

Hoorah

Screenplay by

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FADE IN:

EXT. BATTLEFIELD-MILITARY BASE-AFTERNOON

MILA, 18. A Russian military soldier. A self-driven woman with the world on her shoulders of past trauma.

BABY (V.O.)

There are moments in our lives that shape us and what makes us the person that we're going to become. This is only just the beginning.

FIRST SEARGENT, early 40s. A Seargent for fifteen years.

Mila presses her hands into the wet muddy ground -- and pushes herself up --

The First Seargent lifts his foot onto Mila's back --

FIRST SEARGENT (SUBTITLE)

(In Russian)

Why don't you just quit little girl! You're never going to make it to being a high-ranking officer.

Mila pushes herself up --

MILA

(breath)

CUT TO:

EXT/INT. AMBULANCE-MORNING-FLASHBACK

SUPER: ELEVEN YEARS EARLIER

7-YEAR-OLD MILA. An orphaned schoolgirl. A shy and bright girl.

7-Year-Old Mila sits on the back of an ambulance. A blanket wrapped around her back.

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

Paramedic #1 walks 7-Year-Old Mila from the back of the ambulance -- He walks her towards a lady. SOCIAL WORKER, early 30s. A social worker for ten years.

PARAMEDIC #1

Sweetie, this lady is here to help you.

The Social Worker reaches her hand out to 7-Year-Old Mila --

7-YEAR-OLD MILA
-- Help me?

PARAMEDIC #1
Help you find a good home.

7-Year-Old Mila takes the Social Worker's hand.

CUT TO:

EXT. BATTLEFIELD-BACK TO PRESENT

Mila pushes herself up -- and sits up on her ankles --

FIRST SEARGENT (SUBTITLE)
(In Russian)
What are you doing?

Mila reaches behind her back -- and pulls out her **survival knife** --

FIRST SEARGENT (SUBTITLE) (CONT'D)
(In Russian)
Well, what are you waiting for!
Make your move!!

Mila swings her knife -- and drives it into the First Seargent's throat -- The First Seargent drops to his knees --

FIRST SEARGENT (CONT'D)
(breath)
(gag)

Mila stands up -- and walks around -- She sticks the knife in the First Seargent's back -- and drives it towards his **heart** -- She reaches in -- and yanks out his heart -- She squeezes the blood out -- and kicks the First Seargent to the ground --
- Mila tosses the heart --

Two German Sheperd's rush towards the heart -- and begin to eat it --

A wicked smile stretches across Mila's face --

MILA (SUBTITLE)
(In Russian)
-- Eat up!
(laugh)

Soldiers #1, #2 and #3. Early teens.

Soldier #1 points a **rifle** in Mila's face -- Mila holds her hands up --

MILA (SUBTITLE) (CONT'D)
 (In Russian)
 Now, now. Didn't your mother ever teach you to never point a gun at a lady. Why am I asking you. Of course, she didn't.

Mila looks at Soldier #2 --

MILA (CONT'D)
 (Winks at Soldier #2)

Soldier #2's mind goes blank -- He looks back at Mila --

Mila snatches the rifle from Soldier #2's hand -- and points it in his face --

MILA (SUBTITLE) (CONT'D)
 (In Russian)
 Alright! Now that I have the rifle, it's all up to you to save his life.

Soldier #1 and Soldier #3 crouch down to the ground -- and drop their rifles --

MILA (SUBTITLE) (CONT'D)
 (laugh)
 (In Russian)
 Idiots!

Mila shoots Soldier #2, #1 and #3 --

She steps over Soldier #2 -- Mila lifts a **grenade** to her mouth -- and bites onto the **pin** -- She tosses the grenade to the ground --

MILA (CONT'D)
 (whistle)

The two German Sheperd's follow her --

MILA (SUBTITLE) (CONT'D)
 (In Russian)
 -- Good boys!

An explosion erupts --

MILA (CONT'D)
(laugh)

CUT TO:

INT. CLASSROOM-CATHOLIC GIRL SCHOOL-AFTERNOON-FLASHBACK

11-YEAR-OLD MILA, a bright minded girl with a lot to worry about in her life.

TEACHER, early 40s. A teacher for ten years.

The Teacher steps towards the chalkboard -- She slaps a **ruler** against the board --

11-Year-Old Mila jumps back from the ruler's impact --

TEACHER (SUBTITLE)
(In Russian)
You are doing it all wrong! Start over!

11-Year-Old Mila backs away from the chalkboard --

TEACHER (SUBTITLE) (CONT'D)
(In Russian)
Get to work!

11-Year-Old Mila looks at the ruler in the Teacher's hand --

TEACHER (SUBTITLE) (CONT'D)
(In Russian)
What!

The Teacher steps towards the desk -- and sets the ruler down --

11-Year-Old Mila looks at the ruler and at the Teacher's butt --

CUT TO:

INT. HALLWAY-CATHOLIC SCHOOL-AFTERNOON

The classroom door burst open --

The Teacher rushes out of the classroom --

TEACHER (SUBTITLE)
(scream)
(In Russian)
Help!

11-Year-Old Mila steps out into the hallway -- and follows the Teacher --

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-MORNING-BACK TO PRESENT

FLIGHT ATTENDANT, early 30s. A flight attendant for five years.

Mila leans her head towards the window -- and looks out --

The Flight Attendant leans towards Mila --

FLIGHT ATTENDANT

Miss?

Mila looks at the Flight Attendant --

MILA

-- Yes?

FLIGHT ATTENDANT

Can I get you something before we land?

MILA

A **Coke**, please?

FLIGHT ATTENDANT

Coming right up --

-- The Flight Attendant steps down the aisle --

Mila reaches down into her pants pocket -- and pulls a photograph of her father, Xander.

MILA (SUBTITLE)

(In Russian)

Father, this one's for you --

-- Mila kisses the photograph -- and slides it back into her pocket --

The Flight Attendant walks down the aisle -- and leans towards Mila -- She hands her the can of Coke -- Mila takes it --

MILA (CONT'D)

-- Thank you.

The Flight Attendant walks away --

Mila opens the can of Coke -- and takes a sip -- She looks out of the window --

CUT TO:

INT/EXT. LAX AIRPORT-MORNING

Mila steps out of the airport -- She looks around -- and raises her arm up --

MILA
-- Taxi!!

A taxi pulls up to the curb -- Mila steps towards the taxi --

PEDESTRIAN WOMAN, early 30s.

A Pedestrian Woman steps towards the passenger door -- and grabs a hold of the door handle -- Mila grabs the door --

PEDESTRIAN WOMAN
Hey! I was here first!

MILA
No, I hailed it!

PEDESTRIAN WOMAN
Finders' keepers, losers' weepers!

Mila head-butts the Pedestrian Woman -- The Pedestrian Woman covers her nose -- and blood pours out --

PEDESTRIAN WOMAN (CONT'D)
-- My nose!

Mila opens the back passenger door -- and sits -- The door closes --

CUT TO:

INT. TAXI-MORNING

TAXI DRIVER, early 40s. A taxi driver for ten years.

The Taxi Driver looks at Mila in the **rear-view mirror** --

TAXI DRIVER
-- Where to miss?

Mila reaches into her pocket -- and pulls out a **hundred-dollar bill** -- She hands it to the Taxi Driver --

MILA
-- Where's your best hotel?

The Taxi Driver takes the hundred-dollar bill --

TAXI DRIVER
-- I know the best place.

The Taxi Driver puts the automatic in DRIVE -- and drives the taxi away from the curb --

CUT TO:

INT. HOTEL ROOM #202-HOTEL-AFTERNOON

Mila drops her duffle bag to the floor -- She looks around --

CUT TO:

INT. BATHROOM-HOTEL ROOM #202-HOTEL-AFTERNOON

Mila stands in front of the bathroom mirror -- She dries her hair with a towel --

CUT TO:

INT. HOTEL ROOM #202-HOTEL-CONTINUOUS

Mila sits on the bed -- and opens her laptop --

COMPUTER SCREEN

The CURSOR goes to the SEARCH ICON and clicks on it.

BACK TO SCENE

Mila types on the keyboard -- and hits ENTER.

COMPUTER SCREEN

The Cursor clicks on the name. It reads: Brenda Valens, Family Law Office.

BACK TO SCENE

Mila reads the address, and quickly memorizes it in her mind.

She stands up -- and drops the towel to the floor -- She reaches into the duffle bag -- and opens a bag of **panties** -- She slips a pair of panties over her feet -- and pulls them up -- Mila grabs a **white bra** from the duffle bag -- and puts it on -- She reaches for the straps -- and fastens them --

Mila reaches in -- and pulls **blue coveralls** from inside the duffle bag -- She pulls the coveralls up -- and zips it closed. Mila grabs a **brunette wig** from the duffle bag -- and puts it over her head -- She crouches down -- and pulls out a pair of **black sunglasses**. Mila pulls out an **Exterminator baseball cap** from the bag -- She stands up -- and puts the cap on with the sunglasses --

Mila looks at herself in the rear-view mirror --

MILA
-- Here we go!

CUT TO:

INT/EXT. WHITE VAN-AFTERNOON

Mila sits behind the wheel and looks at the law office across the street. Mila opens the driver door -- and gets out of the driver seat -- She reaches in -- and grabs a **jug** of **pesticides** -- Mila shuts the door -- and steps away from the white van --

CUT TO:

INT. LOBBY-FAMILY LAW FIRM-AFTERNOON

Mila steps outside of the elevator -- and walks down the hallway --

SECRETARY, early 40s. A secretary for twenty-six years.

Mila steps towards the front desk --

SECRETARY
-- Can I help you?

MILA
I'm here to spray around the
offices for pest.

SECRETARY
Pest?

MILA
Someone in the office spotted
cockroaches and **rats**.

SECRETARY
Eww! Go ahead!

Mila steps past the front desk --

MILA
-- Thank you!

CUT TO:

INT. BRENDA'S OFFICE-FAMILY LAW FIRM-AFTERNOON

Mila opens the office door -- and steps in -- She looks around.

Mila gets up onto a ladder -- and raises a **sprayer** to the **vent** -- She sprays the pesticides in --

MILA
-- There.

CUT TO:

INT. LOBBY-FAMILY LAW FIRM-CONTINUOUS

Mila steps towards the front desk.

A woman in a **grey suit**, stands and leans on the front desk.
BRENDA, 44. A public defender.

The Secretary points at Mila --

SECRETARY
-- There she is right there --

Brenda looks at Mila --

BRENDA
-- Did you find anything --

-- Mila stops --

MILA
It's taken care of.

BRENDA
Good --

-- Brenda reaches into her pocket --

BRENDA (CONT'D)

-- What do I owe you?

MILA

That won't be necessary. I did my job.

Brenda pulls her hand out of her pocket --

BRENDA

-- Thank you.

Mila steps towards the elevator --

MILA

Have a good day.

BRENDA

Thanks.

Mila pushes the down button for the elevator --

Brenda steps away from the front desk -- and walks down the hallway --

A wicked smile Mila's face.

MILA

(giggle)

CUT TO:

INT. HOTEL ROOM #202-HOTEL-AFTERNOON

A **list** set down on the bed next to a book. It reads: Brenda and Joy. Mila writes a big red **check mark** next to Brenda's name.

She picks up a photograph of Joy --

MILA

-- Where are you?

Mila looks at another photo of Joy's back. She grabs the book --

MILA (CONT'D)

-- **How to Spot a Butterfly**. Thank you very much --

Mila tosses the book to the bed -- She opens her laptop -- and starts typing --

COMPUTER SCREEN

The Cursor clicks on the Search Engine Icon on **FACEBOOK**.

BACK TO SCENE

Mila types on the keys.

COMPUTER SCREEN

A name typed out on the NAME SEARCH. It reads: Elena Elizabeth. The Cursor clicks on the icon. A picture of a woman in a red dress and brunette hair appears at the top of the results. The Cursor clicks on the picture.

Dozens of pictures appear on the profile.

BACK TO SCENE

Mila leans towards the screen. She reads what's on the screen.

MILA (CONT'D)
(read)
Monach Fashion House. I got you.

CUT TO:

INT. BAR-HOTEL-EVENING

SUPER: ONE WEEK LATER

At the bar table, Mila sits. A glass of coke in her hand.

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

The Bartender steps towards Mila -- and sets another glass of coke down in front of her --

BARTENDER
-- Compliments from the gentleman
at your left.

Mila looks at the man in a **black suit** and **red tie**. ABEL SPARKS, 21. A social media guru and web personality. Tall and muscular built. Dark hair, and brown eyes.

Mila raises the glass up -- and salutes Abel -- She takes a sip -- and sets the glass down --

Abel stands up -- and walks towards the stool next to Mila.

ABEL

Do you care that I sit here?

Mila looks at Abel --

MILA

-- No, go ahead.

Abel sits.

MILA (CONT'D)

Thank you for the coke.

ABEL

Your welcome.

Abel looks away -- and raises his hand --

ABEL (CONT'D)

-- Can I get another drink down here!

The Bartender pours vodka into a glass -- and steps towards Abel -- He sets it down in front of Abel --

Abel pulls a hundred-dollar bill from his front pocket -- and hands it to the Bartender --

BARTENDER

-- Thanks.

Abel looks at Mila --

ABEL

Are you in L.A. For long?

MILA

Sorry, I'm just here on business and then I'm shipping back to my homeland.

ABEL

What brings you here?

MILA

Family business.

ABEL

Maybe I can help.

MILA
What can you do?

ABEL
You don't know who I am, do you?

MILA
No.

Abel points his finger at the television -- Mila looks at the TV screen.

TV SCREEN

Abel's face appears on the screen. A banner over his head. It reads: Abel Sparks.

BACK TO SCENE

Mila looks at Abel --

MILA (CONT'D)
Are you some kind of celebrity?

ABEL
You must be a Martian or something.
I'm Abel Sparks, the internet guru!

MILA
Sorry.

ABEL
Maybe we can have dinner together.

MILA
I'm sorry but I don't date.

Mila drops a ten-dollar bill to the bar table -- and stands -
-

Abel stands up -- and leans towards Mila's ear --

ABEL
(whisper)
-- I'll make it worth your while.

MILA
Fine.

Abel reaches his hand out for Mila's -- Mila grabs a hold --
Abel leads Mila out of the bar --

CUT TO:

EXT/INT. LIMOUSINE-EVENING

LIMO DRIVER, early 40s. A limousine driver for ten years.

The Limo Driver opens the back door -- Mila leans down -- and
sits --

Mila slides to the other side -- Abel sits --

The Limo Driver shuts the door --

Mila looks at the two coke cans sitting on a **tray** with
platters of **lobster**, **shrimp** and **chicken parmesan**.

MILA

I thought we were going out to eat.

ABEL

We did. We're in a limo.

MILA

(laugh)

Mila looks away --

CUT TO:

EXT. BALCONY-ABEL'S CONDO-NIGHT

Mila stands and leans against the ledge. Abel looks at the
sight of Los Angeles.

ABEL

Where are you from?

MILA

I was born here but I got shipped
off to Russia when I was seven.

ABEL

Where's your parents now?

MILA

My mother died when I was five and
my father died when I was seven.

ABEL
I'm so sorry.

MILA
It's fine.

Abel reaches his hand to Mila's face -- and touches her cheek -- He steps towards her -- and kisses her --

CUT TO:

INT. BEDROOM-ABEL'S CONDO-NIGHT

Abel lays underneath the covers -- and presses himself against Mila --

MILA
(moan)
(pant)

CUT TO:

INT. KITCHEN-ABEL'S CONDO-MORNING

Abel stands over the blender. He turns it on and the sound of the blender echoes throughout the condo.

CUT TO:

INT. BEDROOM-ABEL'S CONDO-MORNING

Mila sits up -- She looks around.

CUT TO:

INT. KITCHEN-ABEL'S CONDO-CONTINUOUS

Mila steps into the kitchen. A long-sleeved shirt on her. She wipes her eyes --

Abel looks at Mila --

ABEL
-- Good morning!

MILA
Morning.

Abel steps toward her -- and kisses her -- Abel back away -- and points at the **plate** of **pancakes** sitting on the **aisle counter** --

ABEL
-- I made you pancakes.

Mila looks at the pancakes --

MILA
-- Awe! Thank you.

Abel grabs his cell phone -- and points it at Mila -- He sets it to camera mode --

ABEL
-- Look at me!

Mila covers her face with the sleeves --

ABEL (CONT'D)
Don't hide your face!

Mila lowers her arms -- She looks at him --

PHONE SCREEN

A blank expression on Mila's face. The light flashes from the phone.

BACK TO SCENE

Abel sets his phone facing up towards Mila.

PHONE SCREEN

The phone is recording. Mila leans down on the counter aisle. She digs her fork into the pancakes -- Abel stands behind her -- and tosses the lower part of the shirt up -- He pulls his pajama pants down -- and pushes himself into her --

MILA
(pant)

BACK TO SCENE

Abel leans over her --

ABEL
(grunt)

CUT TO:

INT. CHURCH-AFTERNOON

Mila and Abel step outside of the church. Abel steps towards the limousine -- He reaches his hand out for her -- Mila rushes into the limousine --

CUT TO:

INT. LIMOUSINE-AFTERNOON

Mila sits. Abel leans towards her -- and kisses her -- Abel backs up --

ABEL
-- We did it!

He sits back --

CUT TO:

INT. LIVING ROOM-MANSION-AFTERNOON

SUPER: SIX MONTHS LATER

Mila stands in the middle of the living room. She rubs her stomach.

Abel steps into the living room --

ABEL
-- So, what do you think?

MILA
I love it.

ABEL
Should we get it?

MILA
Yes!

REAL ESTATE AGENT, early 50s. A real estate agent for twenty years.

The Real Estate Agent steps into the living room --

REAL ESTATE AGENT
What do you think?

Abel gives a thumbs up to the Real Estate Agent -- and kisses Mila --

CUT TO:

INT. PATIENT ROOM-HOSPITAL-EVENING

SUPER: THREE MONTHS LATER

Mila lies in bed asleep.

Abel holds his newborn son in his arms -- and rocks him to sleep --

CUT TO:

INT. LIVING ROOM-MANSION-MORNING

Mila sits on the sofa and nurses her newborn son.

MARIE, late 20s. A housekeeper for five years. Humble and kind.

TV SCREEN

Abel sits across from a woman in a *red* and *black checkered dress*. ELENA ELIZABETH, 29. A fashion designer and owner of Monarch's Fashion House. A two-faced woman with a dark past.

BACK TO SCENE

Mila sets the newborn down in his cradle. She looks back at the TV.

CUT TO:

INT. TALK SHOW SET-STUDIO-MORNING

Abel looks at the camera --

ABEL
-- Welcome back! I'm here with my special guest this morning. Elena Elizabeth!

Abel turns his head -- and looks at Elena --

ABEL (CONT'D)
So, Elena, how are you this morning?

ELENA
I'm doing well, Abel. Thank you for asking.

ABEL
I'm glad to have you here.

ELENA
I love your show.

ABEL
Aren't you sweet.

Abel looks down at Elena's legs and then returns his eyes on her face.

ABEL (CONT'D)
We know you're the busiest lady at this time and we asked you to bring your best designs.

MODEL #1 and #2, early 20s. Models for two and five years.

Model #1 steps onto the stage in a white and black checkered cocktail dress.

ELENA
This is one of my favorite dresses. What we have here is something you can wear to a hot date with a guy or a night out on the town.

Model #2 steps out in a blood orange dress. The checkered design at the end of the dress.

ABEL
Where did you come up with this design?

ELENA
I experimented a lot with colors.
(laugh)
Some lucky girls out there will see what it represents.

ABEL
Which is?

ELENA

A monarch.

CUT TO:

INT. LIVING ROOM-MANSION-CONTINUOUS

Mila stares at the TV. A blank expression on her face.

MILA

Bullshit.

Marie steps towards Mila.

MARIE

Are you alright, Mrs. Sparks?

Mila looks at Marie --

MILA

-- Yeah, I'm fine.

CUT TO:

INT. DRESSING ROOM-STUDIO-MORNING

Elena stands in front of the vanity mirror.

A knock at the door.

ELENA

Yes?

The door opens. Abel steps into the dressing room.

Elena turns to Abel --

Abel shuts the door and locks it.

ELENA (CONT'D)

Tell me, is it true what you can do
with women?

ABEL

What?

ELENA

You're some kind of guru on the
internet but you have a hidden
talent for getting a woman's
attention.

Abel steps towards Elena -- and leans his mouth towards Elena's ear --

ABEL

-- Do you want to find out?

Elena kisses Abel -- Abel grabs Elena from her bottom -- and lifts her up onto the vanity --

CUT TO:

INT. PATIO-RESTAURANT-AFTERNOON

Mila sits at a table. She looks at the full **glass** of **water** across from hers. She looks away.

CUT TO:

INT. DRESSING ROOM-STUDIO-CONTINUOUS

Elena lays on the floor with Abel. She rolls on her side -- and touches his chest --

ELENA

-- How can your wife stand to share you with every woman you meet?

Abel's eyes open wide --

ABEL

-- Shit! What time is it?

Elena looks at her cell phone --

ELENA

-- It's thirty minutes after twelve.

Abel gets up from the floor -- He grabs his pants -- and shoes --

Elena sits up --

ELENA (CONT'D)

-- Will you call me?

ABEL

Yes --

Abel opens the door -- and steps outside of the dressing room
-- The door slams shut --

CUT TO:

INT. BATHROOM-MANSION-EVENING

In a *hot soaking bubble bath*, Mila leans her head back.

Marie steps into the bathroom --

MARIE
-- Mrs. Sparks?

MILA
What?

Marie steps towards Mila -- and sits at the edge of the
bathtub.

MARIE
About your husband.

MILA
What about him?

MARIE
He --

-- Abel steps into the bathroom with a *boutique* of *flowers* in
his hand --

ABEL
-- He's so sorry that he missed
lunch baby cakes!

Abel pushes Marie off the bathtub -- and away -- Marie steps
out of the bathroom --

Abel grabs a towel --

ABEL (CONT'D)
-- Get dressed, darling. We have
people to meet for our dinner.

Mila stands up -- Abel wraps the towel around her --

MILA
-- Maybe you can make it up to me
in five minutes.

ABEL
I don't see why not --

-- Abel lifts Mila up off her feet -- and carries her to the bedroom --

CUT TO:

INT. UPSTAIRS HALLWAY-MANSION-EVENING

Marie steps towards the bedroom door -- About to knock --

MILA (O.S.)
(moan)

Marie steps away from the door --

CUT TO:

INT. LOBBY-OPERA HOUSE-EVENING

Abel and Mila walk into the lobby. Her arm wrapped around his back. The palm of his hand on her bottom.

Elena sits on a sofa. She looks at Abel -- and stands up --

ELENA
-- Abel!!

Abel lets go of Mila -- and rushes towards Elena -- He kisses both of her cheeks -- and backs up --

Mila steps towards Abel and Elena -- Abel looks at Mila --

ABEL
-- This is my wife, Mila.

Elena looks at Mila --

ELENA
Mila? Sounds familiar.

MILA
It's Russian. It means miracle.

ELENA
Abel, you didn't tell me you had a deep wife. You're a lucky woman.

MILA
Thanks. I feel that way every day I see him.

Abel wraps his arms around Mila's back -- and kisses her on the cheek --

Elena steps towards the steps -- and looks back at Abel and Mila --

CUT TO:

INT. NURSERY-MANSION-NIGHT

Marie sits in a rocking chair and rocks the newborn to sleep. She thinks to herself. Marie stands up -- and leans over the crib -- She sets the newborn down --

CUT TO:

INT. THEATER-OPERA HOUSE-NIGHT

Mila sits and watches the performance on stage. She looks at Abel. He looks at her and kisses her hand --

A ring tone sounds off from Mila's purse. Mila looks down -- She stands up -- and walks out of the theater --

CUT TO:

INT. LOBBY-OPERA HOUSE-NIGHT

Mila sets her purse down on the sofa -- and pulls her cell phone out -- She answers -- and puts the cell phone to her ear --

MILA
-- Hello?

CUT TO:

INT. LIVING ROOM-MANSION-NIGHT

Marie holds her cell phone towards the *speakers* of the *stereo* --

"Tili Tili Bom" by James Smith plays.

CUT TO:

INT. LOBBY-OPERA HOUSE-CONTINUOUS

The music plays in Mila's ear. She shakes her head -- and closes her eyes -- She looks around --

MILA
 -- Where the hell am I!

Mila lifts her cell phone to her ear --

MILA (CONT'D)
 -- Hello?

MARIE (V.O.)
 By now, you're probably wondering
 who you're with. Look at your phone
 screen?

Mila looks at her phone screen and sees a picture of Abel --
 and puts her cell phone back to her ear --

MILA
 Who is that putz?

MARIE (V.O.)
 --Just go back to the theater and
 act like you're his wife. I'll
 explain it to you when you get
 home, okay?

MILA
 Okay.

Mila ends the call -- and looks down at her purse. She drops
 her phone in -- and lifts it up off the sofa --

CUT TO:

INT. THEATER-OPERA HOUSE-NIGHT

Mila steps towards her seat -- and Abel -- Mila sits --

ABEL
 -- Is everything okay?

Mila looks at Abel --

MILA
 -- Everything is fine.

Abel grabs a hold of Mila's hand --

CUT TO:

INT/EXT. LIMOUSINE-NIGHT

Mila opens the back door -- and stands up -- Mila leans down -- and looks at Abel --

ABEL

-- I have to go to the studio and grab something.

MILA

Do you want me to wait up for you?

ABEL

No, get some sleep. I love you.

Mila clears her throat -- and forces herself to say the words --

MILA

-- I love you too --

-- Mila shuts the door -- and steps away --

CUT TO:

INT. BATHROOM-MANSION-NIGHT

Mila turns on the cold water in the sink -- and splashes her face --

MARIE

-- You were in a trance.

Mila turns around -- and looks at Marie --

MILA

-- A what?

MARIE

A trance.

MILA

How'd you know?

MARIE

Because he did it to one of my friends. Come with me?

Mila and Marie step out of the bathroom --

CUT TO:

INT. KITCHEN-MANSION-NIGHT

At the table, Marie sits across from Mila. She sips from a **teacup** --

MILA

-- How many other women did he put into a trance?

MARIE

Too many to count.

MILA

What do I do now?

MARIE

What do you want to do?

MILA

I want to kill him.

MARIE

My friend felt the same way, but you have to work your way around that.

MILA

How so?

MARIE

Show him you are the perfect wife and work your way up.

MILA

Then what?

MARIE

Let him believe he has control and then make your move.

Mila grabs her teacup -- and takes a sip -- She lowers the teacup --

MILA

-- Thank you.

MARIE

No problem.

Marie grabs her teacup -- and takes a sip --

CUT TO:

INT. HOTEL ROOM #405-HOTEL-NIGHT

Elena and Abel lay in bed. Elena rubs her hands down Abel's chest -- Abel grabs a hold of Elena's hand -- Elena looks at Abel --

ABEL

-- Stop it.

Abel sits up at the edge of the bed -- He stands up --

Elena covers herself with the bed sheet -- and sits up --

ELENA

-- Did I do something wrong?

ABEL

No.

Abel gets up -- and walks towards the sofa -- He grabs his pants -- and slips his feet in -- He pulls them up -- and grabs his jacket -- He puts his feet in his flip flops -- and steps towards Elena --

ELENA

-- Will I see you at the same time and place?

ABEL

We're going to get caught.

Elena kisses Abel -- and grabs him from behind his neck --

ABEL (CONT'D)

-- I got to go.

Abel pulls her hand off his neck -- and steps towards the door -- He pulls the door open -- and steps out -- The door shuts --

Elena lies back on the bed --

ELENA

(breath)

CUT TO:

INT. LIMOUSINE-NIGHT

Abel sits. He grabs his pair of rolled up socks -- and puts them on -- He slides his feet into his **dress shoes** --

LIMO DRIVER
 -- Where to now, sir?

ABEL
 Let's go to a bar. I'm not ready to
 go home yet.

LIMO DRIVER
 As you wish, sir.

CUT TO:

INT. BAR-NIGHT

Abel sits at the bar table -- He takes a big gulp of the
 vodka from his glass -- and sets it down --

Abel looks at the TV screen.

TV SCREEN

A photograph of a woman appears on screen.

ANCHORWOMAN, early 30s. An anchorwoman for five years.

ANCHORWOMAN
 In today's developing story. Brenda
 Valens, a local lawyer, passed away
 today.

Photographs of Brenda and Nick Valens appear together in
 their wedding photo.

ANCHORWOMAN (CONT'D)
 You might remember her from a
 previous story, when her husband
 was found dead in the couple's
 backyard. She was forty-five.

BACK TO SCENE

Abel wipes his nose --

ABEL
 -- That's messed up.

CUT TO:

INT. BATHROOM-MANSION-NIGHT

Abel stands underneath the shower head -- and lets the water soak up his hair. Abel moves away from the glass -- and leans his hand on the tile --

Mila stands outside the glass door.

Abel turns the water off -- He opens the glass door --

Mila steps towards Abel with an open towel --

ABEL
(scream)

MILA
What! I was only bringing you a
towel, silly.

Mila wraps the towel around Abel's waist -- and steps out of the bathroom --

CUT TO:

INT. BEDROOM-MANSION-NIGHT

Abel lays in the bed. His back is turned to Mila and his eyes are closed.

Mila flips through a magazine --

MILA
-- We should do something tomorrow.

Abel opens his eyes --

ABEL
-- I was sleeping.

MILA
Oh, I'm sorry. I still would like
to do something with you.

Abel turns to Mila -- and kisses her on the cheek --

ABEL
-- We'll see. Good night --

-- Abel turns -- and lays his head on the pillow -- He closes his eyes --

MILA
 -- We could go to the park tomorrow
 --

-- Abel opens his eyes.

CUT TO:

INT. KITCHEN-MANSION-MORNING

Food burns in a **cast-iron skillet**. Mila grabs the handle --
 Abel rushes into the kitchen -- and steps towards the **stove** -
 -

ABEL
 -- What the hell are you doing!

MILA
 Cooking you breakfast.

Mila grabs the handle --

MILA (CONT'D)
 -- Ahh! That's hot --

-- Mila drops the skillet -- and it falls onto Abel's foot --

ABEL
 -- Ahh! Shit --

Abel limps towards the kitchen table -- and sits down --

ABEL (CONT'D)
 Why don't you go and freshen up,
 darling. I'll get something on my
 way to work.

MILA
 Okay, I guess I better. Since we're
 both going.

ABEL
 Whoa! What?

MILA
 I thought it would be alright with
 you if I went and got to see what
 it is you do all day.

Mila steps out of the kitchen --

Abel closes his eyes -- and rubs his head well he's stressed
--

ABEL
-- Shit.

CUT TO:

INT. LIMOUSINE-MORNING

Abel sits -- He holds his cell phone to his ear --

ELENA (V.O.)
When am I going to see you?

ABEL
(whisper)
It's kind of hard to tell.

Mila leans towards the cell phone --

MILA
-- Who is that?

ABEL
(whisper)
Got to go. Bye --

-- Abel ends the call --

ABEL (CONT'D)
Sorry, darling. They had to go.

Mila grabs his cell phone --

MILA
-- I'll call them back --

-- Mila juggles the phone around in her hands -- and leans
towards the open window -- The phone falls out of the window
--

Abel looks out of the back window -- He turns back around --
and covers his face in frustration --

ABEL
(yell)

Mila looks at Abel --

MILA
-- Sorry.

ABEL
It's fine.

CUT TO:

INT. OFFICE-STUDIO-MORNING

The door to the office opens --

Mila steps in -- She looks around --

MILA
-- Wow!

Abel steps in behind her --

ABEL
-- You like it?

MILA
Yes. No wonder why you never want
to come home.

Mila steps towards the desk -- and looks at the *small refrigerator* filled with *water bottles* and *cold coffee cans*. Mila opens the door -- and grabs a bottle -- She pulls out his *lounge chair* from his desk -- and opens the bottle -- Mila sits -- She tips the open water bottle towards the open laptop on Abel's desk --

ABEL
-- No!!

Mila stands up --

MILA
-- I'm sorry!

Abel pulls at his hair --

"Suspicious Minds" by Elvis Presley plays.

ABEL
(yells)

Abel sits down --

MILA
-- Are you mad at me?

ABEL
No --

-- Abel reaches into his pants pocket -- and pulls out his wallet -- He pulls out a **credit card** -- and hands it to her -
- Mila steps towards him -- and takes it --

ABEL (CONT'D)
-- Go shopping.

Mila steps towards Abel -- She looks at him --

MILA
-- Do you want me to get you anything?

ABEL
I'm fine. I'll see you at home.

Mila leans down -- and kisses Abel on the cheek -- She steps out of the office --

CUT TO:

INT. LIMOUSINE-MORNING

Mila sits.

The Limo Driver looks at Mila in the **rear-view mirror** --

LIMO DRIVER
-- Where to Mrs. Sparks?

MILA
Please, call me Mila.

LIMO DRIVER
Okay. Mila, where to?

MILA
Monarch fashion.

Mila looks at the credit card.

CUT TO:

EXT/INT. MONARCH FASHION STORE-EVENING

The Limo Driver opens the front door for Mila -- Mila looks at him --

MILA
-- Thank you.

Mila steps in --

Elena stands by the register -- She looks at Mila --

ELENA

-- Shit.

Mila steps towards the counter -- and leans herself over --

ELENA (CONT'D)

-- Mrs. Sparks, what brings you in?

MILA

Call me Mila, please.

ELENA

What can I get for you, Mila?

MILA

I just stopped in. You know, to buy what I like.

ELENA

Can I help you?

MILA

No. I can manage.

Mila steps towards the dresses -- She looks at an **orange dress** -- She grabs it -- Mila looks at Elena --

MILA (CONT'D)

-- Found one.

Elena smiles. She lifts her cell phone to her ear -- and looks away --

ELENA

(whisper)

Your wife is here.

ABEL (V.O.)

What!

Mila steps towards another dress. A **black dress**. A banner underneath it. It reads: Widow Dress.

Mila grabs it --

MILA

-- This is perfect!

Mila steps towards the register -- and hands Elena the dresses. Elena scans them --

ELENA
-- Nice choices.

MILA
I know.

Mila hands Elena the credit card -- Elena swipes it -- and hands it back to Mila -- Elena covers the dresses with a **bag** -- and hands them to Mila -- She hands her the **receipt** -- Mila snatches it with the tips of her fingers --

MILA (CONT'D)
-- Thanks --

-- Mila turns around -- and walks away --

CUT TO:

INT. BEDROOM-MANSION-EVENING

Mila stands in front of the bedroom mirror. Marie ties the neck and back strap --

MILA
-- How do I look?

MARIE
Like the queen bee of the wives' club.

MILA
Really?

Marie touches both of her shoulders -- and leans her mouth towards Mila's ear --

MARIE
(whisper)
-- You're going to kill it tonight.

Mila stares at herself in the mirror --

CUT TO:

INT. LIVING ROOM-MANSION-EVENING

Abel stands at the end of the banister and leans himself up from falling from boredom.

ABEL
Are you ready yet?

MILA (O.S.)

Coming!

Mila steps out --

Abel looks at Mila with amazement in his eyes.

ABEL

Wow!

MILA

Do you say that to all the girls
that you meet?

ABEL

What do you mean?

MILA

Well, you're hardly ever home and
when you are, you're either too
busy from being at your office or
your too tired to climb on top of
me.

Mila steps towards the door --

MILA (CONT'D)

-- Shall we --

-- Mila opens the front door --

CUT TO:

INT. LIMOUSINE-EVENING

Abel looks at Mila -- He leans his mouth towards her ear --
Mila looks at him --

MILA

-- Don't even try it!

ABEL

What are you talking about?

MILA

You don't know who you're dealing
with. You will.

Abel sits back -- Mila looks at him with a dead stare. She
looks away.

CUT TO:

INT. AUDITORIUM-STUDIO-EVENING

PARTYGOERS, early 40s and 50s. All executives and producers.

Mila sits at a table with Abel.

ANNOUNCER, early 30s.

The Announcer steps towards the *podium* --

ANNOUNCER

-- Attention! Can I have a moment
of silence for the man of the hour.
Mr. Abel Sparks!

PARTYGOERS

(applause)

MILA

(clap)

Abel looks at her -- He stands up -- and walks up the steps -

-

The Announcer steps aside -- Abel steps up to the microphone

--

ABEL

-- Thank you, everyone. I like to
turn all my attention to my wife.
Without her, this would be
impossible. To thank her for not
being able to cook breakfast. You
know, being ditzy and stuff. I'm
sure you all know what I'm talking
about.

Mila's face fills with frustration.

ABEL (CONT'D)

Let's draw your attention to the
screen right in front of you.

Abel lifts his new cell phone up from his front pocket --

ABEL (CONT'D)

-- Look, I got a new one, honey --

PHONE SCREEN

The video plays.

BACK TO SCENE

The Partygoers look at the TV screen.

TV SCREEN

Mila's leaned against the counter. Her chest pressed down.

MILA
(moan)

BACK TO SCENE

The Partygoers look at Mila.

PARTYGOERS
(laugh)

Mila stands up from the chair -- and rushes out of the auditorium --

ABEL
-- Oh, come on! Can't you take a
joke!

CUT TO:

EXT. PARKING LOT-STUDIO-NIGHT

Abel stands in the parking lot. He holds his cell phone in his hand.

The limousine pulls in. The Limo Driver opens the driver door -- and steps towards the back door --

ABEL
-- What took you so long?

LIMO DRIVER
Good to see you too, sir.

Abel steps towards the door -- and gets in --

The Limo Driver shuts the door -- and steps towards the driver door --

CUT TO:

INT. LIMOUSINE-NIGHT

Abel sits and looks around.

CUT TO:

INT. BEDROOM-MANSION-NIGHT

Abel steps into the bedroom -- He looks around -- and reaches for the light switch -- He flips it up and down -- Abel turns on the **flashlight** on his phone -- and shines it -- The flashlight shines in Mila's face --

MILA

-- Hello.

Mila smashes a **glass vase** over his head -- Abel falls to the floor --

MILA (CONT'D)

-- Welcome home, honey!

CUT TO:

INT. BATHROOM-MANSION-NIGHT

Abel sits on the toilet. His head slumped over -- and his eyes closed --

Mila sits on the edge of the bathtub --

MILA

(clap)

Abel opens his eyes -- He looks at Mila --

ABEL

-- Where am I?

MILA

On the john, honey.

Mila grabs a cut wire that's connected to a plug, and that's plugged into the **electrical socket**. The floor soaking with water.

ABEL

What are you doing?

MILA
Do you find yourself funny? By
embarrassing me in front of your
friends.

ABEL
No.

Abel starts to get up --

MILA
-- Not so fast!

ABEL
Please, don't do this?

MILA
You started this, baby. I'm just
finishing it!

Mila stands up -- and steps into the bathtub -- She drops the
wire --

Abel stands up --

The electric current runs through the water -- and
electrocutes him -- The lights flicker on and off -- Abel
drops to his knees -- and falls face down to the floor --
Mila sits on the edge of the bathtub --

The woman Marie walks in wearing **rain boots** and steps into
the bathroom. Marie takes a **wig** off of her head -- and
stuff's it into her **apron**. BABY, 29. A hacker and master
technology expert. Purple highlighted hair, violet eyes.

Mila looks at Baby --

MILA (CONT'D)
-- What the hell!

BABY
Hi.

Mila reaches over to the electrical socket -- and unplugs the
live wire --

Baby looks at Abel's DEAD BODY.

MILA
Who are you?

BABY
A friend.

Mila stares at Baby --

MILA
-- Why do you look so much like
Elena?

BABY
Oh, Joy? She's my twin sister.

MILA
Sister?

BABY
Yes.

MILA
And him?

Baby looks at Abel again -- and kicks him on his side --

BABY
-- Him. He's done for.

MILA
Let me guess, he slept with you
too.

BABY
Correct.

Mila steps towards the toilet -- and sits --

MILA
-- This is too much.

Baby sits. Mila looks at Baby --

MILA (CONT'D)
Why did you help me?

BABY
I told you.

MILA
Yeah, but your sister --

BABY
-- We're not close.

MILA
How do I know you won't interfere?

BABY

I only came to snap you out of the
trance and to make sure that Abel
got what he deserved.

MILA

What now?

BABY

Call an ambulance.

CUT TO:

INT. AUDITORIUM-FUNERAL HOME-AFTERNOON

Mila sits in the front row and holds her infant son. She
looks at the casket.

Elena sits three rows behind Mila.

CUT TO:

INT. OFFICE-LAW FIRM-MORNING

LAWYER, early 30s. A lawyer for ten years.

Mila sits in the office of Abel's Lawyer.

The Lawyer reaches into his desk drawer -- and pulls a white
envelope out -- He reaches over to Mila -- and hands it to
her --

MILA

-- What is this?

Mila takes it -- and looks at it --

LAWYER

-- It's a check from your husband's
life insurance policy.

MILA

For how much?

LAWYER

A billion.

Mila's mouth drops --

MILA
-- Excuse me, what?

LAWYER
A billion dollars.

MILA
Thank you --

-- Mila stands up -- and shakes the Lawyer's hand --

LAWYER
-- Take care of yourself.

Mila steps towards the door -- and pulls it open -- She steps out of the office -- and shuts the door --

CUT TO:

INT. LIVNING ROOM-MANSION-AFTERNOON

MOVERS #1 and #2. Early 20s. Movers for two and five years.

Movers #1 and #2 walk out of the living room with boxes --

CUT TO:

INT. KITCHEN-MANSION-AFTERNOON

Mila sits on the counter.

Baby steps into the kitchen. She rocks the infant slowly --
Mila looks at Baby --

MILA
-- He likes you.

BABY
All babies like me.

Mila grabs her purse -- and reaches in -- and pulls out a **yellow envelope** -- Mila gets off the counter -- and steps towards Baby -- She hands her the envelope --

BABY (CONT'D)
-- What's this?

MILA
Something for you and the baby.

BABY
What do you mean?

MILA

I'm paying you to get him out of town. Get him away from me.

BABY

He needs you.

MILA

I never wanted him. This was never about him. It was about finding the people responsible for what I lost.

BABY

What am I supposed to tell him when he asks about his mother?

MILA

You're his mother now.

Baby looks away --

MILA (CONT'D)

-- Go! Get him out of here!!

Baby steps out of the kitchen --

CUT TO:

INT. LIMOUSINE-AFTERNOON

Baby sits in the backseat of the limousine and holds the infant boy in her arms.

The Limo Driver looks back at Baby --

LIMO DRIVER

-- Where to, ma'am?

BABY

The airport.

Baby wipes her eyes -- and fights back the tears --

CUT TO:

INT. BEDROOM-MANSION-EVENING

Mila sits in front of her vanity mirror. She curls her hair with a *curling iron* -- Mila sets the curling iron down -- and unplugs it --

She grabs **mascara** from the top of the vanity -- and touches her eye lashes -- Mila sets the mascara down -- and stands up from the stool -- She walks towards her closet -- and grabs her black dress --

CUT TO:

INT. LIVING ROOM-STUDIO APARTMENT-EVENING

Elena stands near the window. A wine glass in her hand. Elena drinks the wine from the glass -- and steps away from the window --

CUT TO:

INT. BEDROOM-MANSION-CONTINUOUS

Mila stands in front of the bedroom mirror. She looks at herself and admires what she sees.

Mila reaches into her dresser drawers. She grabs the **holster belt** -- and **two pistols**. She sets them down on the top of the dresser. She lifts a **knife** up from underneath her clothes -- and sets it down with the pistols --

MONTAGE

-- Mila buckles the holster belt around her waist.

-- Mila puts a pistol into the holster.

-- Mila slides the knife onto the belt.

BACK TO SCENE

Mila steps away from the mirror -- and walks out of the bedroom --

CUT TO:

INT. GARAGE-MANSION-NIGHT

In the garage, Mila sets her sights on a **Lamborghini Diablo** and a **Porsche**. A tough choice to make. Mila steps towards the Lamborghini --

CUT TO:

INT. EXT. MANSION-NIGHT

The Lamborghini Diablo drives out of the garage -- and drives south --

CUT TO:

INT. LAMBORGHINI DIABLO-NIGHT

"Wave Of Mutilation" by Pixies plays.

Mila turns the volume up on the stereo --

CUT TO:

EXT. ROOFTOP-STUDIO APARTMENT-NIGHT

Mila ties a **rope** to a **block** of **cinder blocks**. The rope drops through the open window. Mila straps the harness to her waist -- and attaches the **two clips** together -- She lowers herself down into the studio apartment --

INT. LIVING ROOM-STUDIO APARTMENT-NIGHT

To the floor, Mila goes down -- She stands to her feet -- and detaches the clips from each other --

CUT TO:

INT. KITCHEN-STUDIO APARTMENT-NIGHT

Mila steps into the kitchen -- and looks at the wine glass set on the counter --

She steps out of the kitchen -- and walks into the hallway --

CUT TO:

INT. HALLWAY-STUDIO APARTMENT-NIGHT

Mila looks at the TV screens on both sides of the wall.

MILA
Rich people.

"It's My Life" by No Doubt plays.

Mila looks around -- and sees the **speakers** hanging on the ceiling of the hallway.

CUT TO:

INT. OFFICE-STUDIO APARTMENT-NIGHT

The lounge chair turned to a small table. Elena hovers over a **microphone** --

ELENA
(Into microphone)
-- Hmm! Testing!

CUT TO:

INT. BEDROOM-STUDIO APARTMENT-NIGHT

Mila looks around -- and pulls a pistol from her back holster --

ELENA
(Over intercom)
-- You don't like that one? How about this one!

"Cry Me A River" By Justin Timberlake plays.

ELENA (CONT'D)
(Over intercom)
Sets the mood, right!

MILA
You knew?

ELENA
(Over intercom)
Do you really think that I allowed myself to be fooled by you.

MILA
And Abel?

ELENA
(Over intercom)
He was not part of any of this. Your husband was in the wrong place at the wrong time. Baby, any sane person could see that bad wig and phony act, but you bought it.

Mila stops at a bedroom door -- and grabs the doorknob --

ELENA (CONT'D)
 (Over intercom)
 You're not going to find me. If you
 want me so bad, then I guess I'll
 come out and play.

CUT TO:

INT. OFFICE-STUDIO APARTMENT-CONTINUOUS

Elena sets the microphone down on the desk -- and stands up -
 -

CUT TO:

INT. HALLWAY-STUDIO APARTMENT-CONTINUOUS

The TV screen comes on.

TV SCREEN

Elena's face appears. She smiles.

ELENA
 I never wanted to make any of this
 personal. I had nothing to do with
 your father being killed. I guess
 you are the one that took care of
 Brenda, didn't you? You're
 forgetting one last person though.
 Shelly Owens. She's the one that
 shot him point blank! I'll give you
 one last chance to go. If you
 proceed with this, I will not hold
 back.

BACK TO SCENE

MILA
 Bring it!

Mila steps into the living room --

CUT TO:

INT. LIVING ROOM-STUDIO APARTMENT-NIGHT

The front door opens --

POLICE OFFICER #1 and #2. Early 20s. Police Officers for two and three years.

Police Officer #1 shines his flashlight into the living room --

Mila attaches her harness to the clip --

Police Officer #2 shines his flashlight on Mila --

POLICE OFFICER #2
-- Freeze!!

Mila reaches behind her back -- and tugs on the rope as hard as she can --

CUT TO:

EXT. ROOFTOP-STUDIO APARTMENT-NIGHT

The rope attached to a block of cinder blocks falls from the roof --

CUT TO:

INT. LIVING ROOM-STUDIO APARTMENT-CONTINUOUS

Mila goes up the open window at a fast speed -- and grabs the edge of the window -- She pulls herself up --

CUT TO:

EXT. CITY STREETS-NIGHT

The block of cinder blocks crash onto a police cruiser --

CUT TO:

EXT. ROOFTOP-STUDIO APARTMENT-NIGHT

Mila detaches her clip from the rope -- and runs --

CUT TO:

INT. ELEVATOR-STUDIO-MORNING

Elena steps into an elevator -- She presses the button for the twelfth floor --

The elevator goes up --

The lights go out --

Elena presses the **red emergency button** -- She grabs the receiver -- and puts it to her ear --

ELENA

-- Hello!

The elevator hatch opens -- Mila drops to the floor -- and stands behind Elena --

ELENA (CONT'D)

-- Hello!!

Elena looks back at Mila -- Mila punches Elena across the face --

MILA

-- Got you.

CUT TO:

INT. LOBBY-STUDIO-MORNING

The elevator door opens --

PEDESTRIANS #1 and #2. Early 20s.

Pedestrians #1 and #2 step into the elevator --

CUT TO:

EXT. ROOF-CONSTRUCTION SITE-AFTERNOON

Elena lies asleep. She opens her eyes -- and sits up -- Elena stands to her feet -- She steps towards the ledge of the roof -- and looks down --

MILA

-- Don't fall --

-- Elena loses her balance -- and reaches out -- Mila grabs a hold of her hand -- and pulls her -- Elena falls to the metal floor --

Mila stands in a fighting position -- and puts her hands in front of her face --

Elena stands up -- unzips her jacket -- and tosses it to the floor --

ELENA

-- Your move.

MILA

No, go first, please.

Elena moves towards Mila -- and swings her fist towards her face -- Mila ducks -- and rolls behind Elena -- Elena turns -- and looks at Mila -- Mila punches her across the face --

Elena rolls to the floor -- She wipes her mouth off with the palm of her hand -- and looks at the blood --

ELENA

-- Lucky shot --

-- Elena stands up -- She jumps into the air at Mila -- Her foot aimed at Mila -- Mila grabs a hold of her leg -- and swings her into a metal pole --

ELENA (CONT'D)

Ugh!!

Elena rolls to her stomach -- and looks back at Mila -- Elena stands up -- and dusts off her pants -- She puts her hand in front of her face -- Elena swings her fists towards Mila's face -- and strikes her three times on both sides of her face -- She punches her in the nose -- Mila falls to her back -- She feels her nose -- Mila snaps her nose back in place -- and stands up --

Mila jumps towards Elena -- and drives her foot across her face -- Elena steps backwards to the edge of the roof -- Mila grabs Elena's arm -- Elena looks down -- and then looks back at Mila --

ELENA (CONT'D)

-- Do it! You know you want to.

Mila pulls Elena up onto the roof --

MILA

-- No.

Mila reaches down -- and grabs Elena's jacket from the floor -- She tosses it to Elena --

ELENA

-- How do you know I won't come after you?

MILA

Because you know I'll finish you off.

A **tower crane** operates -- and moves a **metal bar** towards Elena -- Elena looks back -- The bar swings -- and knocks her off the roof -- Elena falls -- Mila looks down at her lifeless body --

Mila looks into the tower crane -- and sees its Baby operating it --

CUT TO:

INT. TOWER CRANE-AFTERNOON

Baby salutes Mila --

CUT TO:

INT. DINING AREA-DINER-AFTERNOON

Baby and Mila sit in a booth. Mila takes a sip of her coffee -- and sets the coffee mug down on the table --

WAITRESS, early 40s. A waitress for ten years.

A Waitress steps towards Baby --

WAITRESS

-- Can I get you ladies anything else?

BABY

A bowl of vanilla ice cream.

WAITRESS

Coming right up --

-- The Waitress steps away.

MILA

-- I didn't ask for your help.

BABY

I didn't do it for you.

MILA

Why did you do it? I was letting her go.

The Waitress steps towards the table -- and sets a **bowl** of ice cream down in front of Baby --

BABY

-- Thanks.

The Waitress steps away --

Baby dips her **spoon** into the ice cream -- and takes a bite from the spoon --

BABY (CONT'D)

Years ago, Joy and I had a falling out. I helped her get away from the people she hurt. She faked her own death. The thing that happened afterwards. The whole reason why we drifted apart is this.

CUT TO:

INT. LIVING ROOM-CONDO-MORNING-FLASHBACK

SUPER: ELEVEN YEARS EARLIER

ELENA, 18. An orphan girl from Russia. Reddish hair, and maroon eyes. Sweet and humble young lady.

KEVIN CRUMPLER, 36. An ex-marine. A man with multiple personality disorder.

18-YEAR-OLD BABY. A hacker. Very intelligent and loyal. Purple highlighted colored hair, and violet eyes.

18-YEAR-OLD JOY. A trained assassin. Blonde hair, blue eyes. A manipulative and cunning young woman with issues of jealousy.

Kevin steps behind Elena -- and touches her on the shoulders --

KEVIN

-- Ladies, this is Elena? She's your sister.

Elena smiles --

ELENA

-- Hi.

18-Year-Old Baby steps towards Elena -- and reaches her hand out -- 18-Year-Old Joy pushes 18-Year-Old Baby's hand away -- and walks past Elena -- She gives Elena a dirty look -- Elena looks at Kevin --

ELENA (CONT'D)

-- I don't think she likes me.

18-Year-Old Baby wraps her arm around Elena's back --

18-YEAR-OLD BABY
 -- Don't worry about her. Come on,
 let's get you something to eat.

18-Year-Old Baby walks Elena into the kitchen --

CUT TO:

INT. KITCHEN-CONDO-NIGHT

Elena sits at the table. She takes one last bite of the food on her plate --

18-Year-Old Joy steps towards Elena with a bowl of vanilla ice cream -- She sets the bowl down in front of Elena --

18-YEAR-OLD JOY
 -- I'm sorry I was so rude.
 Friends?

Elena stands up -- and hugs 18-Year-Old Joy --

18-YEAR-OLD JOY (CONT'D)
 -- We have a hugger in the house,
 B!

18-Year-Old Baby looks at 18-Year-Old Joy and can see that she's up to something.

Elena sits down -- and digs her spoon into the ice cream -- and takes a lick --

CUT TO:

INT. HALLWAY-CONDO-NIGHT

Elena lays on the floor in the hallway.

ELENA
 (cough)
 (gag)

Elena throws up in the middle of the floor --

"Mad World" by Gary Jules plays.

18-Year-Old Baby steps towards Elena -- and drops to her knees -- Her phone pressed up against her ear --

18-YEAR-OLD BABY
 -- Hold on --

-- 18-Year-Old Baby lifts Elena's head up -- and lays her head on her lap --

CUT TO:

EXT/INT. AMBULANCE-NIGHT

PARAMEDICS #1 and #2. Early 30s. Paramedics for five and eight years.

Paramedic #1 pushes the stretcher into the ambulance --

Elena looks back at 18-Year-Old Baby.

18-YEAR-OLD BABY
(wave)

CUT TO:

INT. LIVING ROOM-CONDO-MORNING-FLASHBACK

Kevin crouches down -- and hugs 18-Year-Old Baby --

18-Year-Old Baby looks to her left -- and sees 18-Year-Old Joy sitting on the stair steps. A wicked smile on 18-Year-Old Joy's face.

BABY (V.O.)
By the next morning, she was gone.
There was nothing they could do.

CUT TO:

INT. DINING AREA-DINER-BACK TO PRESENT

Baby looks down at the empty bowl --

BABY
-- That was the last time I saw Joy. Then I learned that she took Elena's name and used it to benefit herself. So, now you see my reasons.

MILA
Yes, but how'd you know where we were and that I had her?

BABY
I'm a hacker. I hacked your phone.

MILA
Oh, that makes sense.

Baby reaches into her pants pocket -- and pulls a twenty-dollar bill out -- She lies it down on the table --

BABY
-- Come on, let's go.

CUT TO:

EXT. CITY STREETS-AFTERNOON

Mila walks down the city streets with Baby --

BABY
-- What now --

-- Mila stops at a crosswalk -- Baby stand beside her --

MILA
-- Can I tell you something really quick?

Baby steps towards Mila --

MILA (CONT'D)
-- Closer!

Baby leans towards her -- Mila lifts a pistol from underneath her jacket -- and presses it against Baby's stomach --

MILA (CONT'D)
-- I'm through with you --

-- Mila pulls a stack of cash out of her jacket pocket -- and hands it to Baby --

MILA (CONT'D)
-- Take this and go --

-- Baby takes the cash -- She turns away from Mila -- Mila cocks the gun --

MILA (CONT'D)
-- Go be a mother to my son, please!!

Baby wipes her eyes -- and crosses the street --

Mila goes in the other direction.

CUT TO:

INT. LIVING ROOM-MANSION-EVENING

Mila stands in the middle of the living room. She looks around -- and steps out --

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-NIGHT

In the first-class section, Mila sits near the window. A wine glass in her hand.

MILA (SUBTITLE)
(In Russian)
Russia, here I come.

CUT TO:

EXT. BATTLEFIELD-MILITARY BASE-AFTERNOON

SECOND SERGEANT, early 20s.

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

SECOND SERGEANT (SUBTITLE)
(In Russian)
Drop and give me fifty!

Second Sergeant turns and sees Mila walking into the battlefield. Mila steps towards him -- and stops --

SECOND SERGEANT (CONT'D)
-- Who are you?

MILA (SUBTITLE)
(In Russian)
My name is name Petrov. Mila Petrov.

SECOND SERGEANT
(In Russian)
Petrov! You're the bitch that killed our Sergeant! Arrest her!!

Soldier #1 and Soldier #2 get up from the ground -- Soldier #1 handcuffs Mila -- and walks her towards the Military Base --

CUT TO:

INT. INTERROGATION ROOM-MILITARY BASE-EVENING

Soldier #1 stands over Mila. Mila looks at Soldier #1. Blood on her face -- and blood dripping from her nose --

SOLDIER #1 (SUBTITLE)
 (In Russian)
 -- Tell me --

-- Soldier #1 punches her across the face --

CUT TO:

INT. CELL-MILITARY BASE-NIGHT

Mila lies asleep on a *cot*.

CUT TO:

EXT. BATTLEFIELD-MILITARY BASE-NIGHT

A *black van* pulls into a secluded garage -- The headlights turn off --

CUT TO:

INT. HALLWAY-MILITARY BASE-MORNING

Soldiers #1 and #2 walk Mila down the hallway on her bare feet --

SOLDIER #1 (SUBTITLE)
 (In Russian)
 -- I hope you gave your soul to
 God, because you're about to meet
 him!

CUT TO:

EXT. BATTLEFIELD-MILITARY BASE-MORNING

Soldiers #1 and #2 push Mila into the muddy ground -- Mila sits up -- She looks at the Second Sergeant --

The Second Sergeant pulls his gun from his holster -- and aims it at Mila's head --

SECOND SERGEANT (SUBTITLE)
 (In Russian)
 -- Any last words?

A **military drone** comes down -- and hovers close to the Second Sergeant -- and fires a shot -- The Second Sergeant drops to the ground -- Mila looks at the dead body --

MILA
-- Holy shit!

The drone flies towards Soldier #1 and #2 -- and fires five shots -- Mila stands up -- and walks towards the drone -- The drone flies towards Mila -- Mila tilts her head -- The drone tilts --

MILA (CONT'D)
-- Baby. Stubborn little shit.

The drone flies towards the gate -- Mila crouches down -- and grabs a rifle from the ground -- She runs towards the gate -- The gate opens. Mila watches the gate open wide and sees the black van parked in front of her --

Mila rushes towards the black van -- She grabs the door handle to the passenger door --

CUT TO:

INT. BLACK VAN-MORNING

Mila sits in the passenger seat -- and shuts the door --

Baby steps towards the driver seat -- and sits -- Mila looks at Baby -- and points the rifle against her cheek --

BABY
-- You won't shoot me.

MILA
How can you be so sure?

BABY
I grew on you. Admit it?

Mila lowers the rifle to the floor --

MILA
-- Alright. Let's go.

Baby puts the van in Reverse --

CUT TO:

INT. PASSENGER CABIN-AIRPLANE-MORNING-NIGHT

In the first-class section, Mila sits by the window, while Baby sits near the aisle. Mila looks at Baby and raises her wine glass --

MILA

-- To us.

Baby raises her wine glass and dings it to Mila's -- Baby takes a sip -- and then sets her glass down --

MILA (CONT'D)

-- If I had a one-track mind, I would go ahead and kill you --

BABY

-- But --

MILA

-- I'm not going to do that. You saved my life.

BABY

You're not going to push me away this time, are you?

MILA

No. One question, where is my son?

BABY

He's staying with a friend of mine.

MILA

I hope he didn't forget about me.

BABY

No, he didn't.

Mila looks out of the window --

BABY (CONT'D)

-- What now?

MILA

We find a place and go from there.

BABY

I have a place.

MILA

Where?

CUT TO:

INT. LIVING ROOM-CONDO-AFTERNOON

Baby steps into the living room of the condo -- She pulls the sheets off the couches -- Mila steps in -- and looks around -- Her infant son in her arms --

MILA
-- This place is incredible.

Baby opens the curtains --

BABY
-- It's home.

CUT TO:

INT. LABORATORY-CONDO-AFTERNOON

Baby sits in her desk chair. She sets a box down on the desk -- and opens the end -- She reaches in -- and pulls a laptop out -- With her hand, she pushes the box off -- and opens the laptop -- Mila steps towards Baby --

MILA
-- So, this is your laboratory?

BABY
Yeah. Cool, huh?

MILA
The guy must have loved you.

BABY
He was my friend --

-- Baby wipes her eyes --

BABY (CONT'D)
You can have your things moved here.

MILA
I sold those. That wasn't the real me. That was the ditzy me. This is the real me.

BABY
You mean the crazy Russian woman. The one that goes looking for a fight.

MILA
Exactly.

CUT TO:

EXT. BACK YARD-CONDO-AFTERNOON

Baby steps into the middle of the grass -- and sets a military drone down -- Baby rushes towards the back door --

CUT TO:

INT. LABORATORY-CONDO-CONTINUOUS

Baby sits down --

CUT TO:

EXT. BACK YARD-CONDO-CONTINUOUS

The drone rises up from the ground -- and goes twenty feet over the property --

CUT TO:

INT. LABORATORY-CONDO-CONTINUOUS

Baby controls the drone with a **controller** and moves the right **thumb stick** to go to the left -- She hovers over the back yard next door --

CUT TO:

EXT. BACK YARD-AFTERNOON

NOAH, 31. A stockbroker. Sandy blonde hair, green eyes. Laid-back and little to worry about person with a rough up bringing.

Noah lays back on a lounge chair, his eyes closed and shirtless. Noah opens his eyes -- and looks at the drone hovering in the air -- He sits up from the lounge chair --

NOAH
(wave)

The drone flies away from the back yard --

CUT TO:

INT. LABORATORY-CONDO-AFTERNOON

Baby sets the remote control down on the desk -- and rushes out of the laboratory --

CUT TO:

EXT. BACK YARD-CONDO-AFTERNOON

Baby steps towards the drone -- and crouches down --

NOAH (O.S.)

-- Hey --

-- Noah peeks his head over the fence --

BABY

-- Hello.

NOAH

-- That's considered spying on your neighbors.

BABY

I know. I'm sorry.

NOAH

It's fine. My name's Noah, and you are?

BABY

Baby.

NOAH

Baby? Like a baby?

BABY

Like the character from **Dirty Dancing**.

Baby steps towards the fence and Noah -- She reaches her hand out for a handshake -- Noah reaches out -- and shakes her hand --

NOAH

Good to meet you.

BABY

Same.

Noah looks around --

NOAH
 -- Maybe when you're not flying
 your drone, we could go out some
 time.

BABY
 That would be nice.

Baby picks up the drone -- and steps towards the back door --
 She looks back at Noah --

BABY (CONT'D)
 -- Bye --

-- Baby steps into the living room --

CUT TO:

INT. BEDROOM-CONDO-EVENING

Baby stands in front of a mirror.

MONTAGE

-- Baby puts on mascara.
 -- Baby puts on eyeliner.
 -- Baby puts on lipstick.

BACK TO SCENE

Baby looks at herself in the mirror.

BABY
 (wink)

CUT TO:

INT. DINING AREA-STEAKHOUSE RESTAURANT-EVENING

Noah sits across from Baby in a booth. He watches Baby use
 the *steak knife* to cut her *steak* -- She looks at Noah and
 smiles --

BABY
 -- What?

NOAH
Nothing. I don't do this very often.

BABY
What, take your neighbor out on a date and wonder how she can eat a steak all to herself?

NOAH
Something like that.
(laugh)

BABY
(laugh)
I'm glad we did this.

NOAH
Maybe for our next date, we can watch Dirty Dancing together?

BABY
Maybe.

CUT TO:

EXT. CONDO-NIGHT

At the front door of the condo, Noah leans down -- and kisses Baby -- Baby wraps her arms around the back of his neck -- and kisses him back -- He stops and looks at her --

NOAH
-- I'll see you in a couple of days.

BABY
Where are you going?

NOAH
For a business trip.

BABY
So, you'll be back in time for our next date?

NOAH
For sure.

Noah leans down -- and kisses Baby on her neck -- A kiss to her cheek -- Noah steps away -- and walks towards his house -

-

Baby looks back --

CUT TO:

INT. LIVING ROOM-CONDO-NIGHT

Baby backs up into the front door -- and closes it with her back -- A goo-goo eyed look on her face. Mila steps into the living room --

MILA

-- I can see that you had a good time. Did you let him hit it already?

BABY

No!

Baby steps towards the hallway --

MILA

Did he tell you what he does?

BABY

He's a stockbroker.

Baby sits on the sofa -- and takes off her high heels --

MILA

-- Does he know about me?

BABY

What about you?

MILA

Who I am?

BABY

No.

MILA

Nothing?

BABY

Was I supposed to tell him?

MILA

No. Just curious.

Baby stands up.

BABY
He's hardworking and dedicated to
what he does. I'm going to bed.
Good night.

Baby steps towards the hallway --

MILA
-- Good night.

CUT TO:

EXT. FRONT YARD-AFTERNOON

Noah waters his grass.

Mila steps towards the front yard and Noah.

Noah looks at Mila --

NOAH
-- Hi.

Mila reaches her hand out -- Noah shakes her hand --

MILA
-- My name is Mila.

NOAH
Noah. So, are you Baby's roommate?

MILA
Yes.

Noah steps around the lawn -- and turns off the water --

NOAH
-- It was good meeting you, Mila.

MILA
Noah, wait?

NOAH
Yes?

MILA
Baby told me you are a stockbroker.

NOAH
Yeah.

MILA

Is there any way you can guide me with picking out a stock to invest my money in?

NOAH

Yeah. Give me five minutes and then you can come over?

MILA

Thanks --

-- Mila rushes towards her front door --

CUT TO:

INT. OFFICE-AFTERNOON

Mila sits alongside of Noah. Her *wallet* in her hands.

NOAH

Which stock do you want to invest in? There's Alienware or Stem Cell?

Mila points her finger at Alienware --

MILA

-- That one?

Mila opens her wallet -- and pulls out her debit card -- She hands it to Noah --

CUT TO:

INT. LIVING ROOM-NIGHT

The television on. "*Dirty Dancing*" plays.

Noah looks at Baby. Baby looks at Noah --

BABY

-- You're missing the movie.

NOAH

Sorry --

-- Noah wraps his arm around Baby's neck --

NOAH (CONT'D)

-- This is the best part.

BABY
How many times have you seen this
movie?

NOAH
This is my fourth time.

Baby leans her face towards his neck -- and kisses it -- Noah
leans his head towards her --

CUT TO:

EXT. BACK YARD-NIGHT

Mila steps towards the bedroom window -- and looks in.

CUT TO:

INT. BEDROOM-NIGHT

Baby and Noah lie in bed together, asleep.

CUT TO:

EXT. BACK YARD-CONTINUOUS

Mila steps away from the window.

INT. LIVING ROOM-CONDO-AFTERNOON

A knock at the front door. Baby opens the door --
Noah stands in front of Baby --

BABY
-- Hey --

NOAH
-- Is Mila home?

BABY
How do you know Mila?

NOAH
She asked me to help her with some
stock investment. Can I come in?

Baby steps aside -- Noah steps in --

NOAH (CONT'D)

-- Mila!

MILA (O.S.)

Yeah --

-- Mila steps into the living room --

Noah raises **paperwork** up in his hand -- Mila steps towards it --

NOAH

-- Check it out --

Mila eyes look clearly at the first page of the paperwork --

MILA

(read)

-- Five billion!

NOAH

Yeap.

Mila snatches the paperwork --

MILA

-- Thank you --

-- Mila hops around on the sofa -- She drops to her back on the cushions -- and hugs the paperwork --

Mila gets up from the sofa -- and rushes down the hallway --

Baby looks at Noah --

NOAH

-- What? She wanted a tip.

BABY

Don't let her use you.

NOAH

I'm not. Do you still want to go on the trip with me?

BABY

Sure. When is it?

NOAH

The day after tomorrow. It's a three-day vacation. So, be ready.

Baby leans towards Noah -- and kisses him on the cheek --

NOAH (CONT'D)
 -- What was that for?

BABY
 For being you.

Noah turns towards the front door -- and grabs the doorknob -
 -

BABY (CONT'D)
 -- See you soon.

Noah steps out -- and the door closes --

CUT TO:

INT. LOBBY-HOTEL-EVENING

Noah and Baby step into the lobby of the hotel. Noah steps towards the front desk.

HOTEL CLERK, early 20s. A hotel clerk for three years.

HOTEL CLERK
 Good evening, sir!

NOAH
 Good evening.

Baby leans her head on Noah's shoulder -- Noah kisses her on the cheek --

CUT TO:

INT. HOTEL ROOM #216-HOTEL-EVENING

Noah opens the door -- and holds it open for Baby -- Baby steps in -- and looks around --

BABY
 -- Wow! This is beautiful.

NOAH
 You like it?

BABY
 It's the best room I have seen --

-- Baby steps towards the balcony doors --

Noah reaches into his pocket -- and pulls out a **ring box** --

Baby pushes the balcony doors open --
 Noah crouches down to one knee --
 Baby turns around -- She looks at Noah --

BABY (CONT'D)
 -- What's going on?

Noah opens the ring box -- Baby's eyes grow with excitement -
 -

BABY (CONT'D)
 -- Tell me that's real?

NOAH
 It is --

-- Noah lifts it close to her --

NOAH (CONT'D)
 -- Will you do me the honor of
 being my wife?

BABY
 Yes --

-- Noah stands up -- and kisses her -- He hugs her --

CUT TO:

INT. LIVING ROOM-CONDO-NIGHT

Mila sits on the sofa. She shoves a handful of **popcorn** into her mouth --

A vibration from her cell phone vibrates on the sofa --

Mila picks up the cell phone --

IPHONE SCREEN

BABY (TEXT)
 I'm getting married!!

BACK TO SCENE

Mila looks away from her cell phone. She wipes her eyes.

MILA
 (sob)

IPHONE SCREEN

Fast typing on the screen keyboard.

MILA (TEXT) (CONT'D)
 Congratulations!

BACK TO SCENE

Mila tosses her cell phone to the sofa -- She gets up -- and walks out of the living room --

CUT TO:

INT. LIVING ROOM-MORNING

SUPER: TWO MONTHS LATER

Baby sits on the floor. She goes through her **photo** and **book box**.

Noah walks into the living room --

NOAH
 -- Hey?

Baby looks at Noah --

BABY
 -- Hi.

Noah crouches down -- and sits on the floor --

NOAH
 -- What are you up to?

BABY
 Just going through some of my things. Thinking of giving my books away.

NOAH
 Are you sure you want to do that?

BABY
 I got to start over.

Noah closes the box -- He gets up -- and lifts it up --

BABY (CONT'D)
 -- Where are you going with that?

NOAH
Saving it. This is your home now.

BABY
(laugh)
Thanks.

Noah walks towards the bedroom --

CUT TO:

INT. OFFICE-AFTERNOON

Noah sits at his desk and looks at his laptop screen. He writes down some **stock numbers** --

A vibration tone comes from his cell phone. Noah looks at the **caller ID**. It reads: Mila calling.

Noah answers it -- and puts the cell phone to his ear --

NOAH
-- Hello?

MILA (V.O.)
Hey, Noah? How are you?

NOAH
I'm doing good. What about you?

MILA (V.O.)
Things are good. I just like to ask for a quick tip.

NOAH
I don't know.

MILA (V.O.)
Oh, come on. All I want to do is pick a stock and put some money on it.

NOAH
I require a broker fee if I do it for you.

MILA (V.O.)
Really? How much of that do I give you?

NOAH
Ten percent.

MILA (V.O.)
Okay.

NOAH
I'll be right over --

MILA (V.O.)
-- Alright --

-- Noah ends the call -- and sets his cell phone down on the desk --

Baby steps into the office -- A glass of water in her hand -- She takes a sip -- and swallows the water --

BABY
-- Who was that?

NOAH
Mila.

BABY
What did she want?

NOAH
I have to help her with another tip.

Baby sets the glass down --

BABY
-- No --

-- Noah gets up --

-- Baby gets in front of him --

NOAH
-- Babe, it's just one more tip.

BABY
One more?

NOAH
Yes --

-- Noah kisses Baby on the cheek -- and steps past her --

CUT TO:

INT. LABORATORY-CONDO-AFTERNOON

Noah sits in front of the laptop. He types on the keyboard --

NOAH

-- Mila?

Mila steps towards the laptop and Noah --

MILA

-- Yes?

Noah points at the screen --

NOAH

-- That's how much this stock has earned.

Mila leans down -- and looks at the screen --

LAPTOP SCREEN

The Dell *stock numbers* increased at **3.3 billion**.

BACK TO SCENE

MILA

Yes!

Mila jumps in the air with excitement -- and kisses Noah on the lips -- Mila runs out of the laboratory --

CUT TO:

INT. AUDI-AFTERNOON

Noah drives an *Audi* down the highway. Baby sits in the passenger seat. She looks out of the window. Noah's cell phone rings. Baby looks at the caller ID. She sees it's Mila --

BABY

-- Don't answer it.

NOAH

I have to.

BABY

You do not.

NOAH

Then you talk to her.

Baby grabs Noah's cell phone -- and answers it -- She puts it on speaker --

BABY
-- Yes?

MILA (V.O.)
Is Noah around?

NOAH
Speak?

MILA (V.O.)
I just needed another tip.

BABY
We're kind of busy right now. Could
this wait until the end of the
week?

MILA (V.O.)
Okay.

Noah looks at Baby --

BABY
-- We'll see you when we get back
then, okay. Bye --

MILA (V.O.)
-- Bye --

-- Baby ends the call --

Noah looks at the road.

CUT TO:

INT. LIVING ROOM-EVENING

Baby sits on the floor with Noah behind her. He wraps his
arms around her -- and kisses her on the cheek --

The doorbell rings --

Noah and Baby look at the front door.

MILA (O.S.)
Noah!!

CUT TO:

EXT. FRONT PORCH-EVENING

Mila stands in front of the door and holds her toddler son --
She presses the doorbell -- Mila looks in the window --

CUT TO:

INT. LIVING ROOM-CONTINUOUS

Noah lays on his back -- and Baby gets on top of him -- Face
to face --

BABY

-- This is kind of a turn on.

NOAH

Shh!!

CUT TO:

EXT. FRONT PORCH-CONTINUOUS

Mila looks around and steps away from the front door --

CUT TO:

INT. LIVING ROOM-CONTINUOUS

Baby looks over the sofa at Noah. Noah looks at Baby --

NOAH

-- This is getting out of hand.

BABY

Yeah.

CUT TO:

INT. OFFICE-NIGHT

At the desk, Baby types on the keyboard of the laptop. She
looks at the hallway. Baby returns her attention to the
laptop screen. She taps on the ENTER button --

CUT TO:

EXT. FRONT YARD-MORNING

Noah steps towards his car -- His keys in his hand --

MILA

-- Hey!

Noah stops -- and sees Mila standing behind him --

NOAH

(Roll eyes)

-- Yeah --

-- Mila steps towards Noah --

MILA

-- Why have you been ducking and dodging me?

NOAH

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

MILA

I thought we were friends.

NOAH

We're not. I gave you tips to invest your money and you never paid me a dime.

MILA

Here --

-- Mila reaches into her pocket -- and tosses cash at Noah --

NOAH

-- It's more than that.

Mila reaches behind her back -- and pulls a pistol from her back pocket -- She hits him on the forehead with the handle of the pistol --

Noah falls to the ground -- Mila aims the pistol at Noah --

BABY (O.C.)

-- Don't even think about it!

Mila points the gun at Baby -- Baby steps towards Noah with a gun in her hands -- and aims it at Mila --

Baby lowers her gun -- and pulls a folded-up piece of paper from her pants pocket -- She unfolds it -- and shows it to Mila --

BABY (CONT'D)

-- You're a trillionaire now! Got it! I hope it was worth it!!

MILA
Are you really going to choose him
over me?

BABY
You got what you wanted. Go!

Mila lowers her pistol -- and walks away --

Baby crouches down -- She touches Noah on the face -- Noah
opens his eyes --

NOAH
-- What happened?

BABY
Don't worry. It's all over.

Baby kisses him on the cheek --

CUT TO:

EXT. BACK YARD-AFTERNOON

At a table, Baby sits. Noah stands in front of a **barbeque grill**. He moves the **Shish kebab** around --

NOAH
-- I was thinking that maybe it's
time for us to get away from here,
you know?

BABY
I'm starting to feel the same way.

NOAH
Good. Same mindset. I like it!

Mila's toddler son runs towards Baby --

BABY
-- Where did you come from!

Baby leans towards the toddler -- She lifts him up from the
ground --

BABY (CONT'D)
-- Where's your mama?

Baby looks at a piece of paper taped to the toddler's shirt -
- She takes it off -- and looks at it. It reads: Take care of
my son!

Noah steps towards Baby -- He looks at the toddler --

NOAH
-- What do we do about this?

BABY
I can only think of one thing.
Raise him as our own.

NOAH
Okay.

CUT TO:

INT. NURSERY-AFTERNOON

Noah sits on the floor -- and puts a crib together --

Baby steps into the nursery --

BABY
-- How's it going in here?

NOAH
This is a challenge. Why is
everything challenging?

BABY
Because it's supposed to build
character.

NOAH
It sucks.

BABY
How would you feel about putting
another crib together?

NOAH
I don't know. When do you think
we're going to need one?

Baby looks at Noah and tilts her head -- A smile stretches
across his face --

NOAH (CONT'D)
-- When?

BABY
Today.

Noah drops the bed frame -- and crawls towards Baby -- Baby crouches down to Noah -- and kisses him --

CUT TO:

INT. LIVING ROOM-MANSION-AFTERNOON

Mila steps into the living room. She looks around.

REAL ESTATE AGENT, early 20s. A real estate agent for two years.

REAL ESTATE AGENT
Five bedrooms, and five bathrooms.
A full kitchen and large yard.

MILA
I'll take it.

REAL ESTATE AGENT
Really?

The Real Estate Agent steps towards Mila --

REAL ESTATE AGENT (CONT'D)
-- It's pricy.

Mila looks at the Real Estate Agent and hands her a credit card --

MILA
-- I got more than enough --

-- The Real Estate Agent takes the credit card --

CUT TO:

INT. NURSERY-AFTERNOON

Baby walks into the nursery -- and leans down with the toddler in her arms -- She lays him down -- and covers him with a blanket -- Noah grabs Baby from behind --

BABY
(scream)
-- Jerk --

-- Baby smacks Noah on the arm --

NOAH
-- That's no way to talk to your husband.

Noah steps out of the nursery -- Baby steps away from the crib -- She looks at herself in the mirror -- Baby feels her stomach --

MONTAGE

-- Baby at three months.

-- Baby at six months.

-- Baby at nine months.

BACK TO SCENE

Baby looks down at her belly.

CUT TO:

INT. HALLWAY-HOSPITAL-EVENING (DREAM SEQUENCE)

NURSE, early 30s. A nurse for five years.

The Nurse walks down the hallway with a *boutique of flowers* in her hands.

CUT TO:

INT. PATIENT ROOM-EVENING

Baby holds her newborn daughter in her arms. The Nurse steps into the room -- and sets the boutique of flowers down on the counter -- The Nurse turns around -- and walks past Baby -- Baby looks at the Nurse --

BABY

-- Excuse me? Who are those from?

The Nurse looks at Baby --

NURSE

-- It said love from Florida.

Baby looks away and then looks back at the boutique of flowers --

BABY

-- Wait!!

An explosion erupts -- and sets the room in flames --

CUT TO:

INT. NURSERY-HOSPITAL-EVENING (END DREAM SEQUENCE)

Baby opens her eyes --

Noah touches her on the shoulder --

NOAH
-- Are you alright?

BABY
Yes, why?

NOAH
You dozed off for a minute there.

BABY
Oh.

Baby looks down at the newborn --

NOAH
-- Have you thought of a name?

BABY
I thought that we could name her together.

NOAH
How about Hope?

Baby thinks of the way the name sounds.

BABY
I like it.

Noah kisses Baby on the cheek --

CUT TO:

EXT. FREEWAY-MORNING

Mila lies dead on the road of the freeway.

LOLA, 48. A thin-built and toned woman.

Lola walks away from Mila's dead body.

BABY (V.O.)
 In the end, Mila's sins finally
 caught up to her and made her pay
 with her life.

CUT TO:

EXT. CEMETERY-AFTERNOON

SUPER: TWENTY-FOUR YEARS LATER

KEVIN, 25. A marine. Dark hair, and blue eyes. Stubborn young man with a big heart.

Kevin holds a **red rose** in his hand -- and tosses it towards the headstone.

BABY
 Kevin?

Kevin looks at Baby.

BABY (CONT'D)
 We have to get you to the airport!

KEVIN
 I'm coming.

Kevin gets up -- and steps towards Baby -- He kisses her on the cheek -- and steps back --

BABY
 -- What was that for?

KEVIN
 For being my mom.

Baby kisses him on the cheek --

HOPE, 23. A college graduate. Blonde hair, and green eyes.

Kevin kisses Hope on the cheek --

HOPE
 -- Ewe! Mom, he kissed me!

KEVIN
 I love you too.

Kevin, Baby and Hope step away --

KEVIN (CONT'D)

-- How do you think she would feel
about me now?

Baby steps towards her car -- and opens the driver side door
--

BABY

-- Proud.

Kevin opens the back passenger door -- and sits -- He looks
back at the headstone -- and shuts the door --

The car drives away.

FADE OUT:

THE END