

Kiska Nova

written by

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EXT. ROCHESTER - SOUTHSIDE - LA GRANGE - NIGHT

A four story historical building. A Giant red and yellow neon sign identifies it: LA GRANGE.

A navy blue 1970 Chevy Nova turns into the parking lot.

ON THE TRUNK

In tailored lettering: **Kiska**

Below that, the car's signature **Nova**

ZZ TOP's "LA GRANGE" plays over speakers outside the club.

A leg descends from the driver's seat of the Nova.

KISKA VAGANOVA (23), petite and sweet but knows when to let the bad girl out, closes the car door.

ZZ TOP  
*Rumors spreading 'round...  
In that Texas town...*

She follows the crowd to the entrance.

ZZ TOP  
*'Bout the shack outside La grange*

She enters.

INT. LA GRANGE - CONTINUOUS

The club looks bigger on the inside. The second story gutted, with wooden catwalks patrons can use.

ZZ TOP  
*Yeah, you know what I'm talkin'  
about!*

Kiska turns to the left. She passes diners at the tables that follow the wall to the bar.

ZZ TOP  
*Just let me know, if you wanna go*

A catwalk entrance to the left, she follows the bar.

ZZ TOP  
*To that home out on the range*

A small hallway followed by stairs to the floors above. The dance floor.

ZZ TOP  
*They got a lot of nice girls, ah!*

A small stage against the back wall complete with proscenium and wings. Four women move to the music. The drums kick in.

A choreographed cabaret dance happening while people shake it on the dance floor.

Bar tables against the front wall. Kiska looks around.

AT THE BAR

An old woman, VERA FOGLE (60s), short spinster with a keen eye, dresses like a phone psychic, stands before the stairs to the catwalk holding the end of a velvet rope.

Two not quite drunk WOMEN in their twenties satchet up with their martinis in hand.

WOMAN 1  
Can we go upstairs?

VERA  
You'll have to finish your drinks.

WOMAN 2  
But we just got them!

VERA  
Sorry, no drinks allowed.

The women look at each other. The first woman nods. The second woman nods back. They put their martini glasses to their lips and...

GULP!

They take a deep breath as the alcohol hits them.

WOMAN 1  
There. Now can we go?

VERA  
You have to put your glasses away.

WOMAN 1  
UGH! Where?!

VERA  
Just take 'em to the bar o'er  
yonder. Give 'em to the bartender.

WOMAN 2

Shit...

VERA

Language please. I'm an ol' woman.

WOMAN 2

Sorry.

They take their glasses back to the bar.

Vera scans the crowd from a step. She spots Kiska.

Vera looks over...

VERA

Can't be...

Kiska turns in Vera's direction.

VERA

Goddammit, it is!

She clamps the velvet rope and hangs the CLOSED sign on it.  
Vera bursts down the step and into the crowd.

The two women return to find the catwalk closed.

WOMAN 1

God damn it!

She stomps her disapproval, the spoiled brat.

IN THE CROWD

Vera weaves through. She stops and hops up to see over  
people, tracking Kiska as she moves.

Ducking and dodging, hopping and popping, Vera makes it.

VERA

It is you!

You runs up and hugs Kiska just as she turns. Her whole face  
smiles as she laughs.

KISKA

Vera!

VERA

Kiska, ya little devil! Where ya  
been?! I haven't seen you since...

KISKA

The Outlaw. I've done a lot since then. Oh! I found a good one!

VERA

I told you it was in your stars.

The two women embrace.

VERA

Look at you, all grown up!

She caresses Kiska's cheek.

VERA

Still a baby, though.

INT. LA GRANGE - BACK STAGE - CONTINUOUS

ALEJANDRA, known as ALEX (30s/40s), Hispanic, been in the business a long time but still looks ripe for her age, watches the dance.

Through the dancers she sees Vera hugging a strange woman.

ALEX

Interesting.

She disappears into the darkness.

BY THE MAIN STAIRS

Vera and Kiska watch the dancers.

KISKA

They're amazing.

VERA

You should see the wire act. Girls flying through the air.

KISKA

They must be athletes.

VERA

Honey, you have no idea.

Alex appears from the hallway next to the stairs.

ALEX

Who's manning the catwalk?

VERA  
Oh, sorry Alex. This is a dear  
friend from years ago.  
(to Kiska)  
Kiska, this is Alex.

KISKA  
Pleased to meet you.

ALEX  
(to Vera)  
Can I see you back stage, please?

VERA  
Sure thing, Alex.  
(to Kiska)  
Have a seat at the bar, deary.  
Hopefully I'll be back alive!

Alex sneers at her.

INT. LA GRANGE - BACK STAGE - LATER

Alex cross examines Vera.

ALEX  
Who is she. Why did you leave your  
post. You know about Harvey.

VERA  
I'm sorry, Alex. Kiska's a girl I  
worked with. She's good, I promise.

ALEX  
That's not the point!

She calms herself.

ALEX  
Talk to your friend, but do it at  
your post and keep your eyes open.

VERA  
Will do, boss lady.

She salutes.

ALEX  
One more thing...

Vera stops at the door...

ALEX  
If she's a spy, your ass is mine.

VERA  
Sure thing...

She opens the door.

IN THE HALLWAY

Vera closes the door behind her. She loses her way to the bar.

She takes her position on the...

CATWALK STAIRS, Kiska sitting across from her at the bar.

KISKA  
Did you get in trouble for talking  
to me?

Vera shakes herself out of her own head.

VERA  
Huh? Oh, no, kiddo. Just a  
misunderstanding.

ALEX (O.S.)  
She done left her post. She got  
properly reprimanded.

She offers her hand to Kiska.

ALEX  
Properly, I'm Alex, owner of this  
joint. Sorry about before. I'm kind  
of on edge lately.

VERA  
A gang trying to take us over...

ALEX  
Vera!

VERA  
You know me, Alex. Kiska's cool.

Alex looks Kiska over...

ALEX  
She must be.

KISKA

I understand what you're going through. Had the same thing happen to my boyfriend.

ALEX

How'd he handle it?

KISKA

He's dead.

Condolences.

The dancers finish their routine.

VERA

You gotta meet the girls.

KISKA

I want a job.

Alex pulls her head back.

EXT. PHOENIX - NIKKI'S GRANDMA'S HOUSE - DAY

It's a decent neighborhood.

A humble home on the outskirts of Phoenix.

INT. NIKKI'S GRANDMA'S HOUSE - NIKKI'S BEDROOM - CONTINUOUS

NIKKI BIBLE (18), world wise and tough as nails, sleeps.

Her eyes shoot open. She jumps out of bed and grabs her phone. TAP TAP TAP SEND

EXT. ROCHESTER - SOUTH SIDE - OLD PEOPLE'S HOUSE - CONTINUOUS

The house that SHOOTER MCGAHAN (50s), Aussie giant with a serious heart, took when he murdered the occupants. They're gone now. The house is vacant.

INT. OLD PEOPLE'S HOUSE - CONTINUOUS

Shooter sleeps sprawled on the recliner, nearly falling out with a bottle of Aqua Velva in his hand, foam in his mouth.

His phone RINGS. Shooter doesn't move. RING. Nothing.

RIIIIIIIING! Shooter snaps awake.



SHOOTER  
What the bloody hell?

He grabs the phone RING.

The display says DARLING NIKKI. He answers, head of concrete.

SHOOTER  
Hallo?

INT. NIKKI'S BEDROOM - CONTINUOUS

Nikki paces her room.

NIKKI  
It's him!

SHOOTER (FILTERED)  
Who's what?

NIKKI  
The guy who helped me was looking  
for you and his daughter. He's the  
one that let you take the money!

INT. OLD PEOPLE'S HOUSE - CONTINUOUS

Shooter slides up the recliner.

SHOOTER  
The bloke who tied me up?

NIKKI (FILTERED)  
Isn't he?

SHOOTER  
I didn't think he had the nuggets.  
He killed Miko?

INT. NIKKI'S BEDROOM - CONTINUOUS

Nikki grabs a suitcase.

NIKKI  
I'll meet you in Rochester.

SHOOTER (FILTERED)  
You don't need to come back here.

NIKKI  
He has to know.

SHOOTER (FILTERED)  
What are you on about, kid?

NIKKI  
I just need to find him.

INT. OLD PEOPLE'S HOUSE - CONTINUOUS

Shooter sits up, wipes his face, flutters his eyes.

SHOOTER  
I'll meet you at the airport.

He hangs up. Shooter falls back in the recliner.

SHOOTER  
Bloody hell.

EXT. ROCHESTER - AIRPORT - DAY

Shooter leans against a new Cadillac, green this time.

Nikki runs out with her arms open.

NIKKI  
Daddy!

Shooter smiles.

INT. ROCHESTER - FAST FOOD JOINT - LATER

Nikki and Shooter sit across from each other eating burgers.

NIKKI  
It's, like, I can't believe how far  
I've come, ya know?

SHOOTER  
You want your other daddy to be  
proud of you, too.

Shooter winks as he bites.

NIKKI  
I never thought I'd grow up to be a  
badass action chick.

Shooter chokes on his food laughing.

EXT. OUTSKIRTS - FORESTED SHOOTING RANGE - LATER

The road in is dirty and bumpy. The Cadillac pulls to a stop near a large tree. Something's in front of it.

The engine stops and Shooter and Nikki get out.

They go to the front of the car to examine the thing.

It's a human body, rotting for a year. No head.

SHOOTER

Looks like the cans shot back.

He reaches into the pants pocket and pulls out a wallet. He checks the I.D.

SHOOTER

Well, fuck me. Charles Mendelsohn.

(to Nikki)

Fucking Charlie the pervert. Joe was looking for him

He takes the cash and tosses the wallet.

SHOOTER

I guess he had the nuggets.

Nikki carries a sack past the tree to a small clearing.

NIKKI

There's a plank over there.

Shooter takes one last look at Charlie's corpse.

SHOOTER

Maybe we should set him up!

LATER

BOOM! Shooter takes aim with his .44 Magnum.

BOOM! Nikki fires her miniature shotgun.

NIKKI

How are we going to find him.

BOOM! Shooter fires.

SHOOTER

Well, if he met you, then I know somewhere we can start.

BOOM!

INT. LA GRANGE - ALEX'S OFFICE - DAY

The office is part of Alex's apartment, which takes up the entire top floor of La Grange.

A glass desk in a corner, she sits across from Kiska.

ALEX  
This job isn't what you see on TV.  
These women are professionals. Why  
do you want to work here?

Kiska leans back.

KISKA  
I like your vibe.

Alex leans forward.

ALEX  
Who are you?

KISKA  
I'm not a spy.

Alex is taken aback.

KISKA  
You know Sergei.

Alex rises.

ALEX  
I think we're done here.

Kiska remains seated.

KISKA  
Sit.

*Excuse me?!*

KISKA  
Please.

Alex catches her breath and takes her seat.

KISKA  
I'm looking for my grandfather.  
Sergei was the last to see him.

ALEX  
That's above my pay grade.

KISKA  
I need the practice.

INT. LA GRANGE - STAGE - LATER

An assistant, JAMBO (40s), bulky and not much for words, straps Kiska into a harness.

JAMBO  
It's all about your core.

He pats Kiska on the belly.

JAMBO  
Keep it tight.

He leaves her on the stage and goes to a set of wires off to the side. He turns a crank.

Kiska yelps as she's lifted into the air. Just a few feet.

She wobbles in place before tumbling head over heels and ending up upside down.

JAMBO  
I told you.

KISKA  
(to herself)  
Yeah, yeah, my core.

She takes a breath, tightens up, and flips herself back up. She claps and pumps her fist. She topples again. She laughs.

MONTAGE

Kiska practices being on the wire.

A few feet off the ground, she extends her legs.

She lifts her knees, alternating.

She shadow boxes, her legs straight.

She jumps and flies into the air.

She leaps, legs apart, high and immediately topples.

A red haired woman, CANDY (25), one of the dancers, sits at a table in the corner.

Kiska does jumping jacks just off the ground.

A blonde woman, BLONDIE (22) another dancer, sits with Candy.

Kiska leaps and holds.

Kiska dances in the air, waving her arms.

The Asian dancer, GLORY (24) sits with the other two.

Kiska spins in the air. She topples.

END MONTAGE

A brunette strides to the table. SUMMER (26), the fourth dancer and leader of the pack.

SUMMER

Who's the raven hair?

CANDY

Been practicing all day. She's really good.

SUMMER

Is that so...

GLORY

Am I being replaced? She needs to dye her hair cuz I'm the dark-haired one.

BLONDIE

Calm down, Glory, nobody's being replaced. She's new in town looking for work.

GLORY

Why does she want to work here?

Jambo unstraps Kiska on the dance floor.

Alex enters from the wing.

ALEX

Well, you certainly got the body for it.

KISKA

Tae Bo.

The Four women approach.

GLORY  
Hey, Alex. Who's she?

ALEX  
Kiska, allow me to introduce the  
Fucktastic Four.

SUMMER  
Vera named us. Summer.

Pleasantries.

SUMMER  
So you want to be a dancer? I think  
there's room for five. Or we can  
dump Glory and keep it four.

KISKA  
I love what you do. I had to try.

Candy reaches her hand...

CANDY  
Candy. You're pretty good. What  
else do you do?

KISKA  
Is there something else?

Alex cringes.

ALEX  
Dancing is all she's here for.

SUMMER  
Where's she gonna live? We don't  
have enough rooms.

ALEX  
Aren't you the obvious choice?

Alex turns and walks back into the wing.

BLONDIE  
I like your hair.

KISKA  
It used to be like yours.

BLONDIE  
So what are you really here for?

Ummm...

SUMMER  
Everyone has their reasons.  
Whatever we do on our own time is  
our business, remember?

Kiska sighs relief.

SUMMER  
Come on. I'll show you our room.

EXT. ROCHESTER - SOUTH SIDE - EZ LE MOTEL - EVENING

Shooter's Caddy parked.

INT. EZ LE MOTEL - SHOOTER'S ROOM - CONTINUOUS

Nikki comes out of the shower drying her hair. Shooter  
watches TV on the bed. He turns it off.

NIKKI  
Where's this place?

SHOOTER  
South.

NIKKI  
Why there?

SHOOTER  
Friend of mine owns it. She knows  
him. He asked her about me once.

NIKKI  
Cool. Can we get dinner there?

EXT. LA GRANGE - PARKING LOT - NIGHT

Shooter's Caddy pulls in and parks.

He and Nikki exit the car, slam the doors. To the entrance.

MUSIC: CCR - "I HEARD IT THROUGH THE GRAPEVINE"

Shooter opens the door for Nikki.

INT. LA GRANGE - CONTINUOUS

Nikki leads Shooter to the bar.



SHOOTER

Now, you're not old enough!

NIKKI

Shut up and buy me a drink!

She pushes through the crowd and bullies a space at the bar from the two women who wanted to go to the catwalk.

CCR

*Ooh ooh I bet you wondered how I  
knew...*

Shooter catches up, sees it, and stops at the stairs. He smiles and lifts the ropes...

SHOOTER

Perhaps you ladies would prefer to  
be upstairs.

The women look at each other. They nod and go for it, giggling the whole way up.

Shooter sits next to Nikki, who has two drinks.

NIKKI

They didn't card me.

She hands Shooter a beer. She sips from a tiny straw.

SHOOTER

Whatcha got there?

NIKKI

Mind Eraser.

Shooter takes the glass and downs it.

SHOOTER

Get a gin and tonic.

Vera returns to her post. Shooters big ass is in her way.

VERA

Hey. Big boy. Ya mind movin'?

Shooter turns...

VERA

You sack o' turds on a porch!

Shooter smiles and reaches out her arms.

## TABLES BEHIND THE DANCE FLOOR

Kiska watches the Four dance to "Grapevine", sultry and seductive, flying through the air striking poses, twisting and turning like an acrobat troupe.

VERA (O.S.)

Kiska! Look who's here!

Kiska looks up to see the aerial show.

Vera grabs her shoulder.

VERA

You remember Shooter from the Outlaw, don't ya?

She looks at Vera then looks at Shooter.

KISKA

A friend of mine was looking for you. I heard he found you.

SHOOTER

Was that you? I was wondering how--

KISKA

I was just there. It wasn't me.

SHOOTER

Wait, so you know Joe, too? Boy gets around.

## PRIVATE BOOTH

Under the catwalk, a private booth. Kiska, Shooter, Vera, and Nikki sit. Alex approaches...

ALEX

Nikki!!! Oh my god!

Nikki looks up...

NIKKI

Alex!

She jumps up and they hug. Alex looks Nikki up and down.

ALEX

You been working out?

LATER

They all sit around the table.

ALEX  
(to Kiska)  
You got a lot of the right people  
vouching for you, girl.

KISKA  
It'll just be temporary.

The front doors burst open. In marches Harvey and several  
"policemen". Through a megaphone:

HARVEY  
Closing time! Everybody out!

Alex slams the table.

ALEX  
Son of a bitch!

Alex rushes behind the bar and mashes a row of switches.

The bar lights turn off and the ugly lights come on. People  
scatter and head for the exits.

HARVEY (FILTERED)  
Handcuff the whores.

Cops descend on the Fucktastic Four.

SUMMER  
What the hell? You can't...

Alex follows the crowd and stops Harvey.

ALEX  
Harvey, what the hell are you  
doing? We're legit!

Through the megaphone:

HARVEY  
Move it out! Get those girls!

He lowers the megaphone.

HARVEY  
You haven't paid your dues.

ALEX  
Dues to who? I operate under  
Sergei's supervision. This is *my*  
club, not your piggy bank.

HARVEY  
You're breaking the law.

ALEX  
Fool! What law? This is the South!

HARVEY  
No brothels.

ALEX  
This isn't--

HARVEY  
These girls provide sex acts for  
money on your property.

ALEX  
What they do on their own time is  
none of my business.

HARVEY  
They cut you in.

ALEX  
They pay rent.

HARVEY  
At a percentage!

ALEX  
Everyone pays according to her  
ability. They're guaranteed a safe  
space and privacy. Now take that  
megaphone and shove it up your ass!

Kiska sneaks over in all the chaos. She stands between Alex  
and Harvey.

KISKA  
You need to stop this.

HARVEY  
If it isn't the murderer's sex toy.

Kiska backhands him with a fist CRACK!

KISKA  
I am a woman. You will respect me  
as such.

Harvey grabs her throat.

HARVEY

Just because you have pull with  
Sergei doesn't mean you have it  
with me, little girl.

Shooter steps in.

SHOOTER

Hiya, mate. You mind letting her  
go? She's with me.

Shooter towers over Harvey, but Harvey's broader. Harvey  
shoves Kiska into Shooter's belly.

HARVEY

Take her before I do.

PKSHHHH!

A glass breaks on the floor. Two "cops" shoot at the catwalk.  
Women scream.

WOMAN 1

I'm sorry! I didn't mean to bring a  
glass up!

ON THE CATWALK

The two women who wanted up so bad lie inches from bullet  
holes. They hold onto each other.

WOMAN 1

I'm so sorry, Alysha!

ALYSHA

We're in this together.

They peer over the edge. Harvey calls up...

HARVEY

Get the fuck outta here!

ON THE STAGE

Jambo removes the harnesses from the ladies. The cops wait.

Once free, they stretch their backs. The cops move in.

BAM! WHAP! CRUCK! SNAP! THUMP!

Five women, five hits, five men down.

COPS SWARM, stand at the ready. The girls each do their version of cracking their knuckles. The step forward.

The women mow through the cops like a choreographed brawl. Kicks, punches, strange martial arts, the men fall.

The women regroup. A very large cop menacingly bald, emerges from the throngs. He cracks his neck. A real DEBO (20s).

Now we meet her. The baddest mamma jamma on the South Side, the Afro Queen and Soul Sister Number One, FRANKLIN (20s).

She splits the women and squares off with Debo.

FRANKLIN

Honey, you come to the wrong party.

Debo rushes in, throwing a ginormous fist.

Franklin can move! She dodges, lifting her knee into his bread basket, she drops him.

Ge grabs his gut and coughs, but she doesn't wait. Franklin double fists the back of his head and knees him in the face.

CRUNCH! He's gushing blood. Cops move in.

Franklin stands en garde.

A WHISTLE like a dude calling his dog. SHFWIIT!

THE MEGAPHONE:

HARVEY

Alright men, move it out!

THE MEN look at each other.

HARVEY

Today!

AT THE BAR Vera holds a rifle with a scope. It's aimed at Harvey. Shooter pulls his .44.

VERA

Atta boy, Harv. I got this one,  
Ozzie Bear.

Shooter backs down.

Harvey lowers the megaphone and backs away, following his men outside. He closes the door as Vera aims.

AT THE TABLE - LATER

Everyone gathers around.

ALEX  
I need to talk to Sergei.

KISKA  
What a coincidence...

Alex looks at her. Vera comes from the bar with a beer. She sits next to Kiska.

VERA  
Sergei's got something of hers.

KISKA  
I asked you not to tell.

ALEX  
Spill it, girly.

NIKKI  
Where did they learn to fight like that? Where did you find them.

ALEX  
They're professionals. They're Sergei approved contractors.

NIKKI  
Coooool.

ALEX  
I need to know who you are and what he has before I give you access.

KISKA  
He is the last man to see my grandfather alive.

Alex eyes Kiska. Something still bothers her.

She nods.

ALEX  
Dye your hair back.

EXT. SOUTHEAST SIDE - SERGEI'S COMPLEX - NIGHT

A tree-lined area just outside the south suburbs.

A large complex with a main living quarters behind a vast lawn. A long driveway guarded by a gate.

A red convertible stops. A GUARD comes out.

ALEX

I need to see Sergei. It's about Harvey. He's out of control.

The guard checks her I.D.

GUARD

And the blonde?

Kiska...

ALEX

That's one of his girls from the show. He wants to meet her.

He hands the I.D. Back and speaks Russian into a radio.

A voice crackles back.

The gate opens.

GUARD

Wait in your car in front of the door. You'll be checked.

Alex drives down the long drive to the...

FRONT OF THE HOUSE

She stops in the driveway. She and Kiska get out.

TWO GUARDS meet them.

GUARD 2

Stay in your car!

The guards go for the women but Kiska shoots them both. A silencer. POP! POP!

INT. SERGEI'S HOUSE - CONTINUOUS

Sergei sits at his desk in front of a bay window.

POP! POP! Like two large, overfilled balloons bursting.

He checks the window. Alex and Kiska approach the front door. He pulls a pistol from his desk.



IN THE ENTRY

Kiska enters ahead of Alex.

ALEX  
This wasn't the plan! They would  
have let us in!

KISKA  
It's not about them.

She walks to a pair of ornate doors to the left. She stands to the side and opens one BOOM! A shot rings through!

Alex ducks. Kiska waits. She slowly pulls on the door.

SERGEI (O.S.)  
Please, enter.

Kiska pokes around the corner with her gun. BOOM!

She falls back. She knows where he is.

Kiska leaps to the open door POP! SPSHHH! The bullet rips through the window behind Sergei.

POP! THWIP! A bullet to his gun shoulder. He holds.

Kiska steps in. Alex huddles behind the door.

Sergei looks up. Shock.

SERGEI  
You've come home.

POP! Kiska shoots the desk.

KISKA  
Where is he?

SERGEI  
I don't--

POP!

KISKA  
Oleksiy!

She pulls out her pendant, a half clam shell with a pearl.

KISKA  
He was wearing this.

Sergei drops his gun.

SERGEI

I swear, it couldn't be helped.

Kiska storms to the desk.

Gun to his head, finger on trigger, she's cool.

KISKA

Where is he?

Sergei holds his hands up.

SERGEI

Please. You must understand. I didn't kill him.

KISKA

You took him. You're responsible.

SERGEI

He came to stay with me. Two point five million dollars for the procedure and to live out his days with you. But the money was taken.

KISKA

You let him die. You have money...

SERGEI

It was his heart that gave way. The money didn't matter.

KISKA

Why did he have to die?!

SERGEI

It was only as God intended, dear Natalya. I'm sorry for your loss.

Kiska freezes, lowers the gun. Sergei puts his gun away.

KISKA

How do you know my name?

SERGEI

We knew each other well...

LATER

Kiska sits in front of Sergei's desk.

SERGEI

I helped you come across. I'm sorry I couldn't save your parents.

KISKA  
Did you know them?

SERGEI  
Only what Oleksiy told me. He liked  
to keep life separate from work.  
But he told me a lot about you. In  
his last days, he showed me this  
picture your aunt sent him...

He produces a picture of Kiska from a few years before.

SERGEI  
They were all proud of you.

Kiska lowers in her seat.

KISKA  
Are you sure you didn't kill him?

She raises her gun.

Sergei smiles.

SERGEI  
So much like a young Oleksiy. We'll  
be keeping an eye on you.

KISKA  
That won't be necessary.

EXT. SERGEI'S HOUSE - LATER

Alex sits in the car.

INSIDE THE CAR

Kiska gets in, slams the door. Alex turns the ignition.

ALEX  
I guess you can work for me.

OUTSIDE THE CAR

She turns the car around and squeals the tires.

INT. ALEX'S APARTMENT - DAY

Shooter squares off with Alex.

SHOOTER

I don't think it's the right business for you. You're a working girl, you should be managing them.

ALEX

This was the only way. After that guy killed Miko--

SHOOTER

Fuck me! You knew him, too?

ALEX

Knew who? I'm saying, that guy killed Miko and I had nowhere to go. Sergei offered me my dream.

SHOOTER

How much is he getting?

ALEX

Twenty five percent of the alcohol.

SHOOTER

I mean from you.

Alex throws her shoe at him.

ALEX

I'm not that kind of girl!

SHOOTER

Shit, I'm sorry, mum. I just meant that, twenty five percent of the alcohol sounds cheap for all this.

ALEX

Sergei's changed. I guess it's because his friend died.

SHOOTER

Huh?

ALEX

Some old guy. Turned out to be Kiska's grandfather. Alexy?

SHOOTER

Oleksiy.

ALEX

How--

SHOOTER  
Small world, I guess.

Shooter takes Alex's hand.

SHOOTER  
I know I shouldn't worry.

ALEX  
You really shouldn't.

They embrace.

ALEX  
We gotta get to Harvey.

EXT. NORTH ROCHESTER - CENTRAL - NIGHT

A hollow building with an atrium up the middle. It used to be apartments until the mayor took over and converted it into offices, except the top floor.

The oversized apartment visible through the glass.

INT. THE ATRIUM - CONTINUOUS

The doors open to a wide lobby. A large pane of glass opens to the Atrium.

The elevator goes up all six flights. Sergei's old penthouse now serves as...

HARVEY'S OFFICE

A spacious home surrounds the atrium at the top.

It's lived in thanks to Harvey's piggish ways. He uses the TV room as his office, usually with football games on in the BG.

Harvey watches a game from the sofa. The phone rings.

Harvey picks up the phone and checks the caller. He immediately answers.

HARVEY  
Yes, sir.  
(pause)  
We hit a snag. They had company.  
(pause)  
Right. No excuses.  
(pause)  
(MORE)

HARVEY (CONT'D)  
Take it to the limit.  
(pause)  
There are no limits.  
(long pause)  
Yes, sir.

He looks at the phone as it hangs up.

HARVEY  
Son of a bitch.

He turns off his game.

INT. ALEX'S APARTMENT - DAY

Alex holds summit with the women of La Grange plus Kiska.

KISKA  
Sergei can't do anything. But he  
authorized us to use any means.

FRANKLIN  
Does that mean we get to tear his  
ass apart? I'll drop him.

ALEX  
We're not getting paid, so there's  
no point in killing him.

FRANKLIN  
I'm out.

KISKA  
But we are going to beat his ass.  
The trick is, how to get into  
Central. It's on lockdown.

Candy raises her hand.

ALEX  
You don't have to raise your hand.

CANDY  
Isn't Central that building with  
the atrium?

ALEX  
That has nothing to do with what  
we're talking about, Candy. Please  
stop interrupting.

CANDY  
Oh.

ALEX

Once we get in, we have six stories to fight through to get to the top.

CANDY

So, wait. We need to get to the top of the atrium?

ALEX

No, Candy. We need to get to the penthouse. At the top.

CANDY

Doesn't it have a glass roof over the atrium?

ALEX

Goddammit, Candy! Stop talking about the damn atrium!

Candy falls back like a lashed puppy.

CANDY

I'm sorry.

ALEX

I'm sorry. I shouldn't have yelled.

CANDY

I was just thinking we could use the flying gear to go down the atrium through the ceiling. Less floors to fight through.

Everybody looks at her stone cold.

BLONDIE

You have got to be kidding me. God, I love you so much!

Candy blushes. Glory cringes.

KISKA

We are not flying in from the top.

SUMMER

The logistics of it all...

CANDY

Well, Jambo could--

SUMMER

Let it go, Red.

KISKA

The building should be easy enough to get into. It's just a matter of climbing stairs.

SUMMER

One problem. The bridge.

ALEX

Oh, fuck, the bridge.

KISKA

What about the bridge?

SUMMER

It's the only way across the river.

KISKA

I know that.

SUMMER

Someone blew out the middle after the mayor was killed. We've been cut off ever since.

KISKA

Oh. Shit.

GLORY

Can you ride a motorccycle?

Kiska looks at her, head cocked.

BLONDIE

We're pros.

She mimics holding the handlebars and revving the engine.

EXT. SOUTH ROCHESTER - STREETS - DAY

Five motorcycles ride the streets of the south side.

They ride through green lights and stop at reds. They avoid weaving through traffic.

Down the main roads, they don't want to draw attention. Not with the fake cops running around.

They ride past the ruins of The Agency...

...past the parking lot...

...to the bridge...



...and up to...

THE GAP

Twenty feet across. Kiska looks down to the waters below.

Candy spits.

GLORY

Don't be gross.

Candy shrugs.

Kiska checks the edges of the gap.

KISKA

It appears to be dead center. He can launch with enough speed. How professional are you?

GLORY

Fast getaways are a thing in our world. We like to ride.

SUMMER

The gap's pretty big. We should give it a test run.

GLORY

What? No way!

BLONDIE

I'm with Glory.

CANDY

Let's do it!

SUMMER

We need to make sure we can do it.

BLONDIE

And if we can't do it, then we just died for no reason. No thanks.

SUMMER

You could die when it's for real!

BLONDIE

But at least there'd be a good reason, right?

GLORY

She's right, Summer. Better to die  
doing something cool than just  
practicing. I want to die at night.

Summer turns back to her bike. She kick starts it FFFRUBVVVV!

She looks at the women.

KISKA

I'm not ready to die today. Maybe I  
will be by then.

Summer rolls her eyes. She puts on her helmet.

She revs her engine and moves forward before turning.

SUMMER

Fine!

She rides off.

INT. SUMMER AND KISKA'S ROOM - NIGHT

Kiska sits alone on her bed listening to PEARL JAM's "YELLOW  
LEDBETTER on her phone.

She thumbs through a book.

She gets up and goes to the vanity. She sits.

She brushes her hair, staring into her own eyes.

The music gets to her. Kiska's eyes well up.

She puts down the brush and climbs into bed. She pulls the  
covers over her head.

Summer walks in.

Summer sits at the vanity.

SUMMER

I love this song.

She brushes her hair.

SUMMER

Hey, you OK?

Kiska shuffles in the bed.

SUMMER

It's OK if you don't want to talk,  
but I'm here for you.

The blanket lowers revealing Kiska's stained face.

KISKA

I miss him.

LATER

Summer brushes Kiska's hair on her bed.

SUMMER

He sounds amazing. He really did  
die for his own daughter.

Kiska drops her head.

KISKA

And for me.

Summer puts her hands on Kiska's shoulders.

SUMMER

My mom once told me, Life can only  
go one way, and you can't choose  
that way. All you can do is hold  
onto the time you're gifted.

She slides around to face Kiska.

SUMMER

You will always have that time with  
him. You can mourn, or you can  
celebrate that life you shared.

Kiska places her hand over her eyes. She puts it down.

KISKA

I just wish I could have said  
goodbye. It was so fast...

SUMMER

Maybe you can. Where is he buried?

INT. ALEX'S APARTMENT - OFFICE - LATER

Summer hovers over Alex's computer, searching. Kiska watches.

Alex comes in.

ALEX  
Excuse me, ladies.

SUMMER  
We needed the computer.

ALEX  
Better not be porn again.

SUMMER  
It's not here.

ALEX  
What's not where?

SUMMER  
Recorder's office. No notice of  
death, no death certificate. I  
can't find anything for Joe  
Newcomer. A different name maybe?

Kiska shakes her head.

ALEX  
Have you tried the morgue? Maybe  
everything's backed up with the  
mayor being murdered, by you know,  
by him.

Kiska and Summer stare at her.

INT. MORGUE - LATER

Kiska and Summer wait at a counter.

KISKA  
It's been forever.

SUMMER  
It's been ten minutes.

KISKA  
Still...

A CLERK comes back. Kiska turns, hopeful.

CLERK  
I'm sorry. I don't have any records  
of a Joe Newcomer. Maybe you should  
check with the hospital.

KISKA  
Of course! The ambulance! They'll  
know where he is!

INT. HOSPITAL - EMERGENCY DEPARTMENT - LATER

Summer hounds an E.M.T.

SUMMER  
You were there. You picked him up,  
right? Where did you take him?

Annoyed...

E.M.T.  
Here. Now quit bothering me.

RECORDS DEPARTMENT

The RECORDER (60s) pale skinned, looks at a computer screen.

RECORDER  
Joe Newcomer. Yes, he was here.

KISKA  
Where did he go?

RECORDER  
He was in our I.C.U. For six  
months... No, wait...

She scans a computer file.

RECORDER  
I don't have a date of release.

SUMMER  
DO you have a time of death?

Scrolls...

RECORDER  
Nope. As far as we're concerned,  
he's still in I.C.U. room 400.

Kiska looks at Summer...

I.C.U. ROOM 400

Empty.

Kiska's head drops on Summer's shoulder.

INT. SUMMER AND KISKA'S ROOM - EVENING

Summer gets ready for work. Kiska sits on the bed.

KISKA  
I don't get it.

Tying her hair back...

SUMMER  
Maybe Harvey knows something.

Kiska looks at her. Summer glares and nods.

EXT SHOOTING RANGE - DAY

Shooter pulls the trigger BOOM BOOM BOOM on his .44.

Nikki sits on a rock behind him. Shooter turns to her.

SHOOTER  
I'm sorry I haven't been spending  
much time with you.

Nikki silently chucks a rock.

SHOOTER  
It's just that... Things have  
happened since you went home.

NIKKI  
You can do what you want, Shooter.

SHOOTER  
I just thought you'd have more fun  
than this.

NIKKI  
She was my friend first.

Shooter sits next to her with a grunt.

SHOOTER  
She's still your friend. And I'm  
still your dad.

Nikki chucks another rock, but this time her face smiles.

MONTAGE

MUSIC: AEROSMITH - "SWEET EMOTION"

Candy sneaks into a house.

Glory climbs through a ventilation shaft.

Blondie plays house with a well dressed man.

Summer stalks the halls of a hospital.

AEROSMITH  
*Talk about things that nobody  
cares...*

Candy draws a knife in the living room.

Glory sneaks into an office. She sits at the desk.

AEROSMITH  
*Wearing out things that nobody  
wears...*

Blondie strips the man down.

Summer finds the room she's looking for.

AEROSMITH  
*You're calling my name but I gotta  
make clear...*

A man comes out of the bathroom. Candy slices his throat.

A woman enters the office. Glory shoots her dead.

AEROSMITH  
*I can't say, baby, where I'll be in  
a year...*

Blondie strangles the man with his own tie.

Summer places a pillow over an old man's face.

Candy walks out like nothing.

Glory gets on her motorcycle.

AEROSMITH  
*Some sweathog mama with a face like  
a gent...*

Blondie gets dressed.

Summer takes off her hospital uniform.

AEROSMITH  
*Said my get up and go musta got up  
and went...*

The Four converge on La Grange.

END MONTAGE

INT. LA GRANGE - NIGHT

Shooter and Nikki sit behind the dance floor.

Franklin dances ON THE STAGE, singing an Aretha joint.

FRANKLIN  
*Oh, Freedom! Freeeeedom! Freedommm!*

She moves better than the Four, popping her hips and waving her body with the horns.

NIKKI watches in awe.

NIKKI  
She's amazing.

SHOOTER  
I'm going to go find Alex.

NIKKI  
I'm gonna dance...

Nikki flies to the dance floor and works it.

SHOOTER watches her go, smiles. He turns toward...

THE BAR

He stands by Vera to order his drinks.

VERA  
She's a pretty one. Where'd ya  
steal her from?

SHOOTER  
That's my kid.

VERA  
Wooo, boy! It must skip a  
generation!



Shooter takes his beers.

SHOOTER  
Always a pleasure, mum.

VERA  
Alex loves her.

Shooter tips his beer to her and turns into the crowd.

BACK STAGE

Alex watches Franklin. She spies Shooter moving across.  
She smiles, disappears into the darkness.

AT SHOOTER'S TABLE

Shooter sets Nikki's beer down and drinks his. Alex...

ALEX  
Long time, no see.

SHOOTER  
We just... Oh, right.

ALEX  
How long you plan on sticking  
around? Looks like you got your  
hands full with little missy.

NIKKI dances like crazy.

SHOOTER  
She's a good kid. You took real  
good care of her.

ALEX  
So did you. She looks happy.

Nikki rushes back to the table, sweaty and breathing heavily.

NIKKI  
Alex!

She chugs her beer straight down.

SHOOTER  
Skoal!

Nikki slams the empty bottle on the table.

NIKKI  
I need another.

ALEX  
We were just talking about you.

NIKKI  
That's why I went dancing. Are you surprised?

ALEX  
Knowing you, it makes sense.

NIKKI  
I'm doing really good. I can get into it if you need extra help.

ALEX  
Not a chance in hell, little girl!

NIKKI  
I'm 18 and well trained. I even have my own gun.

Alex glares at Shooter. He hides his face.

ALEX  
*Real* good care of her.

The song ends.

ALEX  
I've gotta get back stage. The girls have a new aerial routine.

She kisses Shooter on the cheek.

ALEX  
Take better care, you hear?

She play slaps him on the cheek. She hugs Nikki.

ALEX  
Don't you drink too much.

She weaves through the crowd. Shooter watches.

NIKKI  
Ugh! You're like a puppy dog.  
Where's my other beer?

The joint jumps.

Women dance.

The Four work their routine.

People drink.

People on the catwalk watch the show.

Nikki and shooter drink beer at their table. Kiska approaches carrying a wine glass.

SHOOTER

Good show. You're a dancer?

KISKA

You knew Joe?

SHOOTER

Oh, yeah. The guy with the daughter. Good bloke, really nice guy. I didn't think...

KISKA

Did he treat you good?

SHOOTER

Except for a couple of fists, we got along alright.

KISKA

I don't know how he changed so quickly. He was a good man.

SHOOTER

He didn't deserve what he got. Is that why you're, uh...

He points around the club.

KISKA

I'm just here for the show.

She tips her glass and sips her wine.

LATER

Alex joins the three at the table, exhausted.

ALEX

Whew! Where's my beer?

Shooter slides his to her.

ALEX

(to Kiska)

So you ready?

NIKKI  
Ready for what?

ALEX  
Grown up talk, young lady.

NIKKI  
Goddammit, Alex!

ALEX  
I don't know what Shooter did to  
you, but you are on the wrong path,  
girl. This isn't a fight for you.

Nikki storms into the crowd to the dance floor.

ALEX  
Always wanted to be more grown up.  
(to Kiska)  
Are you sure you can do this. My  
girls... They've done this before.

KISKA  
I've done a few things, too.

SHOOTER  
You ladies are insane. I appreciate  
both of you.

KISKA  
How far do we go?

ALEX  
As far as you want.

ON THE DANCE FLOOR

Nikki moves to the rhythm of classic rock, her eyes closed.

A MAN bumps into her.

MAN  
Shake it, girl!

Nikki opens her eyes. Ignores him. She continues to move. The  
man swoops in again, grinding along her.

Nikki elbows him in the gut OOF! She turns and kicks him in  
the knee CRACK! She shoves him on his ass into other men.

Another man picks him up. The guy shakes loose and goes after  
Nikki. A man in a hat grabs his shoulder. Dude punches the  
man in the hat. It begins.

People bounce into each other. Fists fly. Nikki's at the center of it all. Punching and stomping, she pounds dudes.

ON ALEX

Alex gets bumped. That's how she finds out about the brawl.

ALEX

Shit!

She races through the crowd to...

THE BAR

She goes behind and slams the switches. The music stops and the ugly lights come on.

ON THE DANCE FLOOR

It's wild now. The Four and Franklin jump in.

CANDY

Woaaa! Hotchaaa!

She takes on two at once. They have no chance.

FRANKLIN

Come on, baby! Mama wants to beat  
some ass tonight!

Franklin bum rushes a big dude and takes him down SPLAT!

Glory treats it as business as usual and cuts men down.

Blondie sits on the stage and watches Candy.

THE BAR

Alex watches helplessly as Shooter joins the melee.

There is nothing she can do.

INT. LA GRANGE - LATER

The lights are on. The last of the patrons stagger out. Nikki lies on the dance floor catching her breath.

Alex storms up.

ALEX

What the fuck was that? You could have destroyed everything I worked for. For what? Because you're pissed off like a goddamn kid?!

Nikki scrambles to her feet.

NIKKI

You don't get it.

She walks away.

ALEX

Girl, get your white ass back here.

Alex goes after her. She grabs Nikki's shoulder, spins her.

ALEX

I know you want to get into it. I love you, Nikki. You will get hurt. My girls, they understand the risk.

NIKKI

Why do you think I don't?

Alex sighs.

ALEX

You've been gone a year. I don't want to lose you so fast.

She hugs Nikki. Nikki takes her time, but hugs back.

NIKKI

Promise me next time?

ALEX

There won't be a next time! But sure. Next time.

EXT. OLD PEOPLE'S HOUSE - DAY

Shooter watches Nikki pack up.

SHOOTER

Do you really want to leave?

NIKKI

He's dead. Alex doesn't need me.

SHOOTER

You could hang out for a while.  
Wait 'til all this blows over, and  
we could have fun. Go on a road  
trip. Waddya say?

Nikki stops packing.

NIKKI

You have to spend more time with  
me. You can see Alex whenever.

Shooter smiles.

SHOOTER

Anything for my girl.

Nikki pumps her fist. Takes clothes out of her suitcase.

INT. LA GRANGE - BACK STAIRWELL - NIGHT

Alex leads Kiska down the stairs.

ALEX

Nervous?

They step briskly.

ALEX

I wish I were young enough. I'd  
love to kick his ass myself.

KISKA

Don't worry. We'll give him extra  
for you.

They reach the landing.

Alex opens the door to a...

GARAGE

Five crotch rockets await their riders.

Alex leads Kiska in.

KISKA

Sweeeeet...

The Fucktastic Four enter.

ALEX

Change of plans. He's not at the Atrium. He's moved into the old offices in Central.

KISKA

Why would he do that?

ALEX

No idea. Good luck!

MUSIC: TED NUGENT - "STRANGLEHOLD"

The five women grab helmets.

The walk to their respective bikes.

They straddle the seats.

They put on their helmets.

The start their engines.

The rhythm guitar strikes hard as they rev their engines.

The garage door opens.

Five motorcycles ride out one after another.

EXT. ROCHESTER - SOUTH SIDE - CONTINUOUS

The women ride through the streets, weaving around traffic.

Green light.

Green light.

The RED LIGHT doesn't stop them.

One by one they race through the intersection, dodging cross traffic, forcing cars to screech to a halt.

The back of Candy's bike gets bumped by a truck. She fish tails for a few moments, then steadies her ride.

Down the main road through South Rochester. Five women ride.

On their right, the burned down ruins of The Agency. The bridge lies just ahead.

Past the parking lot, up the narrow street, onto the bridge.



Kiska guns it, squealing her back tire. The others follow suit. They race up the arc of the bridge. Speeding.

Faster.

Faster.

The gap in the bridge!

VURRRRRRRMMMMMM CATHLUNK!

Kiska clears it.

VURRRMMM VURRRMMM VURRRMMM

Blondie, Summer, and Raven clear.

VURRRRRRRMMMMMM KUSHHHHHHHHHHHHH

The back of Candy's bike nails the bare concrete. She flips over the handle bars and lands on her back. The bike falls.

Her head and shoulders are over the edge. The concrete tilts. Candy slides. She flails for help.

She goes over, her legs kicking up.

SNATCH! Blondie's hand wraps tight around Candy's ankle. She pulls as hard as she can. Candy slides up and lifts herself.

CANDY

Thanks, babe.

BLONDIE

Any time.

Blondie pulls Candy onto the back of her bike. They race down the bridge to the women waiting for them.

They meet up and ride forth into and through North Rochester.

Past still beautiful spires and modern architecture.

Straight to a tall building with long windows.

INT. POLICE HEADQUARTERS - LOBBY - LATER

The Fucktastic Four plus One burst through the glass doors.

Nothing. No real action this late at night. Kiska coughs and gathers herself, as do the ladies. They walk to the...

## ELEVATOR

Inside, the doors close. The lights go up the numbered buttons. The women bide their time playing with their breath.

## INT. TOP FLOOR - CONTINUOUS

The doors open to the Commissioners offices. A woman rushes past with a stack of papers.

The women walk forward to...

## HARVEY'S OFFICE

Harvey sits at his desk. The door flies open. The women stream in. They fan out.

Harvey stops whatever he's doing and rises.

HARVEY

I didn't know girls had balls.

KISKA

It's over, Harvey. Stay the fuck out of La Grange. It's ours.

Harvey moves around his desk.

HARVEY

Not my call, kitten. Now why don't you and the other stray cats slink your way outta here before I get nasty and call the pound.

The women continue to fan out, surrounding Harvey.

HARVEY

Is this some kinda threat?

KISKA

No, Harvey. This is a promise.

The women descend on Harvey, punching and kicking and beating the living piss outta him. A blow to the jaw and he drops to his knees. A kick to the gut OOF!

The women simultaneously stop and back away.

Kiska strides through and kneels before Harvey.

KISKA  
Mind what I say, fate man. There  
are more of us waiting to fight.

Harvey breathes heavily as he holds onto the top of the desk.

HARVEY  
You stupid bitch. I've got no say  
in this.

KISKA  
Sergei promised--

Harvey laughs and coughs.

HARVEY  
Sergei ain't got nothing to do with  
this. There's a new player.  
Sergei's old news. Done.

Kiska stands back.

INT. MAYOR'S MANSION - MAYOR'S OFFICE - NIGHT - FLASHBACK

A mysterious man stands in the shadows of the dark office.

SHADOW  
So he protected a pedophile and  
this is what he got...

Harvey stands near the door.

HARVEY  
To be fair, it was his grandson.

THE SHADOW turns. His face is always cloaked in darkness.

SHADOW  
Then a fate well deserved. He was  
too ambitious.

HARVEY  
He had big dreams. Wanted to do his  
father proud.

SHADOW  
Rochester was working perfectly  
until his meddling, trying to bring  
in foreign money to pay his debts.

HARVEY  
It was a solid plan. It would have  
worked if--

The Shadow grows.

SHADOW

If certain agents hadn't run afoul  
of us. They're all dead?

Harvey looks squeamish.

SHADOW

They must be. You wouldn't be here,  
otherwise, would you.

Now he wants to puke.

SHADOW

Go then. Finish the job. I'll be  
waiting. Here.

END FLASHBACK

INT. HARVEY'S OFFICE - CONTINUOUS

Harvey drags himself up.

HARVEY

Did you wanna die?

KISKA

Who is he?

Kiska steps to him.

HARVEY

No idea.

Harvey pulls a gun! WHAP! Kiska punches him in the forehead,  
knocking him out. He falls to his face.

KISKA

Shit.

INT. ALEX'S APARTMENT - LIVING ROOM - DAY

The women sit around the living room. Candy sits next to  
Blondie on the floor. They hold hands.

Summer and Kiska sit on the couch.

GLORY

You think we should have gotten  
more from him?

KISKA  
He'd die first. He's scared of  
whoever it is.

GLORY  
I'm just thinking, we're not going  
to get another shot at Harvey.

SUMMER  
He'll have guards all over.

CANDY  
Too bad he's not at the Atrium  
anymore. We could fly in.

GLORY  
Knock it off, Red.

Candy retreats. Blondie squeezes her hand and whispers...

BLONDIE  
I think it's a great idea.

Candy smiles.

KISKA  
So who would have Harvey spooked?

Alex enters.

ALEX  
Somebody big. Goldman spooked him,  
but he still worked for Sergei.  
He's a big pussy if you ask me.

KISKA  
Someone with money and power who  
has an interest in Rochester...

Candy raises her hand...

ALEX  
Yes, Candy...

CANDY  
Didn't Mayor Goldman's family used  
to own this whole place?

ALEX  
So?

CANDY  
So maybe they want it back.

Blondie squeals. Kiska and Alex look at each other.

EXT. OLD PEOPLE'S HOUSE - DAY

Shooter unloads groceries from the car. Kiska follows him.

SHOOTER

The Goldman's? Yeah, they're a scary group. His dad survived the holocaust, ya know.

KISKA

What does that have to do with it?

INT. OLD PEOPLE'S HOUSE - CONTINUOUS

Shooter enters first. Nikki grabs bags from Shooter.

SHOOTER

Well, he's tough as nails. He has contacts all over, even with the government. He's a powerful man. Can't be too pleased his boy sold out the city he built.

He sets his bags on the counter by the kitchen.

SHOOTER

Yeah. He'd have Harvey shaking in his boots.

KISKA

Now how to find him...

NIKKI

Did Harvey say where he met him?

KISKA

Yeah, at the Goldman mansion.

Nikki nods.

KISKA

(to Shooter)

You game?

Shooter thinks a moment.

NIKKI

I'm in.

Kiska squirms.

KISKA  
Alex doesn't want you--

NIKKI  
The isn't Alex's decision. I'm in.

Shooter looks between the two.

SHOOTER  
If she's going, I'm going.

Kiska sighs.

KISKA  
How will we get across?

SHOOTER  
Boat.

EXT. ROCHESTER - NORTHSIDE - MAYOR'S MANSION - NIGHT

An old boat of a Cadillac pulls up to the gate. Shooter gets out, walks to the guard box, reaches in, mashes a button.

The gates open. Shooter gets back in the car.

Sprawling lawns dotted with trees make up the bulk of the estate. The Caddy creeps along the driveway between rows of trees, headlights off.

The jewel of the estate is the mansion on a small hill in the middle. The Caddy stops at the circle before the mansion.

Shooter, Kiska, and Nikki get out.

EXT. MAYOR'S MANSION - FRONT DOOR - CONTINUOUS

They stop, flashlights shining at the blasted out front door.

SHOOTER  
You guys really did a number.

KISKA  
Joe wasn't playing.

They open the door and enter.

INT. MAYOR'S MANSION - FOYER - CONTINUOUS

The flashlights pierce the darkness.

KISKA

This way.

She leads them up the flight of stairs to the right.

UP THE STAIRS

KISKA

Has to be the office.

They creep up to...

THE MAYOR'S OFFICE

Kiska pulls the door open. Flashlights shine on an empty office, still bloody from the assault.

Inside to the desk. They shine their lights around.

Nikki shines her light on the desk.

NIKKI

What's this?

A piece of paper.

VOICE (O.S.)

Who's up there?

Nikki grabs the paper and shoves it in her pocket.

INT. OLD PEOPLE'S HOUSE - NIGHT

Nikki, Shooter, and Kiska sit at the dining room table. IN the middle, a crumpled piece of paper spread out.

Kiska picks it up.

KISKA

I will find you.

NIKKI

I don't get it.

Shooter takes the note.

SHOOTER

Ya have to wonder if this wasn't left for you.

KISKA

What do I do?



Shooter shrugs.

SHOOTER  
You go fishing.

INT. SERGEI'S HOUSE - LIVING ROOM - DAY

Sergei brings tea for Kiska, waiting on the sofa.

SERGEI  
I've never met him, but I know  
enough about him. He's driven.

KISKA  
This note, it doesn't make sense.

Sergei sits next to her, checks the note.

SERGEI  
Deliberate handwriting. I'd say  
this is from him and to be careful.  
You don't know what he wants or  
what he'll do to get it.

He hands the note back.

KISKA  
I need to find him.

Sergei sips his tea.

SERGEI  
You need to wait. He wants you to  
come looking for him. He wants to  
draw you into his lair where he has  
the advantage. This note is bait.

KISKA  
I feel like I should just leave.

SERGEI  
This is about more than you. You  
can leave, but this will still  
happen. It's up to you.

Kiska nurses her tea.

KISKA  
I have to think about Ashley.

SERGEI

Then I hope to see you again  
someday. I should tell you all  
about your grandfather.

INT. LA GRANGE - STAGE - DAY

Nikki practices aerials with the Four. She learns steps.

ALEX WATCHES from a bar table. Summer approaches with a  
towel, wiping the sweat from her face.

SUMMER

She's really good. Smart kid.

ALEX

I know it.

Nikki comes up. She picks up a glass of water from the table.

NIKKI

What do you think?

ALEX

I think you have a little sister at  
home who needs you.

Nikki drinks.

SUMMER

I think she'd be great.

ALEX

This isn't about you.

Summer retreats.

ALEX

Look, kiddo...

Nikki balks.

ALEX

I'm sorry... Nikki, you have your  
whole life ahead of you. I know I'm  
not your mother--

Nikki slams the glass on the table...

NIKKI

You're damn right!

She storms off. Alex sighs.

Shooter sidles up with a beer.

SHOOTER

Kids, eh?

ALEX

She's so adamant. What did you do?

SHOOTER

She got roughed up a bit, asked me to teach her to fight. That's all.

ALEX

She's got a blood lust or a death wish or something...

SHOOTER

You should have met her father.

ON THE STAGE

Nikki buckles up to fly. Glory stands by.

GLORY

She's a hardass.

Nikki looks at her. Glory motions to Alex.

GLORY

I think she wishes you were her daughter. I've never seen her like this with anyone else.

NIKKI

She's always been like this. Didn't have a problem with me working the streets, though.

GLORY

Oh, you're one of those girls.

Nikki scoffs.

NIKKI

I'm a grown ass woman.

AT THE TABLE

Shooter drinks.

ALEX

It's really all my fault.

SHOOTER

She's a grown woman. She made her decision when she ran away. It was a good business decision for a sixteen year old.

Alex chuckles.

SHOOTER

It all worked out for the best.

ALEX

She's not the same person I remember. I don't know her.

SHOOTER

Then stop trying to be her mum.

Alex glares, then drops her gaze.

ALEX

She's special.

Shooter tips his bottle.

ON THE STAGE

Nikki flies. Summer follows her with her eyes.

SUMMER

Tight core!

Glory bounces by.

GLORY

Incoming!

Summer catches Glory.

GLORY

He, sis!

SUMMER

You teach her that?

She points up.

IN THE AIR, Nikki does a somersault and freezes perfectly in a shooting pose.

GLORY smiles.

GLORY  
I figured she was ready.

SUMMER  
Don't get on Alex's bad side.

GLORY  
Pshhhhh. She loves me.  
(to Nikki)  
That's it, Nikki! Spin and freeze!

IN THE AIR, Nikki spins and freezes in another shooting pose.

AT THE TABLE

Alex looks up.

ALEX  
What did you do with her?!

Shooter grins.

SHOOTER  
Cheers!

EXT. BRIDGE - DAY

Kiska sits on the edge of a wooden bridge over the gap, her feet dangling. Her motorcycle rests on its kickstand.

She gazes at the North Side skyline.

She picks up a stray rock.

She looks down the gap at the river. She drops the rock.

She watches it fall.

Fall.

Fall.

BLOOP!

She leans back on her hands. She looks toward the South.

A broken and dark skyline. It looks harmless.

Kiska stands. She walks the plank to her motorcycle.

SHKUPPROOMMMMMM she kick starts it.

VRIMMMMMMMM she tears off.

She heads North.

INT. MAYOR'S MANSION - FOYER - DAY

Kiska creeps up the stairs to...

THE MAYOR'S OFFICE

Kiska strolls to the desk. Nothing has changed. She walks behind, sits in the chair with the frayed, bloody back.

She pulls the drawer. Another note?

In ornate writing: "Look behind you."

Kiska turns the chair and looks out the broken window. Nothing but lawns and trees, and a helicopter pad.

She turns back to the desk. She reaches in for the note.

She pulls out a stack.

"I will find you."

"There is no turning back."

"Your end is nigh."

Doezens of ornate, handwritten notes.

VOICE (O.S.)

What are you doing here?

Kiska looks up to see a SECURITY GUARD standing in the room.

SECURITY GUARD

Who are you?

Kiska shuffles the notes back in the drawer.

KISKA

I'm Natalya. I came to see what happened to my uncle.

, she lies.

SECURITY GUARD

He's dead.

KISKA  
This is where it happened?

SECURITY GUARD  
Nothing's changed in a year.

Kiska rises from the chair.

KISKA  
Do they know who did it?

SECURITY GUARD  
They caught 'em all. A gang busted  
in and gunned him down in cold  
blood. Blew his head right off.

KISKA  
Oh...

The guard catches himself...

SECURITY GUARD  
Oh, sorry, ma'am. Commissioner shot  
the ring leader. I don't know about  
the rest of 'em.

KISKA  
Do you know my great great uncle?

The guard is rightfully confused.

KISKA  
Ezra's father.

SECURITY GUARD  
Shit, I thought he was just a myth.

KISKA  
Tell me, who was the ringleader?

SECURITY GUARD  
Oh, god! That's a story! His  
daughter was kidnapped. He went  
down south looking for her. I guess  
he got in with a bad crowd.

KISKA  
I'd like to know more about him.  
Where is he buried?

SECURITY GUARD

Shoot, I wouldn't know. If it was up to me, I would have incinerated him. A grave's too good for that cold bastard.

EXT. MAYOR'S MANSION - FRONT DOOR - LATER

Kiska kick starts her bike. FRUPPPPVRIMMMMMMM!

She peels out.

INT. OLD PEOPLE'S HOUSE - LIVING ROOM - DAY

Kiska and Shooter sit on the couch. Nikki in the recliner. She's just chillin'.

KISKA

A whole stack of them. Someone's fucking with us.

SHOOTER

He's scared. He created a boogeyman to throw you off.

KISKA

I gotta stop leaving him alive.

INT. LA GRANGE - NIGHT

MUSIC - GOLDEN EARRING: "RADAR LOVE"

It's a spectacular nouveau ballroom dance. The Four fly.

Alex stands backstage as usual.

Kiska, Shooter, and Nikki share a table.

Vera man's her station, keeping a watchful eye.

Nikki watches the Four dance.

KISKA

I think Alex should know.

She glances at Nikki, still looking up.

SHOOTER

It's not her business.

Alex approaches and sits with them.



NIKKI  
They're awesome.

ALEX  
Sergei only provides the best.  
(to Kiska)  
Any news on the mystery man?

KISKA  
He might not exist.

ALEX  
What about the note?

Kiska raises her eyebrows.

KISKA  
Oh, Jesus. You don't want to know.

ON THE STAGE

The dance ends. The Four go backstage to gt unhooked.

Franklin takes the stage.

AT THE ENTRANCE

TWO DOZEN MEN in black suits and sunglasses toss people out as they march through the crowd.

They push their way to Franklin who ain't having it.

She punches the first one that comes close.

FRANKLIN  
No way you're interrupting *my* show.

A second draws a gun and aims it at her face. She slaps it away and socks him.

A couple more guns, a couple more punches, now she has four gun barrels in her face. Franklin double checks them.

She backs away.

The men push through the rest of the club throwing people out. An ANGULAR MAN moves through the hubbub...

TO THE BAR

He leans toward the bartender.

CONRAD  
Stop the music, turn on the lights,  
and get the owner.

The bartender mashes the button. Ugly lights.  
Alex bursts through a line of men with Shooter.

ALEX  
Who the fuck are you?

CONRAD (30s), primly menacing, turns to Alex.

CONRAD  
Conrad, at your service.

ALEX  
No, who the fuck do you think you  
are interrupting my show?

Conrad takes off his gloves. The crowd clears out.

CONRAD  
Your kind is not welcome in the new  
Rochester. I bring a message of  
goodwill.

He steps to Alex.

CONRAD  
Leave town or die.

He smiles.

CONRAD  
That's it. That's all I had to say.

ALEX  
You threw everybody out for that?

CONRAD  
I threw everybody out for this.

He lifts his finger and whistles.

Every man in dark suit whips out a gun and starts firing.

EVERYBODY DUCKS!

The bullets whizz over everyone's head. Conrad sits on the  
bar. He grabs a glass and fills it with soda water.

BANG BANG BANG BANG BANG

Glass shatters and wood explodes.

Conrad drinks. He raises his finger. The shooting stops.

Conrad jumps down from the bar.

CONRAD

Although some of you need to answer  
for their sins now.

Everyone rises. Conrad scans the line of miscreants.

CONRAD

Which of you were there when Mayor  
Goldman died? Anyone? I know at  
least one of you was there. At the  
mansion. Today.

Kiska steps forward.

CONRAD

Ah, yes. Natalya "Kiska" Vaganova.  
Girlfriend of the ring leader.

KISKA

I wasn't there when he died. I was  
sent away.

CONRAD

Nevertheless you were there.

The men push the others out of the way and surround Kiska.

KISKA

I had nothing to do with it.

The men raise their weapons.

CONRAD

Then this is a waste.

BAT-AT

Conrad ducks for cover!

Bullets rip through the club, erasing Conrad's men in a heap.

The last one falls, the smoking guns standing in the entry.

The men part. Sergei steps through.

SERGEI

I thought I told you to be  
prepared. I see you stayed.

ALEX

Goddammit! We don't need you to save us, Sergei.

SERGEI

This is still my investment.

ALEX

My girls can handle themselves.

Kiska runs up to Sergei.

KISKA

How the fuck--?

Sergei holds Kiska's shoulders and kisses her cheeks.

SERGEI

On his last day, Oleksiy made me promise, to swear on my mother's soul. I am to watch over you.

SHOOTER

Christ sakes! It would have been nice to know, eh?

SERGEI

How long have you known me?

SHOOTER

I guess we're lucky to see you here. How ya been, mate?

SERGEI

We'll talk later.

(to Kiska)

They weren't going to kill you. Were they, comrade?

Conrad comes out of hiding.

CONRAD

It was a warning. I think the message was received.

Sergei balks.

SERGEI

Was it?

Sergei pulls out a gun and shoots Conrad in the face.

SERGEI

Maybe now.

He turns back to Kiska.

SERGEI

Maybe your first instinct was right. Think of Ashley.

KISKA

Joe would want me to finish the bloodline. I'm not done, yet.

Sergei smiles.

SERGEI

Very well.

(to Shooter)

Maybe you should have back up on standby. This... Too close.

He turns and exits. His men follow.

ALEX

Who is going to clean this shit?

INT. LA GRANGE - DAY

Several MEN and WOMEN clear out bodies.

Alex sits at a table drinking a beer with Shooter.

ALEX

Boogeyman, huh?

SHOOTER

So we've got a problem. Give me a minute, will ya?

Shooter pulls out his old flip phone. He dials.

SHOOTER

Oi! Ya busy?

(pause)

You'll need to bring the fast one.  
Oh, and the little guy.

Alex steps away to...

THE STAGE

She sits on the edge. Nikki comes from back stage and sits with her. She takes the beer.

NIKKI

I want to show you something.

She drinks.

ALEX

We should talk.

She takes the beer back.

EXT. OUTSKIRTS - FORESTED SHOOTING RANGE - DAY

Shooter hangs with Alex while Nikki aims the shotgun.

SHOOTER

She took to it quick.

ALEX

Handling a gun isn't proof of maturity. What does this--

BOOM!

Alex covers her ears.

SHOOTER

Isn't she great!

BOOM!

Nikki walks over to Shooter and hands him the shotgun.

She reaches into his waistband and pulls out his .44.

SHOOTER

Hold on, now, love...

NIKKI

Don't worry about it.

ALEX

What's she doing with that monster?

SHOOTER

Giving herself a concussion?

Nikki holds the gun with both hands. She aims.

BOOM!

The kick doesn't drop her. She stands firm.

SHOOTER  
That's my girl!

Nikki raises the gun in one hand and aims.

SHOOTER  
Don't kill yourself...

BOOM!

She holds.

SHOOTER  
How the bloody hell...?!

Nikki walks back and hands him the gun.

NIKKI  
I've been practicing.

She steps to Alex.

NIKKI  
I can handle myself.

Nikki walks to the car.

INT. ALEX'S APARTMENT - LIVING ROOM - DAY

Alex and Shooter sit on the couch.

ALEX  
She's leaving me with nothing.

SHOOTER  
I tried to tell you.

Alex scoffs.

SHOOTER  
She doesn't need anybody.

ALEX  
It's not that.

SHOOTER  
Mum?

ALEX  
She shouldn't even be here. If I  
hadn't got her in with Miko...

SHOOTER  
I thought he found her.

Alex gets up.

ALEX  
I met her on one of my corners.  
Baby face but headstrong. She said  
she'd been working for a month.

SHOOTER  
She was doing fine...

ALEX  
I introduced them.

Shooter stands and pulls Alex into his arms.

ALEX  
She could have been so much more.

SHOOTER  
You never met her parents.

He sits her down.

SHOOTER  
You can't keep blaming yourself.  
All that matters is who she is now,  
and she's a great fucking girl.

She touches his hand.

SHOOTER  
You did good.

Slowly but surely, a smile grows on Alex's face.

INT. LA GRANGE - DANCE FLOOR - DAY

Nikki and Glory practice in the air.

Alex comes down the stairs. She looks up.

ALEX  
Looking good!

GLORY  
Thanks, ma!

ALEX  
I was talking to Nikki.



Glory looks at Nikki. *Oh!*

Alex turns...

TO THE BAR

She's greeted by a RUSSIAN MAN.

RUSSIAN

Sergei sends his apologies. We can take care of the bodies, but the damage will take some time.

Alex sighs.

ALEX

I guess we'll be closed for awhile.

RUSSIAN

That would be the proper course.

He bows his head and leaves. Alex moves over to Kiska...

ON THE STAGE

Kiska wears a harness.

ALEX

You girls really like this acrobatics stuff, huh?

Kiska smiles.

KISKA

It's freedom.

EXT. LA GRANGE - CONTINUOUS

A shitload of OLD CARS in mint condition screech to a halt outside the club.

A HUDSON HORNET pulls in and stops right out front.

OUTSIDE THE HORNET

The driver gets out and opens the back passenger door. A tall man, Shadow, in a black felt hat and a black veil beneath his eyes steps out. The driver helps.

INT. LA GRANGE - CONTINUOUS

Kiska and Alex laugh together.

B-B-B-B-B-B-R-R-R-R-R-R-R-R-R-R-B-B-B-B-B-B-R-R-R-R-R-R-R-R-B-B-B

Bullets tear apart the Russians cleaning up the bodies.

The gunfire stops. A voice from outside...

SHADOW  
It's time we talk.

OUTSIDE LA GRANGE

Dozens of men in body armor armed with assault rifles surround the front.

Shadow stands before the doors. He steps...

INSIDE LA GRANGE

Shadow steps through the bodies and blood and stops.

The women gather on the dance floor.

SHADOW  
One of you is responsible for my  
son's death. Please step forward.

Nobody moves.

SHADOW  
There will be no deus ex machina.  
You are overmatched.

Kiska steps forward.

KISKA  
I was there.

SHADOW  
Saving a little girl. But you must  
understand, the bloodline must be  
defended at all costs.

KISKA  
Revenge? That's what you're about?

She continues forward.

Some of Shadow's men enter.

Kiska stops right in front of him.

KISKA  
Get over it.

Shadow glances down at her.

SHADOW  
Such a waste. Gentlemen?

The gunmen move forward. Shadow steps out of the way.

BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM!

OUTSIDE LA GRANGE

The body armor doesn't mean shit. Blood and flesh splatter as the men are hit with fifty caliber ammunition.

The Gatling gun sprays. The men in the entrance fall.

INSIDE LA GRANGE

Bullets rip.

Shadow runs for cover. Everyone else ducks. Shooter rushes downstairs only to stop and turn back.

The bullets stop well after the last man falls.

Shooter comes downstairs again. He walks to the entrance.

OUTSIDE LA GRANGE

He sticks his hat out the door and waves it.

A voice calls out in an Australian accent.

VOICE  
Oi!

Shooter peers out. He scans for gunmen. Then he looks up.

ON THE BUILDING ACROSS THE STREET

DALE (40s), his lanky, crazy Aussie mate and ANTHONY (38), Dale's best mate, stand by a Gatling gun on the roof of the building across the street.

Dale waves.

OUTSIDE LA GRANGE

Shooter emerges smiling.

SHOOTER  
That was quick!

ON THE BUILDING ACROSS THE STREET

Dale laughs.

DALE  
You were right to call him.

A short Irish man, PETE MACAVINNEY (30s) emerges from the rooftop. He waves and motions to the Gatling gun.

PETE  
How you like my new merch?

OUTSIDE LA GRANGE

Shooter laughs.

SHOOTER  
Pete, ya little dickhead! Much  
better than the Minigun!  
(to Dale)  
How's the legs?

ON THE BUILDING ACROSS THE STREET

Dale stands proud.

DALE  
I got titanium pins! I'm the  
fucking terminator!

INT. LA GRANGE - LATER

The gang plus Dale, Anthony, and Pete surround Shadow.

Shadow stands tall above them, unfazed.

SHADOW  
Rochester must live.

She opens his veil to reveal an old face with deep wrinkles.

SHADOW  
My son got what he deserved.

KISKA  
And so will you.

Kiska pulls a gun.

SHADOW  
Wait! Your friend...Newcomer. I  
know where he is.

KISKA  
It doesn't matter much now that  
he's dead.

SHADOW  
Oh, my dear girl. You don't  
understand. He lives.

Everybody's shocked. Kiska lowers the gun.

KISKA  
How...?

Shadow starts through the crowd.

SHADOW  
In exchange for my life.

KISKA  
Talk!

SHADOW  
Harvey has him.

Kiska raises the gun.

SHADOW  
I can help you get him.

BANG!

He drops dead.

KISKA  
Fuck your bloodline.

Everyone's in shock.

ALEX  
Ya know, he could have gotten him  
out. Harvey's--

KISKA  
I'm tired of letting bad men live.  
I'll get him myself.

INT. SUMMER AND KISKA'S ROOM - DAY

Kiska packs her things. Most of it is strewn on the bed.

A small knock on the door before it opens. Summer.

SUMMER  
I know how you feel. But you can't  
do this alone.

KISKA  
I don't need your help.

Kiska stops packing.

KISKA  
You shouldn't risk your lives for  
me. I've learned enough here.

Summer sits on Kiska's bed. She runs through Kiska's things.  
A few articles of clothing. A leather strap with a knuckle  
dagger. A gun.

SUMMER  
Harvey will be ready.

Kiska packs her remaining things, weapons on top.

KISKA  
So will I.

Summer glances at her feet.

SUMMER  
Once on a mission, I went rogue. My  
company was holding back, but I  
could see the enemy's weakness. A  
gap in the walls. I went in.

Kiska sits next to her.

SUMMER  
There they were, a dozen men,  
weapons on me. My company had to  
roll in to save me. I lost three.

KISKA  
But you survived.

SUMMER  
Because I had help.

Summer puts her arm around Kiska's shoulders.

SUMMER  
And like it or not, we are going to  
come in after you.

Kiska leans her head on Summer's shoulder.

INT. OLD PEOPLE'S HOUSE - DAY

Shooter packs Nikki's suitcase.

NIKKI  
This is not happening.

SHOOTER  
You're damn right it's not. You're  
going home this instant.

Nikki unpacks as Shooter packs.

NIKKI  
First Alex, now you.

Shooter punches cloths down.

SHOOTER  
Maybe she has a point. You're too  
young to be putting your life in  
danger. Wasn't your dad enough?

Nikki punches Shooter in the gut. Nothing.

SHOOTER  
I know you think you're grown...

NIKKI  
You of all people should know...

Nikki sits on the bed.

SHOOTER  
What will Emma do if...you know...

NIKKI  
I can't raise her.

SHOOTER  
So you're on a suicide mission to  
avoid responsibility.

NIKKI  
I'm not ready to be a mom!

SHOOTER  
But you're a grown woman!

Nikki collapses on her bed.

SHOOTER  
Parenting is rough. I only got to  
do it a few years, but it was hard.

NIKKI  
It's not that.

Shooter kneels by the bed. Nikki sits up.

NIKKI  
This is who I am. I've accepted it.  
Why can't you?

SHOOTER  
I can accept it.

NIKKI  
Do you want her growing up like me?

She touches his hand.

NIKKI  
Shooter, I need this.

SHOOTER  
Kiska doesn't need you.

INT. LA GRANGE - STAGE - DAY

Alex sits on the edge of the stage, legs dangling. Candy comes from backstage and sits with her.

ALEX  
I just wanted a nice place where  
people could be entertained. It was  
my dream before I started hooking.

CANDY  
It's still alive.

ALEX  
I can't keep doing this. I'm  
putting your lives in danger. Why?



CANDY

Is this any worse than doing it for money? We're tough. We got this.

ALEX

This is way too much.

CANDY

Rochester's going downhill fast.  
When was the last job we had?  
Money's one thing, but this is important. It's a life.

ALEX

And you'd risk your life to save a stranger?

Candy slaps the Special Ops tattoo on her forearm.

ON THE STAIRS

Kiska and Summer come down.

AT THE ENTRANCE Dale, Anthony, and Pete stroll in. They head straight for the bar.

KISKA

Pete!

Pete stops and slowly turns.

KISKA

You didn't even say hi!

She runs over and hugs him.

PETE

I didn't want to bother you while you were pissed off.

He hugs her back.

PETE

How ya been?

KISKA

Look where I am.

PETE

Hey, have you seen Shooter? I need to show him something.

KISKA  
He's off with Nikki. He'll come  
back when he smells the beer.

Dale brings Pete an open bottle.

DALE  
How ya going, Kis?

Look where I am. KISKA Look where she is. PETE

Dale nods and smiles, apologetic.

DALE  
Have you seen Shooter? We're gonna  
hit up the Outlaw tonight.

KISKA  
All you ever think about is  
drinking and shooting.

Dale grins...

DALE  
I like drinking and shooting.

KISKA  
Speak of the devil.

AT THE ENTRANCE Shooter and Nikki walk in, right on cue. Shooter waves to the bar. Shooter goes...

## TO THE STAGE

Candy gets up when she sees Shooter coming. Alex shuffles.

SHOOTER  
Heck of a dilemma you got here.

ALEX  
Maybe not. Did you talk to Nikki?

Shooter points to his head.

SHOOTER  
Head strong, that one.

ALEX  
Whatever happens...

SHOOTER  
She's in. I tried.

Pete comes up...

PETE  
Come with me.

That devilish grin.

INT. GUN STORE - DAY

Cabinets full of guns. Walls full of guns. Ammunition everywhere. A Gatling gun on display in the center.

A key slides into a lock. The door opens.

PETE  
I'm the only licensed gun dealer in town. You want it, you buy it here.

Pete leads Shooter in.

Shooter eyes the walls.

SHOOTER  
Christ, mate. You got an arsenal.

PETE  
This is just the small stuff.

Pete leads shooter around the display to a metal door.

He slips the key in and turns, SCREEENK.

PETE  
I've got everything.

He opens the door. Shooter's eyes widen as he glides inside.

INT. LA GRANGE - BAR DAY

Alex and Kiska sit at the bar. Candy sashets to them.

ALEX  
Please tell me you're just going to ask him for Joe back.

KISKA  
I've got a much better idea.

Kiska hands it off to Candy. Candy smiles and claps.

CANDY

Really?

ALEX

Oh, Jesus Christ.

INT. ALEX'S APARTMENT - DAY

Soooo many people. The Four, Nikki and Alex, Franklin, Jambo, and five large men. Kiska leads...

KISKA

Candy, this is your baby. You want to lead us through it?

Candy smiles and hops up.

CANDY

This is probably our most complicated mission, but I think we can get these two up to speed.

INT. LA GRANGE - DANCE FLOOR - MONTAGE

MUSIC: DEF LEPPARD - "ROCKET"

The Four plus Nikki and Kiska wire up.

They bounce into the air and hang, practicing gun poses.

Alex watches below.

ALEX

Keep it tight!

JAMBO

Hold yourselves at the top, relax on the way down.

More flying.

DEF LEPPARD

*We just got to fly...  
On a collision course to crash into  
the heart...*

Candy flies up, spins and aims two guns...

Right at Blondie, who's also aiming her guns at Candy. They laugh and drop.

More poses.

CANDY (V.O.)  
 We'll have to be precise. Teams of  
 two for each wall. Nikki and Summer  
 can take care of reception.

Summer and Kiska, Candy and Blondie, Glory and Nikki, all  
 side by side in a square.

They fly.

DEF LEPPARD  
*Rocket, yeah...*  
*Satellite of love...*

Glory somersaults and poses.

Nikki spins and pretend fires.

GLORY  
 Focus on your wall. If you spin,  
 you might hit one of our own.

Nikki stops with the spinning.

NIKKI  
 Thanks.

Summer and Kiska push off the wall, "firing".

BACK IN THE LIVING ROOM

Candy stands above a schematic of the Atrium.

CANDY  
 Jambo et al. can keep us clean.

BACK ON THE DANCE FLOOR

Jambo, his men, and Franklin man the wires below.

Candy flies too close to Franklin. She drops her line.  
 Blondie drops. Franklin grabs the line as Blondie flattens  
 out just above the floor.

BLONDIE  
 That was a little too fun.

CANDY (V.O.)  
 Keep wary of your surroundings. No  
 flying into each other. And we  
 don't want a stray bullet bringing  
 us down. Dodge and shoot.

The women spin and flip, holding poses, occasionally aiming toward the floor.

Shooter watches Nikki from a table.

He nods his approval, gets up, and walks to...

THE BAR

Pete stands behind the bar pulling beer from the cooler.

Dale and Anthony talk amongst themselves.

Shooter stops.

PETE

How do they look?

Shooter shakes his empty bottle. Pete grabs a fresh one.

SHOOTER

Tip top.

Shooter sits.

SHOOTER

Although, there's likely to be a hundred men in there.

DALE

If I were Harvey, I'd want them all surrounding me.

PETE

Please. That chicken shit will have them all at the front door.

SHOOTER

He'll want to stop them before they get upstairs.

PETE

Right.

SHOOTER

So what's this business you're in?

Pete grins, always something on his mind.

PETE

You want something big?

SHOOTER  
I like 'em big.

DALE  
That's what she said.

Anthony face/palms.

Shooter looks to the dance floor. Nikki.

INT. ALEX'S APARTMENT - END MONTAGE

Candy sits next to Blondie. Blondie hugs her, always smiling.

KISKA  
We'll be flying in from the  
Rosemont hotel across the street.

GLORY  
Who's getting us across.

A TOILET FLUSHES. Water from the faucet off screen.

VERA enters the living room.

VERA  
Wha'd I miss?

EXT. NORTHSIDE - ROSEMONT HOTEL - ROOF - NIGHT

Over a dozen people gather on the rooftop with all kinds of flying equipment. Vera sets up with a rifle on the parapet.

JAMBO  
Make sure to hit the other side. We  
don't want to run into a wall.

Vera looks back in disgust.

VERA  
I know what I'm doing, sonny.

She turns and takes aim, a grappling hook on the muzzle.

She fires PHEWWHOOOOOOOSH.

ON THE ATRIUM

The grappler latches onto a pipe on the far side of the roof.

## ON THE ROSEMONT

Vera looks at Jambo with a big grin. Jambo smiles.

JAMBO

Crazy lady.

(to everyone)

Once we get over, it'll take us  
three minutes to set up. Franklin,  
you stay by me.

FRANKLIN

You got it, boss.

## ON THE WIRE

Candy assists Kiska in attaching to the wire. She has an automatic rifle strapped to her back.

KISKA

You know you're insane, right?

Candy laughs.

CANDY

Relax. Used to do this all the time  
in special ops.

Kiska's stunned look.

Candy pats her on the back.

CANDY

You're good to go.

Kiska WHIZZES down the line. Nikki's turn.

NIKKI

I swear to god, if I were gay...

Blondie huffs. Candy smiles.

CANDY

Take off.

Nikki WHIZZES down.

Blondie steps up. Candy gets her ready.

CANDY

Don't worry, babe.

She kisses Blondie on the forehead. Blondie smiles and goes.



INT. ATRIUM - CONTINUOUS

Harvey paces his apartment surrounded by guards.

HARVEY

How many we got downstairs?

GUARD

Fifty men, sir.

HARVEY

Not enough. If they're going to  
come in here, they're coming in in  
tiny little pieces.

(to the guard)

Send twenty of these guys down.

The guard nods and gets to work.

Harvey sits on the sofa and flips on the TV. Every little  
noise causes him to jerk. He's paranoid.

He flips through channels.

HARVEY

Pay all this money for cable...

He turns off the TV.

HARVEY

Johnson!

The guard from before rushes up.

JOHNSON

I have seventy downstairs and  
fifteen on this floor.

Harvey breathes a sigh.

HARVEY

Make us something to eat.

Johnson cocks his head.

EXT. ATRIUM - ROOFTOP - CONTINUOUS

The floor plus Kiska and Nikki stand on the atrium glass.

Kiska turns on music in her ear buds.

ELVIS PRESLEY - "SUSPICIOUS MINDS"

KISKA

Take out who you can downstairs,  
but focus on the penthouse.

The women nod.

JAMBO

Let's do it.

FRANKLIN

Get a few for me, ladies! Woo!

Kiska nods. The women point their guns at the glass.

POP POP POP POP POP POP POP POP POP KSHHHHHHH!

They fire and shatter the glass. They fall down.

ELVIS

*We're caught in a trap...  
I can't walk out...*

GLASS FALLS ON THE FLOOR

BULLETS RAIN DOWN

Dozens of men either duck for cover or fall dead.

UP TOP The women fly. They strike their poses and shoot  
through the glass walls.

ELVIS

*Why can't you see...  
What you're doing to me...*

Glass shatters.

Blondie bounces up and fires at the penthouse.

Candy bounces up, narrowly avoiding bullets.

BLONDIE

Sorry, babe!

Candy smiles.

CANDY

It's OK!

Candy POP POP POPs shots off.

Kiska swings along the wall and plants her feet. She pushes  
off, flying to the other side and shooting.

ELVIS

*We can't go on together...  
With suspicious minds...*

Glory rises and falls, taking precision shots as she rises, reloading as she lowers.

ELVIS

*And we can't build our dreams...  
On suspicious minds...*

Summer spins, her arms out.

Flying, bouncing, firing, the women put on their greatest show. Men run for the stairs, firing up.

INSIDE THE APARTMENT Harvey ducks behind the kitchen counter.

OUTSIDE, the bullets fly.

CANDY and Blondie rise...

Blondie smiles and waves.

CANDY

Go flat!

Blondie rotates horizontally and flattens out. Candy fires both guns over her body, through the glass, and into...

TWO MEN in the apartment. One of them manages a shot or two. Down he goes.

BULLETS rip through Blondie's wire.

ELVIS

*Oh, let our love survive...  
I'll dry the tears from your  
eyes...*

Candy swings to her, smiling.

Blondie's face drops as the wire gives way. She falls.

ELVIS

*Let's don't let a good thing die...*

Candy wraps her hand around Blondie's wrist, stopping her.

They hang, Candy looking down, Blondie looking up.

CANDY

*I'll swing you to the wall! You can  
grab on!*

BLONDIE  
I can't hold on!

Her fingers slip.

CANDY  
I've got you!

Blondie cries. Softly she says...

BLONDIE  
I love you.

Fingers slip, to the edge...

CANDY  
I love you, too.

SLIP.

Blondie falls to her death among dozens of dead men.

Candy cries. She whips out her automatic rifle. She fires...

ELVIS  
*We're caught in a trap...*  
*I can't walk out...*

Into the window, she sprays. Men fall. She swings herself to the wall and pushes off. She fires as she swings back.

ON THE ROOF

Franklin reels in her line. She sees the frayed edge...

FRANKLIN  
Oh, shit! Blondie fell! Blondie  
fell! Jambo! What did I do???

Jambo holds his line around the corner from Franklin.

JAMBO  
Calm down. You didn't do anything.

The WIRE MAN next to Franklin reels his line in.

WIRE MAN  
I got a harness. Candy detached.

FRANKLIN  
Did she fall?

## INSIDE THE PENTHOUSE

Candy flies into the penthouse and is met by two men. They all open fire. Candy ducks and rolls. She takes out one of the men, emptying her magazine.

Candy switches out magazines while the GUNMAN stalks her.

GUNMAN

What a waste of--

CHCK BANG!

Candy's rifle muzzle smokes.

CANDY

Why talk? If you're gonna shoot,  
shoot. Don't talk.

## IN THE ATRIUM

Kiska runs along the wall firing inside. Summer does the same next to her.

Men fall inside the apartment.

The bullets fade as the last of the guards fall.

The remaining women gather themselves on their wires and swing to the open glass wall.

## INT. THE ATRIUM - LOBBY - CONTINUOUS

Cops duck under the overhangs. They crowd against the door. Some of them fire up aimlessly.

BOOM! BOOM! BOOM! BOOM! BRAT-AT-AT-AT-AT-AT-AT-AT-AT-AT-AT

Thousands of bullets shred the cops. They try to run but get mowed down in the process.

## EXT. THE ATRIUM - CONTINUOUS

Dale, Anthony, Shooter, and Pete fire into the building. Two Tommy guns and a Browning Automatic Rifle in mint condition.

Pete empties an AK-47 magazine.

The other men empty theirs. Shooter lifts up the BAR.

SHOOTER  
This is what I live for.

PETE  
You're not keeping it.

SHOOTER  
Bloody hell, I'm not!

The men move forward as they reload.

DALE  
I ain't paying for it. It's mine.

PETE  
Like hell!

ANTHONY  
If he gets to keep his, then I'm  
keeping mine.

PETE  
For fuck's sake, NO ONE'S KEEPING  
THEIR FUCKING GUNS!

The men recoil.

ANTHONY  
Geez, didn't have to yell.

DALE  
Spoil sport.

They enter.

INT. THE ATRIUM - LOBBY - CONTINUOUS

The men fight their way inside against the weight of a  
hundred dead bodies.

They climb over corpses to the...

STAIRWELL

The four men move up the stairs.

Anthony shoots a dying man.

SHOOTER  
He was already dead, mate.

DALE  
That's why he shot him.

PETE  
He'll work his way up to shooting  
live people someday.

ANTHONY  
Fuck ya's.

Three laugh.

INT. THE ATRIUM - PENTHOUSE - LATER

BOORACK!

The door flies open. Guns aim.

It's Shooter and the boys.

SHOOTER  
Wha'd I miss?

HARVEY cowers behind the counter. Glass CRUNCHES to him.

He peers over the top. Kiska.

KISKA  
Where is he?

Harvey rises slowly, guns on him. He walks around the  
counter. Kiska meets him.

KISKA  
This isn't one of those times where  
I'm going to be asking a whole lot  
of questions. Tell me.

HARVEY  
Sure. I'll tell you. Just let me go  
first and he's all yours.

She points the gun at his head.

HARVEY  
He's in a box in the basement!

Kiska turns to Shooter.

KISKA  
Check it out.

Harvey grabs Kiskas arm and spins her around, pinning her to him. He holds her hand that holds the gun, aimed at her head.

HARVEY

Put 'em down!

He turns for the door.

HARVEY

You want me, you have to take her,  
too. Move!

The gang lowers their weapons and move out of his way.

Harvey slides through, gripping Kiska's hand. Shooter stands in his way.

SHOOTER

I'm afraid you can't, mate.

KISKA

Shoot him!

SHOOTER

There's no need for that.

Kiska glares at Shooter.

KISKA

Get Ashley back to Joe.

She slides her finger over the trigger of her own gun.

KISKA

Tell him I love him.

PKSH THWOOMP!

Harvey's head explodes like a melon.

Everybody freezes.

Kiska slides out of Harvey's grip as he falls.

Everybody looks around.

Candy looks up and out the Atrium.

CANDY

Vera.



EXT. ROSEMONT - ROOFTOP - CONTINUOUS

Vera lowers her rifle.

VERA  
Serves ya right.

She gathers her guns and heads down.

BLACK SCREEN

The muffled sounds of people talking.

The sound of a key in a lock.

It turns.

CLACK SHWINK

Light falls on a lean body. JOE (32).

JOE  
No.

SHOOTER (O.S.)  
It's him.

A thick arm reaches in and grabs Joe's ankle. Joe retreats.

JOE  
No!

KISKA (O.S.)  
Joey?

Joe freezes.

KISKA (O.S.)  
Joey, it's me.

A shadow where the light used to be.

Joe sees Kiska silhouetted.

KISKA  
Ashley's waiting.

CUT TO BLACK.

EXT. THE ATRIUM - SHOOTER'S CAR - LATER

Kiska kisses Joe's forehead as she sits him in the car.

KISKA  
I'll be right back.

Joe nods and lays back in his seat.

CANDY sits on a step, her head down and arms hanging. Kiska touches her shoulder.

KISKA  
I understand if you blame me. It's  
my fault.

Candy looks up, tears on her cheeks. She smiles.

CANDY  
You two were a lot alike. She loved  
to love. She'd be happy for you.

KISKA  
I'm sorry.

Candy wipes her face.

CANDY  
It's really my fault. My plan.  
Everybody was right. It was stupid.

KISKA  
It was brilliant. You can't blame  
yourself. She would have followed  
you to certain death.

CANDY  
That she did.

Candy stands and faces Kiska.

KISKA  
Be happy.

Candy wraps her arms around Kiska.

ON SHOOTER

Shooter stands by his Caddy with Pete.

SHOOTER  
Always loved me the Cadillac. Fine  
car. Wouldn't drive anything else.

NIKKI  
Except a Datsun.

SHOOTER  
Git outta here!

He brushes Nikki off. She wanders to...

GLORY

Nikki races up and hugs Glory. Glory's not used to this.

GLORY  
Woah! Hey, now!

NIKKI  
Thanks for teaching me how to fly.

Glory gives in to the hug.

GLORY  
You were amazing.

Alex interrupts the hug...

ALEX  
Excuse me, ladies. A word?

Glory steps away.

GLORY  
Sure thing, ma!

Alex turns to Nikki, sober.

ALEX  
I don't like who you've become. I  
hate what you do.

Nikki scowls.

ALEX  
But I am so damn proud of you. I  
love that you're a grown woman.

Nikki tears up. She wraps her arms around Alex.

ALEX  
Don't die on me.

Nikki pulls back.

NIKKI  
I promise.

One more hug...

NIKKI

I have to go. I have a little girl  
to take care of.

ALEX

And I don't.

They separate with a smile. Nikki heads to

SHOOTER'S CAR

Shooter and Kiska wait for Nikki, Pete and the boys hang.

Summer runs up...

SUMMER

Kiska! Don't leave!

Kiska greets her with a hug.

KISKA

Oh my god, Summer! How could I?

Summer looks in the passenger seat.

SUMMER

You think he'll be OK? I've worked  
Guantanamo. I know what isolation  
does to a man.

KISKA

I will find good doctors for him.

SUMMER

What about you?

Kiska kicks a rock and smiles.

KISKA

It sounds so stupid. As long as I  
have Joe and Ashley, I'm happy.

SUMMER

May you always be.

One more hug before Summer rushes off.

Pete takes Kiska's hands...

PETE

Behave.

KISKA  
I'm a good girl.

Nikki comes back. She gets in the back seat.

PETE  
You keep me updated!

Shooter and Kiska walk around the car.

SHOOTER  
Which one?

PETE  
Both of you.

Kiska and Shooter get in and slam their doors shut.

INSIDE SHOOTER'S CAR

Shooter looks at Joe.

SHOOTER  
Jesus, mate. You look awful.

Joe slowly turns his head to Shooter.

SHOOTER  
No offense...

JOE  
Where's Ashley?

CUT TO BLACK.

MIDCREDITS

EXT. HIGHWAY OUTTA TOWN - DAY

A Navy Blue 1970 Chevy Nova flies down the highway.

INSIDE THE NOVA

Kiska drives with Joe waking up in the passenger seat.

JOE  
Where are we?

KISKA  
On our way to Ashley.

Joe rubs his eyes and looks at the road ahead.

JOE

No.

Kiska looks at him, concerned.

JOE

Don't want her to see me like this.

KISKA

That's bullshit! She needs you!

Joe closes his eyes.

JOE

I'm not ready.

Kiska guns it...

OUTSIDE THE NOVA

The Nova screams down the road.

INT. OLD PEOPLE'S HOUSE - DINING ROOM - NIGHT

Shooter, Anthony, Dale, and Pete sit around the table. It's poker night at the McGahan household.

Shooter gazes at his cards, stone faced. He pushes in...

SHOOTER

A thousand.

Anthony to his left looks at his cards, lays them down.

ANTHONY

I'm out.

Dale agonizes over his cards. He finally slaps them down.

SHOOTER

Fucking a thousand?!

Pete glares at Shooter, cards still on the table.

PETE

Five thousand.

DALE

Christ, you're in for it now, mate!

Shooter, stone cold, stares at Pete.

SHOOTER  
Got something up your sleeve, mate?

Pete grins...

PETE  
Heh heeeh don't I always.

Shooter smiles.

SHOOTER  
I'm in.

CUT TO BLACK.