.

LEO
 Sure, I have that part covered.

Antonio rushes towards the elevator -- and presses the down
 button -- He steps in -- and the doors close --

INT. ELEVATOR-CONDOMINIUM-NIGHT

A beep from Antonio's iPhone -- Antonio reaches into his
 pants pocket -- He looks at the screen --

IPHONE SCREEN

NICA (TEXT)
 You should've stayed in the same
 room.

BACK TO SCENE

The elevator door opens -- and Antonio pushes the second-
 floor button --

CUT TO:

INT. OFFICE-CONDOMINIUM-CONDOMINIUM

Leo's face leaned up against the plate glass window. Nica
 steps towards him -- and pulls out a *Damasus knife* -- She
 grabs him by the shoulder --

NICA
 -- Where's your backup now --

-- Nica sticks the knife in Leo's back -- and goes in an
 upward direction -- Nica steps away from Leo -- and pulls out
 a pistol -- She fires five shots --

The glass shatters -- Leo falls out of the building --

Antonio steps into the office -- He looks at the broken
 window. He looks at his desk and sees the knife with the
 pistol. He turns -- Nica slaps herself -- She falls to the
 floor --

NICA (CONT'D)
 -- No, please! Stop --

-- Nica crawls away from Antonio -- A confused look on his
 face.

POLICE OFFICER #1, #2 and #3. Late 20s. Police officers for
 two, five and six years.

Police Officer #1 points his gun at Antonio -- Antonio raises
 his hands up --

POLICE OFFICER #2
 -- Down on your knees, pal!

Antonio looks at Nica -- Nica wipes the blood from her mouth
 -- Police Officer #2 helps Nica off the floor -- and walks
 her out of the office --

ANTONIO
 -- Check the security footage!!

CUT TO:

INT. INTERROGATION ROOM-POLICE DEPARTMENT-MORNING

Antonio sits across the from a **television** and a **VCR**.

A man in a leather jacket walks into the room. BARRY SMITH, 43. A police detective. Dark brown hair, brown eyes.

Barry sits down -- and shows a **VHS cassette** to Antonio -- He pushes it into the VCR -- and presses **play** --

TELEVISION SCREEN

The footage shows Antonio on top of Nica in his office -- He chokes her -- and yanks his pants down --

BACK TO SCENE

ANTONIO
 Are you kidding me!! That's some old footage of me and my wife.

BARRY
 Then why does it say it was recorded last night?

ANTONIO
 I don't know! She must have had someone help her enhance it. Whatever those tech nerds do.

Barry gets up -- and steps towards the door --

BARRY
 -- Sit tight --

-- Barry opens the door -- and steps out --

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-MORNING

At a police officer's desk, Nica sits. A cup of coffee in her hand. NICHOLAS SMITH, 22. A newly recruited police officer. Dark brown hair, brown eyes. A humble and understanding man with a big heart.

Nicholas pats Nica on the shoulder --

NICHOLAS
-- I called your grandmother;
she'll be here shortly.

NICA
(sob)
Thank you.

NICHOLAS
How did you get mixed up with this?

NICA
I just met him a month ago. He was
letting me work in the condominium.
He just snapped and killed Leo!

NICHOLAS
How's your lip feel?

NICA
Better.

Nicholas grabs a card -- and writes down his number -- He
hands it to her -- Nica takes it --

NICHOLAS
-- If you have anything else to
tell us, call this number and ask
for Officer Smith --

NICA
-- Thank you.

Juliette steps towards Nica -- Nica looks at Juliette -- and
stands up -- Nica and Juliette hug each other -- Juliette
steps back -- and kisses Nica on the cheek -- She feels her
hair --

JULIETTE
-- I love the new look --

-- Juliette walks Nica towards the front doors of the office
-- Nica looks back at Nicholas --

NICA
(wave)
Bye.

NICHOLAS
(wave)
Goodbye.

Nica and Juliette walk out of the office --

CUT TO:

INT. LIVING ROOM-PAULETTE RESIDENCE-NIGHT

In the living room, Nica steps in --

BABYSITTER, mid-teens.

Nica's son sits on the Babysitter's lap. Nica steps towards the Babysitter -- She hands Nica her son -- Nica takes him -- and kisses him --

NICA
-- I missed you!

Juliette steps towards the Babysitter -- and hands her forty dollars --

BABYSITTER
-- Thank you --

-- The Babysitter steps towards the front door -- and opens it -- She steps out -- and the door shuts --

NICA
-- He's gotten so big!

JULIETTE
He's a growing boy.

NICA
Thank you for taking care of him.

JULIETTE
Glad your home. Go and get some rest, the both of you.

CUT TO:

INT. OFFICE-CONDOMINIUM-AFTERNOON

Police Officer #1 and #2 escort Nica into the office --

POLICE OFFICER #1
-- Take your time and grab what you need.

NICA
Thanks.

Nica steps towards the desk --

POLICE OFFICER #2
-- We'll be right out in the hall
if you need us.

NICA
Thank you --

-- Nica steps towards the desk chair -- and sits -- She opens
a drawer -- and grabs a journal -- Nica opens it to the
middle -- and reads --

ERIK (V.O.)
It was a time of darkness, and all
that existed was brutality. The
mighty Cyclone had found his bride
to be. The empress of the Roman
empire.

CUT TO:

INT. TENT-NIGHT-FLASHBACK

SUPER: 406 A.D. ROMAN EMPIRE

Aelia sits on the bed across from Erik -- and kisses him --
He pushes her down onto the bed -- and climbs over her --

ERIK (V.O.)
Due to the choice of the empress,
royal blood and Erik's bloodline.
The empire had enhanced and become
drunken with more power. It was now
complete.

NICHOLAS (V.O.)
Did you find what you needed?

CUT TO:

INT. OFFICE-CONDOMINIUM-BACK TO PRESENT

Nica looks at Nicholas and closes the journal --

NICA
-- Huh?

NICHOLAS
Did you find what you needed?

NICA
Yeah, thanks --

-- Nica stands up -- and walks towards the elevator --

NICHOLAS
Do you know what I was thinking?

Nica turns -- and looks at Nicholas --

NICA
-- What's that?

NICHOLAS
Maybe you would like to go out
sometime.

NICA
You seem really sweet but I'm
sorry. I don't date cops.

NICHOLAS
Okay. I quit.

NICA
Don't quit.

NICHOLAS
Is coffee better?

NICA
No but maybe another time.

NICHOLAS
It's a date.

Nica steps into the elevator -- and pushes the down button --

NICA
-- No, it's not.

The elevator door closes --

CUT TO:

EXT. FRONT YARD-PAULETTE RESIDENCE-MORNING

A newspaper on the front lawn. Nica leans down -- and picks
it up -- She looks at the front page. It reads: Bianchi
acquitted of all charges!

Nica tosses the newspaper down to the ground in frustration -
-

CUT TO:

INT. DINING ROOM-PAULETTE RESIDENCE-MORNING

At the dining room table, Nica and Juliette sit. Nica eats her eggs -- Juliette looks across the table --

JULIETTE
How are the eggs?

NICA
They're good. Thank you.

JULIETTE
Is something wrong?

NICA
I just don't have much to say.

JULIETTE
I know he got acquitted.

NICA
There's nothing I can do about it.

JULIETTE
Sure, there is.

NICA
What can I do?

JULIETTE
You can move on.

NICA
Easier said than done.

JULIETTE
I know it is. You'll have a support system. Me and that little boy in the living room.

NICA
I guess there's other stuff I can do.

JULIETTE
What do you want to do?

NICA
 -- I guess I want to teach.

JULIETTE
 You do?

NICA
 Yeah.

Juliette thinks to herself --

JULIETTE
 -- I can see that.

NICA
 Do you think I can do it?

JULIETTE
 You can do anything that put your
 mind to.

NICA
 Thanks --

-- Nica digs her fork into her eggs -- and takes a bite --

CUT TO:

INT. LIBRARY-UNIVERSITY-AFTERNOON

SUPER: ONE WEEK LATER

Nica sits at a table and studies.

NICA (V.O.)
 I went back to school and studied
 every ounce of written literature.
 Grandmother was right. I could do
 anything, and I did.

CUT TO:

INT. COFFEE SHOP-AFTERNOON

Nica sits at a table. She pours sugar into her cup of coffee
 --

Nicholas steps towards the counter --

BARISTA, early 20s. A barista for two years.

He looks at the Barista -- and glances at Nica -- He looks again --

BARISTA

-- What can I get for you, sir?

Nicholas pulls a ten-dollar bill from his pocket -- and hands it to the Barista --

NICHOLAS

-- Can you get me two Venti coffee's and have them sent to that table that woman is sitting at?

BARISTA

Sure thing.

NICHOLAS

Thanks.

Nicholas steps towards the table --

NICHOLAS (CONT'D)

-- Can I get you that coffee now?

Nica looks at Nicholas --

NICA

-- Hi.

NICHOLAS

Do you mind if I sit?

NICA

No, go ahead.

Nicholas pulls out a chair -- and sits --

NICHOLAS

So, how have you been?

NICA

I'm doing well. I'm going back to school.

NICHOLAS

That's good.

NICA

What about you?

NICHOLAS

I'm just enjoying my day off. I saw you and wanted to say hi --

-- The Barista steps towards the table -- and sets two coffees' down in front of Nica -- Nica looks at Nicholas --

NICHOLAS (CONT'D)
-- I was three steps ahead of you.

CUT TO:

INT. VAN-AFTERNOON

Barry sits in the front of the van. An earpiece in his ear.

NICA (V.O.)
So, how long have you wanted to be a cop?

NICHOLAS (V.O.)
Since I could walk and talk.

NICA (V.O.)
So, you're a human walkie talkie?

NICHOLAS (V.O.)
(laugh)
Pretty much.

CUT TO:

INT. COFFEE SHOP-CONTINUOUS

NICA
Do you see yourself being a cop for the rest of your life?

Nicholas watches Nica's hand on her cup.

NICHOLAS
It's all I ever wanted to be.

NICA
Pretty slick move with the coffee. What other slick moves do you have up your sleeves?

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-EVENING

Nica and Nicholas fall onto the bed -- He kisses her around the neck -- He unbuckles his belt -- and pulls down his pants --

CUT TO:

INT. VAN-NIGHT

NICA (V.O.)
(moan)

Barry gets a cringy look on his face --

BARRY
-- Man!

NICHOLAS (V.O.)
(grunt)

BARRY
I think I'm going to be sick.

CUT TO:

INT. BATHROOM-SMITH RESIDENCE-MORNING

He turns on the hot water -- and washes his hands -- Nicholas looks at himself in the mirror --

NICHOLAS
-- What are you doing?

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-MORNING

Nicholas pulls the bathroom door open -- Nica stands in front of him with his blue collared shirt on -- and a gun in her hand -- Nicholas raises his hands up --

NICA
-- Bang! You're dead!

Nicholas covers his chest --

NICHOLAS
-- You got me --

-- Nica steps towards Nicholas -- and kisses him --

CUT TO:

INT. DINING ROOM-SMITH RESIDENCE-MORNING

At the dinner table, Nica cuts into her **pancakes** with her fork -- She lifts the piece of pancake towards Nicholas's mouth -- and takes the bite instead --

NICHOLAS

-- Come on --

-- Nicholas tickles her --

NICA

(laugh)

-- Okay, I surrender --

-- Nica stabs a piece of pancake -- and lifts it to Nicholas's mouth -- He takes the bite --

NICHOLAS

-- Hmm!

He chews on the piece of pancake -- and kisses her --

CUT TO:

EXT/INT. VAN-AFTERNOON

The passenger door opens -- Barry reaches for his gun -- Nicholas lifts a **Styrofoam cup** towards Barry -- Barry takes the cup -- Nicholas sits down in the passenger seat -- and shuts the door --

BARRY

What's the word hummingbird?

NICHOLAS

Weren't you listening?

BARRY

I stopped when you were -- you know.

NICHOLAS

Thanks so much for not. She doesn't seem like the type to hurt anyone.

BARRY

That's what these young women want you to think, and then you become a simpleton.

NICHOLAS

Weren't you the same thing when you first met mom?

BARRY

Let's get back to the subject. Bianchi gave us some serious facts about what she did to those muscle men.

CUT TO:

INT. DINING AREA-BUFFET RESTAURANT-NIGHT-FLASHBACK

Donato sits at the table. He grabs at his neck --

DONATO

(choke)
(gurgle)

BARRY (V.O.)

Donato choked to death. Allergies.

CUT TO:

INT. BEDROOM-ESCORT HOUSE-NIGHT

Carmelo lays in the bed. A rattlesnake in an attack position. The rattlesnake jumps at him --

CARMELO

-- Ahh!!

CUT TO:

INT. MASSAGE ROOM-MASSAGE ROOM-AFTERNOON

Alessio catches fire -- and drops to the floor --

CUT TO:

INT. VAN-BACK TO PRESENT

Nicholas opens the passenger door --

BARRY
-- Where are you going?

NICHOLAS
I need to go. I need time to think.

BARRY
Remember, I'm listening.

Nicholas gets out of the van -- and shuts the door --

CUT TO:

INT. CLASSROOM-ELEMENTARY SCHOOL-AFTERNOON

In a rocking chair, Nica reads "*Dr. Seus's The Cat in the Hat*" to her kindergarten class.

The school bell rings -- and her students get up -- and walk to their *cubby holes* --

CUT TO:

EXT. PLAYGROUND-ELEMENTARY SCHOOL-AFTERNOON

Nicholas steps towards the window outside the classroom -- He knocks on the glass --

CUT TO:

INT. CLASSROOM-ELEMENTARY SCHOOL-CONTINUOUS

Nica looks at Nicholas standing outside the window --

CUT TO:

EXT. PLAYGROUND-ELEMENTARY SCHOOL-CONTINUOUS

Nicholas raises a *picnic basket* up --

Nica and Nicholas sit at the top of a table. Nicholas feeds Nica a *chocolate covered strawberry* -- Nica takes a bite -- and chews --

NICA
(laugh)
How'd you know I love chocolate covered strawberries?

NICHOLAS
You love coffee, don't you?

NICA
Yes.

NICHOLAS
And chocolate makes you feel good,
right?

NICA
Yes.

NICHOLAS
That's why I'm here.

Nica kisses Nicholas on the cheek --

NICA
Dinner. My place. Be there.

NICHOLAS
Are you sure? I mean, are you sure
you want me around your family?

NICA
Of course.

The school bell rings. Nica gets off the table -- and steps
away --

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-AFTERNOON

In the office of the police department, Nicholas walks in --
He looks at the photographs of Nica -- Nicholas steps closer
-- and finds a photo of himself next to Nica. He takes it
down -- and tosses it to the trash can -- He steps out of the
office --

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-EVENING

Nicholas lays in his bed and stares off into space. His cell
phone vibrates. Nicholas covers his head a pillow --

CUT TO:

INT. VAN-EVENING

Barry sits in the driver seat of the van. His phone to his ear -- Barry looks at the screen -- and ends the call --

BARRY
-- Little shit.

CUT TO:

INT. DINING ROOM-PAULETTE RESIDENCE-EVENING

Nica sits at the end of the table. She looks at her watch -- and then at Juliette --

NICA
-- Something must have come up.

JULIETTE
Yeah. He has a girlfriend on the side.

NICA
He does not.

JULIETTE
How do you know?

NICA
He showed a lot of affection.

JULIETTE
That's how these guys do it these days.

NICA
He seems more sincere.

JULIETTE
Okay.

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-NIGHT

In his bed, curled up into a ball. Nicholas lies asleep.

CUT TO:

INT. LIVING ROOM-SMITH RESIDENCE-NIGHT

A knock at the door.

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-CONTINUOUS

Nicholas sits up -- Awakened from his good sleep -- He gets off the bed -- and steps out --

CUT TO:

INT. LIVING ROOM-CONTINUOUS

He steps towards the front door -- and opens it -- Nica steps in -- and pushes him with all her strength --

NICA

-- I was worried about you!

Nicholas folds his arms -- and looks away --

NICA (CONT'D)

What's going on with you?

NICHOLAS

You don't want to hear it.

NICA

Don't do that, please! Don't act like you can't tell me what I can handle. Tell me!

Nicholas looks at Nica --

NICHOLAS

-- I'm working undercover.

NICA

Okay. Is that why you didn't show up?

NICHOLAS

No. I'm working undercover. I'm working you. Things weren't supposed to get serious between us, but they did --

-- Nica looks at Nicholas --

NICA
 -- You bastard --

Nica slaps him across the face -- She walks out of the living room -- and out the front door -- She slams the door shut --

Nicholas sits down on the sofa -- and covers his face --

NICHOLAS
 -- Ahh!!

CUT TO:

INT. NICA'S CAR-NIGHT

Nica drives the car --

Tears in her eyes --

NICA
 (sob)

CUT TO:

EXT. PARKING LOT-ELEMENTARY SCHOOL-MORING

At the hood of his car, Nicholas sits. He looks straight ahead at Nica. Nica looks at Nicholas and looks away while she walks her students by him -- His eyes follow her -- Nica walks the children towards a **yellow bus** --

Nicholas gets off the hood -- and rushes towards the driver side door --

CUT TO:

EXT. PARKING LOT-LOS ANGELES ZOO-AFTERNOON

Nicholas's car pulls into the parking lot.

CUT TO:

INT. NICHOLAS'S CAR-AFTERNOON

Nicholas looks at the doors of the yellow bus open --

CUT TO:

EXT. PARKING LOT-LOS ANGELES ZOO-CONTINUOUS

A limousine parks alongside of Nicholas's car --

Nica steps off the bus -- She looks at Nicholas's car --

NICA

-- Let's go, children.

All the children step off the bus --

Nicholas opens his door -- and stands up -- He shuts the door --

Antonio steps behind Nicholas -- and points a gun into his back --

ANTONIO

-- Shut up!

NICHOLAS

You're making a big mistake.

ANTONIO

So are you! Call her over!

Nica looks at Nicholas --

NICHOLAS

(wave)

Nica stares at Nicholas and then sees Antonio --

NICA

-- Get back on the bus, children!

One by one, all the children get on the bus -- and Nica closes the doors with her hands --

Nica steps towards Nicholas and Antonio --

NICHOLAS

-- Nica -- I'm --

NICA

-- Shut up.

ANTONIO

You heard the lady.

NICA

What do you want, Antonio?

ANTONIO
Where's the journal?

NICA
Someplace safe.

ANTONIO
Sucks for you then lover boy!
Here'd what you're going to do. I'm
going to take this rookie and
you're going to go get the journal.
If you don't get me it, I'm going
to cut something off. Got me!

NICA
No.

ANTONIO
No?

NICA
What are you, deaf!

Antonio raises the gun to Nicholas's head --

ANTONIO
-- Let's try that again! Boyfriend,
gun. Bullet, kill!

Nica reaches behind her back -- and grabs a *knife* -- Nicholas
looks at Nica's arm, he smirks.

NICA
Nica, screw you!

NICHOLAS
You should know all about that!

ANTONIO
You shut the hell up!!

Nica throws the knife at Antonio's leg -- Antonio drops the
gun -- Nicholas catches the gun -- Antonio reaches out to him
-- Nicholas falls to his back -- He fires five shots --

Antonio falls to the ground, dead. Nicholas looks at Nica.
Nica steps away -- and walks towards the yellow bus --

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Nicholas sits on his bedroom floor. He looks at the picnic basket sitting at the edge of the bed.

CUT TO:

INT. BEDROOM-PAULETTE RESIDENCE-AFTERNOON

Nica closes a box -- and tapes it shut -- She pushes it the wall of the bedroom --

Nica's cell phone vibrates. Nica grabs it from her bed -- and answers it --

NICA
-- Hello?

NICHOLAS (V.O.)
Nica?

NICA
Yeah?

NICHOLAS (V.O.)
Glad to hear your voice.

NICA
I want to say the same.

NICHOLAS (V.O.)
I understand.

NICA
Things are better the way they are.
For the both of us, you know?

CUT TO:

INT. NICHOLAS'S CAR-AFTERNOON

NICHOLAS
Yeah. Take care of yourself.

NICA (V.O.)
I will. Goodbye.

Nicholas lowers the phone from his ear -- and ends the call -
-

CUT TO:

INT. BEDROOM-PAULETTE RESIDENCE-CONTINUOUS

Nica sets her cell phone down on the bed -- and crouches down to the floor --

Nica reaches into the box -- and pulls out a journal -- She opens it to the middle. Nica takes it out -- and opens it -- Nica's name written in black ink. The Bellini Estate awarded to her.

NICA (V.O.)
I never saw him again after that.

CUT TO:

INT. BEDROOM-BACK TO PRESENT

At the end of Erik's bed, Nica sits.

LEXI, 6-Years-Old. A shy girl with blue eyes and blonde hair.

ERIK
Mom?

NICA
Yeah?

ERIK
Do you ever wonder how he's doing?

NICA
I do.

ERIK
Are you happy?

NICA
More than you'll ever know.

ERIK
What ever happened to Erik the barbarian?

NICA
After he conquered the Roman Empire, Erik and the Empress had a daughter.

CUT TO:

INT. TENT-NIGHT-FLASHBACK

Erik steps into the tent. He takes his *helmet* off -- and tosses it to the ground.

MIDWIFE, early 30s.

Erik sits beside Aelia -- He looks at his newborn daughter --

ERIK (SUBTITLE)

(In German)

-- She's beautiful. What are we going to call her?

AELIA

Alexis.

ERIK (V.O.)

Wait, that's where the name Alexis came from?

NICA

Now you know where I got the idea.

CUT TO:

INT. BEDROOM-NIGHT

Nica sits on her bed and looks outside her bedroom window. Her eyes on the night sky. She looks down at her newborn daughter --

NICA

-- I love you, Alexis.

Nica kisses her on the cheek.

CUT TO:

INT. BEDROOM-BACK TO PRESENT

NICA

Guess what time it is?

ERIK

What?

NICA

It's bedtime.

ERIK

Mom!

NICA
Don't whine --

-- Nica gets up -- and leans towards Erik -- She kisses him on the forehead -- Nica stands up -- and steps towards Lexi's bed -- She kisses her on the cheek --

NICA (CONT'D)
-- Have a good sleep. Love you.

LEXI
Love you too, mommy.

Nica covers her with her blanket -- and steps away -- Nica turns off the light -- and leaves the door at a crack --

CUT TO:

INT. HALLWAY-NIGHT

Nica looks at the photograph of her with Erik. At eight months pregnant with Lexi. Nica steps out of the hallway --

FADE OUT:

THE END