

Seed

Screenplay By

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FADE IN:

EXT. ROSE GARDEN-RAMOS ESTATE-AFTERNOON

ELDERLY FLORISTS #1 and #2, late 60s. Florist for forty years.

FLORIST WOMAN, early 30s. A florist for ten years.

Florist Woman picks a **white rose** from a **rose bush** --

SIERRA (V.O.)
Roses. Beautiful, aren't they? They
signify everything to us in this
world.

CUT TO:

INT. LIVING ROOM-EVENING

PROM GIRL, 18. Senior student.

PROM BOY, 18. Senior student.

MOM, early 40s. Homemaker.

Prom Boy and Prom Girl smile while Mom sets up her cell phone to take a picture.

SIERRA (V.O.)
They could be given to your prom
date.

IPHONE SCREEN

Set on CAMERA. Prom Girl and Prom Boy are set in the frame of the camera screen.

MOM
Say cheese!

PROM GIRL
Cheese!!

PROM BOY
Big cheese ball!!

Prom Girl shoves Prom Boy with her elbow --

The flash goes off on the phone --

BACK TO SCENE

Mom lowers her cell phone --

CUT TO:

INT. BEDROOM-NIGHT

Rose petals left as a **trail** to the bed.

HOT WIFE, early 20s.

NEGLECTFUL HUSBAND, late 20s. An office manager.

The bedroom door opens -- and the Hot Wife is covered from her chest to her feet --

NEGLECTFUL HUSBAND

-- Hello!

SIERRA (V.O.)

Or help a cheating wife surprise her working husband and boyfriend at the same time.

HOT WIFE

Honey! You're home early?

WIFE'S BOYFRIEND, early 20s. A surfer.

Wife's Boyfriend steps into the bedroom --

WIFE'S BOYFRIEND

-- Hey, babe! Do you want to take a shower after we do it?

Wife's Boyfriend looks at Neglectful Husband and runs out of the bedroom -- Neglectful Husband rushes out of the bedroom -- and chases Wife's Boyfriend down the hallway --

CUT TO:

INT. OFFICE-BONITO'S COMPOUND-AFTERNOON-FLASHBACK

SUPER: NINE YEARS EARLIER

8-YEAR-OLD NILLO. An orphaned boy. Dark brown hair, hazel eyes.

8-Year-Old Nillo steps into the office. He drops his **backpack** to the floor -- and grabs the **stacks of cash** from the top of the desk -- He drops them in -- and zips the backpack closed -- 8-Year-Old Nillo puts the backpack on -- and walks out of the office --

SIERRA (V.O.)
For someone like Nillo, life is
just beginning to bloom like a rose
and just waiting for someone to
cherish it.

CUT TO:

EXT. TIJUANA STREETS-NIGHT

8-Year-Old Nillo walks past a line of women outside of a brothel house.

CARLA, 20. A prostitute. Thin built, and short-sized. Dark hair, brown eyes. A woman with a good heart.

PROSTITUTE #1 and #2. Early 20s.

Carla looks at 8-Year-Old Nillo --

CARLA
What are you doing out here,
sweetie?

8-Year-Old Nillo reaches into his pocket -- and pulls out a **hundred-dollar bill** -- He hands it to her -- She grabs it -- and looks at it --

CARLA (CONT'D)
-- What are you doing with this
kind of money?

8-YEAR-OLD NILLO
Papi.

CARLA
Come on.

Carla steps towards the front door of the brothel house --

CUT TO:

INT. UPSTAIRS HALLWAY-BROTHEL HOUSE-NIGHT

Carla steps towards her bedroom door -- She looks around. 8-Year-Old Nillo hides underneath her jacket. Carla opens the door --

CARLA
-- Get in!

8-Year-Old Nillo rushes into the bedroom --

CUT TO:

INT. BEDROOM-BROTHEL HOUSE-NIGHT

Carla shuts the door -- and locks it --

8-Year-Old Nillo sits on the bed --

Carla looks at 8-Year-Old Nillo --

CARLA
-- What's your name kid?

8-YEAR-OLD NILLO
Nillo.

Carla steps towards the bed -- and sits down alongside of 8-Year-Old Nillo --

CARLA
-- You can only stay one night,
okay?

8-YEAR-OLD NILLO
Okay.

CARLA
Take off that shirt, please?

8-Year-Old Nillo stands up -- and lifts his shirt over his head -- Carla looks at the bruises on his stomach -- She grabs him by the arms -- and pulls him towards her --

CARLA (CONT'D)
-- Who did this to you?! Huh!

8-YEAR-OLD NILLO
(sob)
Papi.

Carla hugs 8-Year-Old Nillo --

CARLA

-- I'm sorry --

-- She lifts 8-Year-Old Nillo off the floor -- and holds him in her arms -- He closes his eyes -- and falls to sleep --

Carla lays him in her bed --

Carla lifts her legs up -- and lays next to him -- 8-Year-Old Nillo wraps his arms around her -- Carla closes her eyes --

CUT TO:

EXT. TIJUANA STREETS-DAWN

8-Year-Old Nillo walks towards the gate across the **border** -- He stops --

Gun fire is fired on the other side of the gate -- 8-Year-Old Nillo jumps out of his own skin, feeling scared. He rushes towards a **fence** -- and crouches down to the ground -- 8-Year-Old Nillo lifts the fence up -- and slides underneath -- He rolls out -- and stands up --

8-Year-Old Nillo runs across the field --

CUT TO:

INT. BEDROOM-BROTHEL HOUSE-CONTINUOUS

Carla lies bed. She opens her eyes and looks around. She turns --

CARLA

-- Kid --

-- Carla sits up -- and walks around the bedroom --

CARLA (CONT'D)

-- Kid?

Carla sits on her bed -- She looks across the bedroom. Five stacks of cash sit on her **vanity**. Carla steps towards the cash -- and grabs a stack -- She looks around. A great relief of stress lifted from her shoulders.

CARLA (SUBTITLE) (CONT'D)

(sob)

(In Spanish)

Thank you.

CUT TO:

EXT. ROSE GARDEN-RAMOS ESTATE-BACK TO PRESENT

Five gunshots are fired --

Florist Woman rushes away -- She pulls Elderly Florist #1 and #2 away from the rose bushes --

CUT TO:

EXT. RAMOS ESTATE-AFTERNOON

JOKER #1 and #2, early 20s. Members of the joker gang since their teen years.

NILLO, 17. Leader of the Joker gang. Tall, and thin built. Dark brown hair, hazel eyes.

Joker #2 rushes towards the front door --

Florist Woman runs past Nillo --

Nillo shoots Joker #1 up close -- Florist Woman stops -- and is frozen with fear. Nillo turns -- and points his gun at Florist Woman -- He lowers the gun --

Florist Woman runs -- His eyes follow her --

CUT TO:

INT. LIVING ROOM-RAMOS ESTATE-AFTERNOON

BENNY, early 20s. Member of the Cruz family. Ruthless and deceiving.

MAID #1 and #2. Early 40s.

Benny shoots Maid #1 twice -- and shoots Maid #2 --

CUT TO:

INT. BEDROOM-RAMOS ESTATE-AFTERNOON

A woman in a bright cocktail dress rushes towards the bed. VALERIA, 30. A heiress to the Ramos family fortune.

Valeria sits on the bed -- A scared look on her face.

CUT TO:

INT. UPSTAIRS HALLWAY-RAMOS ESTATE-AFTERNOON

Benny drives his foot through the door -- and kicks it in --

CUT TO:

INT. BEDROOM-RAMOS ESTATE-CONTINUOUS

Benny steps towards Valeria --

BENNY
-- Come here!

Valeria runs for the window -- and grabs a fire poker --

VALERIA
-- Stay away from me --

BENNY
-- We have a feisty one here --

-- Valeria swings at Benny -- He ducks out of the way -- He slaps her across the face -- Valeria drops to her knees --

Joker #2 steps into the bedroom --

BENNY (CONT'D)
-- Stand her up!

Joker #2 lifts her up from the floor -- and stands her to her feet --

Nillo steps in -- He pulls his pistol from behind his back -- and points it in Valeria's face --

VALERIA
-- What are you waiting for?

CUT TO:

INT. BAR-NIGHT-FLASHBACK

SUPER: A WEEK EARLIER

The bar is nearly empty with only a few customers left to bring it business.

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

Nillo sits in the midst of the men in front of him. A full house deck in his hand. He lifts the **locket** around his neck to his mouth -- and kisses it --

Poker Player #1 pulls a couple of **queens** from underneath his sleeve -- Making it a full house of queens.

POKER PLAYER #2
-- What do you have kid?

Nillo looks at Poker Player #2 -- He drops his cards of **Jacks** down to the table --

NILLO
-- Full house!

Poker Player #2 and #3 toss their cards down onto the table --

POKER PLAYER #2
-- I'm out --

NILLO
I once heard this story about a guy
that walks into a bar. In my
version, it was for a woman. True
story too.

POKER PLAYER #2
Really? Tell us.

CUT TO:

INT. BAR-NIGHT-FLASHBACK

GUY, early 20s. A bouncer. Tall and muscular built. A bit naive but has a big heart.

Guy walks into the bar. He steps towards the bar table --

BARTENDER, early 40s. A bartender for twenty years.

The Bartender steps towards the Guy -- and leans towards him --

BARTENDER
-- What'll it be?

GUY
A woman.

BARTENDER
We have tons of women that come in
here every night just looking for a
guy. Try a different pick-up line
and buy everyone a beer!

GUY

If I do that then I'll be left with no money, no house and no woman.

BARTENDER

Then you better start playing cards to win.

GUY

I don't have enough poker money.

BARTENDER

Get a poker buddy to lend you the money.

GUY

I don't have any friends.

BARTENDER

Why?

GUY

Because they stole all my girlfriends.

BARTENDER

Then you really need to get a better personality.

GUY

Then I need to go to a better bar.

BARTENDER

Really? Get out!

Guy walks out of the bar --

NILLO (V.O.)

The guy went to the bar down the street. There were plenty of women to talk to. Only, it was just for women.

CUT TO:

INT. LADY'S STRIP CLUB-NIGHT

Guy walks into the lady's strip club -- and walks towards the bar table --

WOMAN BARTENDER, early 20s. A bartender for two years.

The Woman Bartender steps towards Guy -- and leans towards him --

WOMAN BARTENDER
-- What can I get for you?

GUY
Can you tell me where all the women are?

The Woman Bartender lifts her arms up --

WOMAN BARTENDER
They're everyone, sir! Take your pick and start stripping!!

WOMAN #1, #2 and #3. Early 20s, late 20s and late 40s.

Woman #1 turns to Guy -- and shoves a hundred-dollar bill down his pants --

Woman #2 stuffs two fifty-dollar bills down his pants --

Woman #3 stuffs five-hundred dollars down his pants -- and kisses him --

NILLO (V.O.)
The guy went home that night. Not broke, not womanless and not lonely anymore.

CUT TO:

INT. BEDROOM-GUY'S APARTMENT-MORNING

Guy opens his eyes. He looks around and sees the Woman Bartender in his bed with him. She opens her eyes. A big smile on her face --

WOMAN BARTENDER
-- This is where you get out of bed and go make me breakfast.

GUY
Yes, ma'am!

Guy gets out of the bed -- and falls to the floor --

CUT TO:

INT. BAR-BACK TO PRESENT

Poker Player #1, #2 and #3 look at Nillo --

POKER PLAYER #1
(laugh)

POKER PLAYER #3
(laugh)

POKER PLAYER #2
(laugh)
I have to write that one down.

POKER PLAYER #3
Me too.

Poker Player #1 stands up -- and plants his cards down in front of Nillo --

POKER PLAYER #1
-- Pair of ladies --

POKER PLAYER #3
(laugh)

POKER PLAYER #2
Stop! You're killing me!
(laugh)

Poker Player #1 pulls all the **poker chips** and **dollar bills** towards him -- Nillo grabs a hold of Poker Player #1's arm --

POKER PLAYER #1
-- Get your hand off me!

NILLO
You cheated!

POKER PLAYER #1
Hands off or I'll make you regret the day you came out of your mother!

Nillo grabs a **fork** from the table -- and leans towards Poker Player #1 -- He stabs him in the neck -- Poker Player #1 stands up --

NILLO
(laugh)

Nillo pulls a pistol from behind his back -- and shoots Poker Player #2 and #3 -- He points the gun at Poker Player #1 --

NILLO (CONT'D)

-- Here's your royal flush --

-- Nillo shoots Poker Player #1 in the head --

Nillo leans over the table -- and grabs all the dollar bills -- He rolls them into a **wad** -- and puts the wad into his pocket -- Nillo steps away from the table -- and walks towards the bar table --

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

The Bartender looks over the bar table --

Nillo pulls out a ten-dollar bill -- and sets it down --

NILLO (CONT'D)

-- Sorry for the mess --

-- Nillo steps away -- and walks out of the bar --

CUT TO:

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

ALONDRA, 35. A housekeeper and registered nurse. A woman with a lot on her shoulders. Humble and kind.

Alondra grabs a soaking wet **plate** from the soapy water -- and rinses it off under the **faucet** -- She sets the plate onto the **dish rack** -- Alondra leans back to look into the living room --

ALONDRA

-- Elisa! Alejandro! Your bus is almost here!

Nillo steps behind Alondra -- and grabs her by her hair -- He grabs a **kitchen knife** from the dish rack -- and slits her throat --

ALONDRA (CONT'D)

(breath)

CUT TO:

INT. BEDROOM-MORRIS RESIDENCE-MORNING (END DREAM SEQUENCE)

Alondra opens her eyes -- and sits up in the bed --

ALONDRA

(breath)

She looks around the bedroom --

Alondra moves the covers from over her -- and sits at the edge of the bed --

CUT TO:

INT. KITCHEN-MORRIS RESIDENCE-MORNING

Alondra steps into the kitchen -- and grabs a **coffee mug** from the counter -- and pours herself some **coffee** -- Alondra looks behind her -- She steps out of the kitchen --

INT. DINING ROOM-MORRIS RESIDENCE-MORNING

Alondra sits at the table -- and sips slowly --

ALONDRA

-- Hmm --

ELISA, 10. A fourth grade student. Shy and quiet.

ALEJANDRO, 11. A fifth grade student. A smart and humble young man. Very protective of his mother and sister.

Alejandro steps towards the **cupboards** -- and grabs a bowl -- He grabs a **cereal box** from the bottom cupboard -- He sits down -- and pours the cereal in --

ALONDRA (CONT'D)

-- Hold on --

ALEJANDRO

-- What?

ALONDRA

I want you both to stay home today.

ELISA

Why?

ALONDRA

I don't want you going to school today, okay? Can you do that for your mama?

ALEJANDRO

Okay but what about Mrs. Morris?

ALONDRA

She probably could use the company.
Plus, she wants you to meet her
sister.

ALEJANDRO

Is her sister nice?

ALONDRA

I don't know. She should be here
soon.

The doorbell rings.

ALONDRA (CONT'D)

Yeap, that's definitely her. Be
polite and answer the door, please?

Elisa and Alejandro rush towards the front door --

CUT TO:

EXT/INT. FRONT PORCH-MORRIS RESIDENCE-MORNING

SIERRA, 57. A successful book author. Dark hair, brown eyes.
A woman with a good heart.

SIERRA

Come on, sis! Open the door!

The door opens -- Alejandro looks at Sierra --

SIERRA (CONT'D)

Oh, you must be Alejandro.

ALEJANDRO

How did you know my name?

SIERRA

My sister told me all about you.
May I come in?

Alejandro steps aside --

ALEJANDRO

-- Sorry --

SIERRA

-- No need to be sorry honey.

Sierra steps into the living room.

INT. LIVING ROOM-MORRIS RESIDENCE-MORNING

Sierra sets her suitcase down on the floor.

Alondra steps into the living room -- Sierra looks at Alondra --

ALONDRA

-- You must be Sierra.

Sierra hugs Alondra -- Alondra looks at Alejandro and Elisa -- Sierra back away --

SIERRA

-- Thank you for taking good care
of my sister.

ALONDRA

It was my pleasure.

Sierra looks around --

SIERRA

-- Where is Faith?

ALONDRA

She was taking a shower.

FAITH, 67. A retired artist. A woman with short term memory loss.

Faith steps towards Sierra --

SIERRA

-- Faith!

FAITH

Sierra --

-- Sierra hugs Faith --

SIERRA

-- I missed you --

-- Sierra kisses Faith on the cheek -- and backs away --

FAITH

Do you still want to go out?

SIERRA

Yes. Let's go. What about you,
Alondra?

ALONDRA
I don't want to impose.

SIERRA
Oh, come on! Go get changed. We'll
wait for you.

Alondra walks down the hallway -- and goes into the bathroom
--

Sierra and Faith sit --

Alejandro stands with Elisa --

SIERRA (CONT'D)
-- Why don't you two go ahead and
have a seat.

Alejandro sits next to Sierra -- and Elisa sits next to Faith
--

CUT TO:

EXT. PARKING LOT-MOTEL-MORNING

Nillo stops at the front door of the office building. A
cigarette in his mouth. He puts it out in the **ashtray** --

CUT TO:

INT. OFFICE-MOTEL-MORNING

Nillo steps into the office. He looks around. He hits the
buzzer --

MOTEL MANAGER, early 50s. A manager for eighteen years.

The Motel Manager steps towards the front desk -- and looks
at Nillo for a few seconds --

NILLO
-- Is something wrong?

MOTEL MANAGER
No.

NILLO
How much for a room?

MOTEL MANAGER
Forty.

Nillo reaches into his pocket -- and pulls out two twenty-dollar bills -- He hands them to the Motel Manager --

The Motel Manager takes the money -- and hands him the room key -- Nillo takes it --

NILLO

-- Is there a good place to get something to eat around here?

MOTEL MANAGER

There's a diner down the street.

NILLO

Thank you.

Nillo opens the office door and steps out.

CUT TO:

INT. DINING AREA-DINER-MORNING

At a table, Alondra sits alongside Elisa and Alejandro.

Sierra and Faith sit close together.

FAITH

Do you remember when you were twelve and you were collecting eggs because dad didn't want to do it. So, he sent you into the chicken coop. You had four eggs in your hand, and you got distracted when dad asked you if you had enough.

SIERRA

I crushed them with the palm of my hand and told him that we're going to need to wait a while.

Sierra glances at Alondra --

SIERRA (CONT'D)

-- You don't talk much, Alondra.

ALONDRA

I'm sorry.

SIERRA

No, it's okay. What's going on?

ALONDRA

I didn't sleep good last night.

SIERRA

If you want to go to the house and take a nap. I can watch the kids while you sleep.

ALONDRA

That would be nice of you, but I don't want to trouble you.

SIERRA

It's no trouble. Come on.

The front door opens -- and Nillo steps into the dining area
-- He looks around --

Sierra looks around and then looks at Nillo. A great feeling like she saw a ghost. She stands up and pulls a five-dollar bill from her wallet --

SIERRA (CONT'D)

-- Let's go --

Alondra stands up. She grabs Elisa and Alejandro by their hands --

Sierra steps towards the exit door -- She looks back at Nillo -- and walks out of the diner -- Alondra walks Alejandro and Elisa out of the dining area -- and out the exit door --

Nillo sits in a booth -- He looks through a **menu** --

WYONA, 16. A waitress and high school student. Dark hair, brown eyes. Humble and caring.

Wyona steps up to the Nillo's table --

WYONA

-- What can I get for you sweetie?

Nillo looks at the **pancakes** in the menu --

NILLO

-- Can I get the pancakes, **eggs** and **bacon?**

WYONA

Anything to drink with that?

NILLO

Orange juice.

Wyona takes the menu from Nillo --

NILLO (CONT'D)
 -- Thank you.

Wyona steps away --

CUT TO:

INT. LIVING ROOM-MORRIS RESIDENCE-AFTERNOON

In the living room, Siera crouches down -- and grabs a family **photo album** -- She sits on the sofa -- and flips through it -- Sierra stops at a photograph of Nick. She stares at the photo --

FAITH
 -- What are you doing?

Sierra looks at Faith --

SIERRA
 -- You scared me.

FAITH
 Sorry.

SIERRA
 Feels like I saw a ghost.

Faith takes the photo album from Sierra -- and looks at the photo of Nick --

FAITH
 -- Was he the ghost?

SIERRA
 Maybe.

Faith sets the photo album down on the coffee table -- and sits --

FAITH
 -- This must be troubling you.

SIERRA
 Like something is about to happen.

CUT TO:

INT. DINING AREA-DINER-MORNING

Nillo takes his last bite of his pancake -- and sets the fork down on the plate --

Wyona steps towards the booth --

WYONA
-- Wow! You really cleaned your plate.

NILLO
A man has to eat.

WYONA
I see.

NILLO
So, what time do you get off,
Wyona?

WYONA
In another hour. Why?

NILLO
Just wondering.

WYONA
I'm sorry sweetie but I don't date.

NILLO
Too bad. You seem too sweet to pass up.

Wyona rips an **order sheet** from her **pad** -- and writes on the back --

WYONA
(blush)
It's on the house --

-- Wyona sets the sheet down on the table -- She takes the two plates -- and steps towards the kitchen --

Nillo flips the sheet over -- and finds her phone number written down underneath her name.

NILLO
-- Nice meeting you, Wyona!

Nillo pulls out a twenty-dollar bill -- and sets it down on the table -- He stands up -- and walks out of the diner --

Wyona steps towards the table with a **spray bottle** -- She picks up the twenty-dollar bill -- She looks outside the window -- A smile on her face -- Wyona slides the money down into her **apron** pocket--

CUT TO:

INT. BEDROOM-MORRIS RESIDENCE-EVENING

Alondra sits up from a bad dream -- and runs her fingers through her hair -- She sits at the end of the bed --

CUT TO:

INT. LIVING ROOM-MORRIS RESIDENCE-EVENING

Sierra sits on the sofa with Elisa and Alejandro. A book in her hand, opened to the middle pages. Alejandro falls to sleep --

SIERRA

-- Sleepy boy --

-- Sierra catches him --

Alondra steps into the living room --

ALONDRA

-- Come on, Alejandro --

Alejandro stands up -- and walks towards the bedroom --

Alondra leans down -- and picks Elisa up -- She walks her towards the bedroom --

Sierra closes the book. She sets the book down on the coffee table and grabs the photo album. She flips to the middle page. She looks at Nick's photo.

SIERRA

I must be seeing things, Nick. You probably can hear every word I'm saying. Maybe I'm losing it.

Sierra closes the photo album -- and sets it down on the coffee table -- She lays on the sofa -- and closes her eyes -- Sierra touches her face --

CUT TO:

INT. WAREHOUSE-EVENING

At a table, playing poker. Benny, Jokers #1 and #2 hold their cards close to their faces -- Benny lays his cards of **Aces** down -- Joker #2 lays his cards of **Kings** down --

BENNY

-- Winner!!

JOKER #1
Man!!

Joker #2 drops his cards to the table --

Benny stands up -- and pulls all the chips towards him --

JOKER #1 (CONT'D)
-- You suck!

NILLO
Everyone sucks!

Benny, Jokers #1 and #2 look up --

Nillo steps down the steps -- He walks in circles around
Benny, Jokers #1 and #2 --

BENNY
-- Who the hell are you?

NILLO
Does it really matter?

BENNY
I like to know the name of the
guy's ass I'm about to kick.

NILLO
Try it and you'll regret it. I
promise.

Benny swings his fist towards Nillo -- Nillo grabs his arm --
and puts it over his shoulder -- and breaks his arm --

BENNY
-- Ahh!

Benny falls to the ground --

Nillo looks at Joker #1 and #2.

Joker #2 looks at Nillo --

NILLO
-- What! You want some too!

JOKER #2
No!

Nillo steps towards the table -- and grabs all the money --

JOKER #2 (CONT'D)
Who are you?

NILLO

Don't worry about who I am. Just be ready to do whatever I say and no one else will get hurt.

JOKER #2

What do we do now?

Nillo looks at Benny --

NILLO

-- Take him to the hospital! He's pissing me off with his whining.

Joker #2 steps towards Benny -- and lifts him off the ground

--

CUT TO:

INT. SPARE BEDROOM-MORRIS RESIDENCE-EVENING

In bed, Sierra lays. She tosses and turns -- Sierra sits up --

CUT TO:

INT. KITCHEN-MORRIS RESIDENCE-EVENING

Sierra steps into the kitchen -- She looks straight ahead and sees Alondra sitting on the counter --

SIERRA

-- Hey --

-- Alondra gets off the counter --

ALONDRA

-- Sorry --

SIERRA

-- For what?

ALONDRA

For sitting on the counter.

SIERRA

I used to do it too. No worries --

-- Sierra lifts herself up onto the counter --

Alondra lifts herself up onto the counter -- Alondra looks away -- Sierra looks at Alondra --

SIERRA (CONT'D)

-- Is something on your mind?

ALONDRA

No.

SIERRA

Come on, you can tell me?

ALONDRA

I'm worried about my nephew. I haven't seen him in nine years.

SIERRA

Nine years?

ALONDRA

Yes.

SIERRA

What happened to his parents?

ALONDRA

They're both dead. He was eight when he called and told me his father was dead.

SIERRA

I can help you find him.

ALONDRA

That would be nice of you, but I don't want to trouble you.

SIERRA

No trouble.

ALONDRA

Thank you.

SIERRA

No problem.

CUT TO:

INT. MEETING ROOM-EVENING

At the end of the table, Valeria sits.

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

COMPANY EXECUTIVES #1, #2, #3 and #4. Early 50s. Executives for twenty years.

COMPANY EXECUTIVE #1
What other new business do we have
to discuss?

LAWYER
There are issues to be concerned
with.

VALERIA
What kind of issues?

LAWYER
Pedro Cruz.

COMPANY EXECUTIVE #1
What issues we have with him?

LAWYER
Land. He wants the land.

VALERIA
My great grandmother started this
company and left the orchard to me.
He wants the land; he's going to
have to go to the orchard and take
it!

COMPANY EXECUTIVE #2
We understand your frustration but
--

VALERIA
-- No, you don't. Your name is not
on the box. My family's name is --

-- Valeria stands up -- and grabs a **carton** of **orange juice**
from the table -- She points at the **Ramos logo** --

VALERIA (CONT'D)
-- Don't forget who gave you the
job that you have --

-- Valeria tosses the carton to the floor -- and steps out --
The Lawyer looks at Company Executive #3 --

COMPANY EXECUTIVE #3
Anything else?

LAWYER
No.

COMPANY EXECUTIVE #4
Meeting adjourned.

CUT TO:

INT. MOTEL ROOM #220-MOTEL-EVENING

At the **desk**, Nillo sits in front of the **telephone**. He looks at the phone number written on the order sheet. He picks up the receiver -- and sets it back down --

Nillo picks it up again -- and dials 9 first -- He dials in the phone number -- and listens as the dial tone goes through --

WYONA (V.O.)
-- Hello?

NILLO
Hello?

WYONA (V.O.)
Who is this?

NILLO
Remember the guy that ate the happy stack of pancakes?

WYONA (V.O.)
Oh, yeah! You couldn't stay away long enough, could you?

NILLO
What can I say, you were running through my mind.

WYONA (V.O.)
That's kind of corny.

NILLO
What do you say, you and me? Date?

WYONA (V.O.)
I don't know. You seem kind of nice but I'm just not sure if I'm ready to date.

NILLO
You won't regret it.

WYONA (V.O.)
Okay. Saturday at eight.

NILLO
That works.

CUT TO:

INT. WYONA'S BEDROOM-EVENING

Wyona rolls onto her back with her cell phone against her ear
--

WYONA
-- Well, I better go. I'm sorry, I
didn't get your name.

NILLO (V.O.)
It's Nillo.

WYONA
Have a good night, Nillo.

CUT TO:

INT. MOTEL ROOM #220-MOTEL-CONTINUOUS

NILLO
You as well.

Nillo hangs up the receiver --

CUT TO:

INT. WYONA'S BEDROOM-CONTINUOUS

Wyona sits up on her bed -- and writes "*Date night with Nillo*" on the upcoming *Saturday* on her *calendar* --

Wyona falls to her back on her bed --

WYONA
(breath)

CUT TO:

EXT. PARKING LOT-MOTEL-MORNING

Nillo steps out of the motel room -- He shuts the door -- and walks straight across the parking lot --

The Motel Manager steps towards Nillo --

MOTEL MANAGER

-- Hey?

Nillo stops -- and looks at the Motel Manager --

NILLO

-- Yeah?

MOTEL MANAGER

Do you want a job?

NILLO

What kind of job?

MOTEL MANAGER

A Housekeeper and Maintenace job.

NILLO

Thanks, but I'm fine --

-- Nillo starts to walk away --

MOTEL MANAGER

You get to live here for nothing.

Nillo stops and looks at the Motel Manager.

NILLO

Do I get paid?

MOTEL MANAGER

Two hundred a week.

NILLO

All I have to do is clean?

MOTEL MANAGER

Yes.

NILLO

Cool. When do I start?

MOTEL MANAGER

Today.

NILLO

Okay.

Nillo steps towards the office --

MOTEL MANAGER

I'll bring you the supplies.

The Motel Manager steps into the office.

CUT TO:

INT. LOBBY-POLICE DEPARTMENT-AFTERNOON

Alondra sits with Sierra, waiting to be called.

DESK SERGEANT, early 40s. A Desk Sergeant for six years.

The Desk Sergeant points at Alondra --

DESK SERGEANT
-- You! Come on up!

Alondra stands up -- and leans on the counter --

DESK SERGEANT (CONT'D)
-- How can I help you?

Alondra reaches into her purse -- and pulls out her wallet --
She takes a photo out of her wallet, and shows it to the Desk
Sergeant --

ALONDRA
-- My nephew's missing.

DESK SERGEANT
Can you tell me how long he's been
missing for?

ALONDRA
Nine years.

DESK SERGEANT
That's a little late honey.

Sierra stands up -- and steps towards the counter --

SIERRA
-- Do you really think she doesn't
know that?

DESK SERGEANT
Who are you to this woman?

SIERRA
She takes care of my sister. She
just wants to find her nephew. Is
that something you can help us
with?

DESK SERGEANT
Let me see the picture?

Alondra hands the photo to the Desk Seargent --

DESK SERGEANT (CONT'D)
I'll have my sketch artist look at
it. We'll see what we can come up
with.

ALONDRA
And how long will that take?

DESK SERGEANT
Probably an hour or two. You can
wait here or come back.

ALONDRA
I'll wait here. Thank you.

DESK SERGEANT
Uh huh.

Alondra sits down in front of the front desk counter --

Sierra sits down next to Alondra --

ALONDRA
Thank you.

SIERRA
No problem.

CUT TO:

INT. MOTEL ROOM #111-MOTEL-AFTERNOON

MONTAGE

-- Nillo vacuums.
-- Nillo changes bed sheets.
-- Nillo changes garbage bag.

BACK TO SCENE

Nillo makes the bed.

CUT TO:

EXT. PARKING LOT-MOTEL-EVENING

Nillo holds a **black trash bag** over his shoulder -- and walks towards the **dumpster** --

He tosses it in -- and walks towards the motel --

MOTEL MANAGER
-- Nillo --

-- Nillo steps towards the Motel Manager --

The Motel Manager pulls two-hundred-dollar bill from his wallet -- and hands it to Nillo -- Nillo takes it --

MOTEL MANAGER (CONT'D)
Good work.

NILLO
Thanks.

MOTEL MANAGER
Do you have a cell phone?

NILLO
No.

The Motel Manager reaches into his wallet -- and pulls out another hundred -- He hands it to him --

MOTEL MANAGER
-- Go get one --

-- Nillo takes the hundred --

NILLO
-- Thanks again --

MOTEL MANAGER
Take the rest of the day off.

Nillo steps towards the motel -- and stops --

An idea goes through his mind.

Nillo looks back at the Motel Manager --

NILLO
-- Do you know any places that I
get a car?

MOTEL MANAGER
What kind of car?

NILLO
Something with class.

The Motel Manager thinks to himself.

MOTEL MANAGER
Come with me?

The Motel Manager walks towards a garage door -- Nillo follows him -- The Motel Manager grabs the handle to the door -- and pulls it up --

CUT TO:

EXT. GARAGE-MOTEL-EVENING

The Motel Manager steps in -- and pulls the **tarp** off --

An **orange lowrider**.

MOTEL MANAGER
Needs a good wash and maybe an oil change. If you can get it running, it's all yours.

NILLO
Really?

MOTEL MANAGER
Yes.

NILLO
Okay. Thanks.

Nillo shakes the Motel Manager's hand --

The Motel Manager steps away --

Nillo snaps his fingers --

NILLO (CONT'D)
-- Time to get to work!

MONTAGE

-- Nillo sprays water on the lowrider.

-- Nillo waxes the lowrider.

-- Nillo changes the oil.

BACK TO SCENE

Nillo dries his hands with a towel. He steps back --

The Motel Manager steps beside Nillo. He passes the key to Nillo -- Nillo takes it --

MOTEL MANAGER
-- Good job, kid.

NILLO
Thanks.

The Motel Manager steps away --

CUT TO:

INT. BATHROOM-MOTEL ROOM #220-MOTEL-EVENING

Nillo stands in front of the bathroom mirror. He washes his face and combs his hair.

A knock at the front door.

Nillo looks --

NILLO
-- Just a second!

CUT TO:

INT/EXT. MOTEL ROOM #220-MOTEL-EVENING

Nillo walks towards the front door. He unlocks it -- and opens it --

The Motel Manager reaches his hand out -- and hands Nillo a **leather jacket** -- A smile stretches across his face -- Nillo takes the jacket --

NILLO
-- What's this for?

MOTEL MANAGER
For you. If you're going to go out with style, you should show the lady of your heart that she means the world to you.

Nillo shakes the Motel Manager's hand --

NILLO

-- Thank you.

MOTEL MANAGER

Try it on?

Nillo puts the jacket on -- and looks at himself in the mirror --

MOTEL MANAGER (CONT'D)

-- Wow! You look really sharp.

NILLO

Really?

MOTEL MANAGER

Like you stepped out of the 1950's
and brought back cool.

NILLO

Cool. Thank you --

-- Nillo shakes the Motel Manager's hand again --

CUT TO:

INT. LOBBY-POLICE DEPARTMENT-EVENING

Alondra looks around the lobby and shows frustration in her knees. She grows tired from the waiting in the same spot for the last two hours.

The Desk Seargent stands up -- and gets Alondra's attention --

DESK SERGEANT

(wave)

-- Hey!!

Alondra stands up -- and steps towards the desk -- She shows Alondra the results of the *sketch*. Alondra looks at the sketch with amazement --

Sierra looks at the sketch. She gets up -- and gets a closer look --

SIERRA

-- That's him?

DESK SERGEANT

It's what the artist came up with.

Alondra looks at it -- and hands it back to the Desk Seargent
--

Sierra looks around and thinks to herself that it wasn't a
ghost after all.

Alondra looks at Sierra --

ALONDRA
-- What's wrong?

SIERRA
I thought I saw a ghost.

ALONDRA
What do you mean?

SIERRA
It's hard to explain.

ALONDRA
I got time.

SIERRA
I'll explain it at the house.

Sierra steps towards the front desk --

SIERRA (CONT'D)
-- Can I have a copy of that
sketch?

The Desk Seargent grabs the sketch -- and steps towards the
copy machine --

CUT TO:

EXT. WAREHOUSE-EVENING

Benny sits on the steps of the warehouse. His arm in a **sling**
--

Joker #1 stands up -- and looks around --

JOKER #1
-- Where is this guy?

NILLO
Right here!

Joker #2 looks at Nillo --

JOKER #2
We need to talk.

NILLO
About?

JOKER #2
How we're supposed to conduct
business.

NILLO
Easy. We specialize in weed, don't
we?

JOKER #2
Yes.

BENNY
We have to talk to someone in
charge. A boss.

NILLO
It talks.

BENNY
I know a guy. His name is Pedro
Cruz.

NILLO
How do we find him?

BENNY
I'll arrange a meeting.

NILLO
You're useful after all. I'll see
you later.

BENNY
Wait! How do I get a hold of you?

Nillo waves his cell phone around in his hand --

NILLO
-- I'll call you!

Nillo steps away --

CUT TO:

INT. LIVING ROOM-MORRIS RESIDENCE-EVENING

Sierra sits on the sofa. She grabs the photo album -- and pulls the photograph of Nick out -- She grabs the sketch -- and puts it close to the photo --

Alondra steps into the living room --

ALONDRA

-- What is it you wanted to show me?

Sierra stands -- and hands Alondra the sketch and the photo - - Alondra looks at them both --

SIERRA

I know this is going to sound crazy but that's not a coincidence. They both look alike -- or he looks like him. How is that possible?

Alondra sits down --

ALONDRA

-- Family genes.

SIERRA

How? They're not even related.

ALONDRA

They are.

Sierra sits --

SIERRA

-- How so?

ALONDRA

He had a one-night stand with my great-great grandmother.

SIERRA

Is that why you are here?

ALONDRA

No. I'm here to make peace.

SIERRA

You could've told us earlier. We would've understood.

ALONDRA

Are you mad?

SIERRA

No.

ALONDRA

Thanks for understanding.

SIERRA

We'll go hang flyers tonight.

ALONDRA

Okay --

-- Alondra gets up -- and sits close to Sierra -- Sierra pats her on the back --

CUT TO:

INT. WYONA'S BEDROOM-EVENING

Wyona stands in front of a mirror. She pulls the straps of her **white dress** up to her shoulders --

MONTAGE

-- Wyona puts on eyeliner.

-- Wyona puts on mascara.

-- Wyona puts on lipstick.

BACK TO SCENE

Wyona grabs her **purse** from the nightstand -- and steps out of her bedroom --

CUT TO:

EXT. SUBURBAN STREET-EVENING

Wyona looks at her **watch** --

WYONA

-- Where are you?

"Low Rider" by War plays.

The orange lowrider drives up to the curb and stops.

Wyona looks at the lowrider.

CUT TO:

INT. LOWRIDER-EVENING

Nillo leans over towards the passenger window --

NILLO
-- Your chariot awaits!

Nillo pushes the **lever** down to the **hydraulics** -- and the lowrider lowers down to the ground --

CUT TO:

EXT. SUBURBAN STREET-CONTINUOUS

A speechless look on Wyona's face.

Nillo gets out of the lowrider -- and steps towards Wyona -- He reaches his hand out for hers -- She grabs a hold -- Nillo walks her towards the passenger door -- He opens the door -- Wyona sits down -- Nillo shuts the door --

CUT TO:

EXT/INT. LOWRIDER-CONTINUOUS

Nillo rushes to the driver door -- and opens it -- He sits down -- and shuts the door --

NILLO
-- Hello.

WYONA
Hi.

NILLO
Shall we?

WYONA
We shall.

Nillo pushes the lever up to the hydraulics -- and drives the lowrider --

WYONA (CONT'D)
-- Do you have any tissues in the **glove compartment**?

Wyona opens the glove compartment -- She sees a **gun**. Wyona looks at Nillo. Nillo shuts the glove compartment --

NILLO

-- It's my friends' car. He gave it to me. I hope this doesn't change things.

Wyona smiles.

WYONA

No, it doesn't.

CUT TO:

EXT. PATIO-MEXICAN RESTAURANT-EVENING

Nillo walks with Wyona towards a table -- He pulls a chair out for her -- Wyona sits -- Nillo pulls the chair out from right in front of her -- and sits --

FLOWER BOY, 11-Years-Old.

A Flower Boy steps towards the table --

FLOWER BOY (SUBTITLE)

(In Spanish)

-- Would you like to buy a flower?

NILLO (SUBTITLE)

(In Spanish)

Yes --

-- Nillo pulls a ten-dollar bill from his wad of cash -- and hands it to the Flower Boy -- The Flower Boy hands Nillo a white and red rose --

FLOWER BOY (SUBTITLE)

(In Spanish)

-- Thank you.

WAITER, early 30s. A waiter for five years.

WAITER

Get out of here!!

The Waiter rushes towards the Flower Boy -- The Flower Boy runs away from the patio -- The Waiter steps towards the table --

WAITER (CONT'D)

-- Sorry about that. These flower boys are always scamming someone.

WYONA

It's fine.

WAITER

Can I get you two something to drink?

WYONA

Can I get a sweet tea?

WAITER

Yes. What about you, sir?

NILLO

I'll have the same.

WAITER

Be right back.

NILLO

Thank you.

The Waiter walks away from the table --

CUT TO:

EXT. PARKING LOT-MEXICAN RESTAURANT-EVENING

A blue lowrider pulls into the parking lot of the restaurant -- and parks --

CUT TO:

INT. BLUE LOWRIDER-EVENING

Joker #2 looks around. He looks at the patio area and spots Nillo with Wyona --

JOKER #2

-- Hey! Look at this fool!

Joker #1 looks and sees Nillo --

JOKER #1

-- This fool is on a date!

JOKER #2

Let's get this fool!

JOKER #1

No. Leave him alone. Benny's going to love this!

JOKER #2
What do you think he's going to do?

JOKER #1
You'll see.

CUT TO:

EXT. PATIO-MEXICAN RESTAURANT-EVENING

The Waiter brings their sweet teas -- and sets them down in front of them --

WAITER
-- Are you ready to order --

WYONA
-- Can I get a Burrito with the queso sauce on top?

WAITER
Sure. And you, sir?

WYONA
I'll have the Green Enchiladas with the Taquitos on the side.

WAITER
Coming right up?

WYONA
That sounds good.

CUT TO:

INT. BLUE LOWRIDER-EVENING

Joker #1 holds his cell phone to his ear --

JOKER #1
-- I'll bring him by tomorrow,
okay? Okay, bye --

-- Joker #1 ends the call -- and sets his cell phone down on the dashboard --

JOKER #2
-- So, what's up?

JOKER #1
It's set. We just have to take him over to Pedro.

Joker #1 looks outside the window -- and sees Alondra hanging up a **flyer** of Nillo --

JOKER #1 (CONT'D)
-- Hey! Check this out!

CUT TO:

EXT. PARKING LOT-MEXICAN RESTAURANT-EVENING

Alondra **staples** the flyer to the **telephone pole** --

Joker #1 steps towards Alondra --

JOKER #1
-- Do you need any help, miss?

Alondra looks at Joker #1 and Joker #2 --

ALONDRA
-- No. I'm just hanging up flyers.

JOKER #1
Can I take a look?

Alondra hands Joker #2 a flyer --

JOKER #2
-- What's his name?

ALONDRA
Nillo.

JOKER #1
We'll let you know if we hear anything.

JOKER #2
Yeah.

ALONDRA
Thank you.

Sierra's **silver corolla** pulls up to the curb --

CUT TO:

INT. SILVER COROLLA-EVENING

Sierra leans towards the passenger window --

SIERRA
-- Are you alright out there?

CUT TO:

EXT. PARKING LOT-MEXICAN RESTAURANT-CONTINUOUS

ALONDRA
I'm fine --

-- Alondra looks back at Joker #1 and #2 --

ALONDRA (CONT'D)
-- Have a good night --

-- Alondra rushes towards the silver corolla -- and opens the door -- The corolla drives away --

Joker #1 looks at the flyer --

JOKER #1
-- This is turning out to be the best day!

JOKER #2
I know!

Joker #1 and Joker #2 rush towards the blue lowrider --

CUT TO:

EXT. PATIO-MEXICAN RESTAURANT-EVENING

Wyona digs her fork into her burrito -- Nillo lifts a taquito up towards Wyona --

NILLO
-- Do you want to try one?

Wyona leans towards the taquito -- and takes a bite --

WYONA
-- That's good --

-- Wyona takes the taquito --

WYONA (CONT'D)
-- Thank you --

CUT TO:

INT. BLUE LOWRIDER-EVENING

Joker #2 starts the ignition -- and drives the lowrider out of the parking lot --

JOKER #2
-- There's going to be a big surprise for him tomorrow.

CUT TO:

EXT. PATIO-MEXICAN RESTAURANT-CONTINUOUS

In a dancing position, Nillo holds Wyona close. Her head rest on his shoulder. She closes her eyes.

CUT TO:

EXT. SUBURBAN STREET-EVENING

Nillo opens the passenger door -- Wyona stands up -- He takes her hand -- She falls onto him --

WYONA
-- Sorry, I'm clumsy.

NILLO
(laugh)

He stands her up -- and kisses her -- She kisses him back -- She walks around him -- and steps towards the sidewalk --

WYONA
(breath)
Whoa!

Nillo leans down into the lowrider -- and grabs the roses -- He hands them to her --

WYONA (CONT'D)
-- Thank you.

-- Wyona leans towards Nillo -- and kisses him on the cheek -- She steps back -- and walks towards the front door -- Wyona looks back at him --

WYONA (CONT'D)
(wave)

NILLO
(wave)

Wyona steps in -- and shuts the door behind her --

NILLO (CONT'D)

-- Man!

CUT TO:

EXT. CRUZ ESTATE-MORNING

The orange lowrider drives into the driveway of the estate --

CUT TO:

INT. LOWRIDER-MORNING

Nillo looks at the mansion --

NILLO

-- So, this is it?

BENNY

Yeap.

Nillo turns off the ignition -- and opens the driver door --

CUT TO:

INT. OFFICE-CRUZ ESTATE-MORNING

PEDRO CRUZ, 45. A drug cartel. Ruthless and powerful.

Pedro sits at his desk. Nillo steps towards the desk --

PEDRO

-- So, you're the one making all
this trouble for my cousin.

Benny steps towards the desk -- He pulls a flyer from his
pocket -- and hands it to Pedro -- Pedro looks at the flyer -
- He turns it to show Nillo --

PEDRO (CONT'D)

That looks a lot like you --

-- He looks at it again --

PEDRO (CONT'D)

-- It is you.

NILLO

Where did you get that?

PEDRO

Let's just say there's someone out there that actually cares about you. So, if you're the one that broke my cousin's arm. You can imagine what I'm capable of.

NILLO

What do you want?

PEDRO

You work for me, and you can keep being the leader of the Jokers.

NILLO

What if I don't?

PEDRO

Imagine that little girlfriend of yours. Your aunt too. Dead. Gone! What do you think?

NILLO

Fine.

Pedro reaches into his desk drawer -- and grabs a **zip-loc** bag of **marijuana** -- He tosses it to the end of his desk --

NILLO (CONT'D)

What's this?

PEDRO

The product. All you have to do is sell it.

NILLO

I wouldn't trust me with that.

PEDRO

Why? Are you a pothead?
(laugh)

NILLO

No --

PEDRO

-- Take the bag then --

-- Nillo grabs the bag --

PEDRO (CONT'D)

We'll be in touch.

Nillo turns around -- and walks towards the door --

PEDRO (CONT'D)

-- One more thing --

-- Nillo looks back at Pedro -- Pedro tosses a stack of cash to Nillo -- Nillo catches it --

PEDRO (CONT'D)

-- You're going to need that.

NILLO

For?

PEDRO

An apartment, house. You want to be a leader; this is your chance.

NILLO

Thanks.

PEDRO

Your welcome.

Nillo steps out of the office. Joker #2 walks past Nillo -- He steps towards Pedro's desk -- He leans towards Pedro's ear -- and tells him something --

PEDRO (CONT'D)

-- She wants to play, we'll play.

Pedro looks at Nillo and watches him step outside the office.

Benny looks at the doorway --

BENNY

-- What now?

PEDRO

Go with him? Tell him the plan.

BENNY

What are we doing again?

PEDRO

Making him kill his own blood.

BENNY (SUBTITLE)

(In Spanish)

Valeria is his family? How did you find out?

PEDRO (SUBTITLE)

(In Spanish)

I have people in my back pocket, idiot! Now go!!

Benny steps out of the office --

CUT TO:

EXT. ALLEY-AFTERNOON

The orange lowrider drives into an alley -- and parks --

CUT TO:

INT. LOWRIDER-AFTERNOON

Nillo looks at Benny --

NILLO

-- Where can I sell this weed?

BENNY

An owner of a gentleman's club is
always eager to buy some off of us

--

-- Benny reaches into his jacket pocket -- and pulls out a pack of *matches* -- Nillo takes the matches -- and looks at the name of the club.

NILLO

-- So, what's the plan?

BENNY

We're going to take over the Ramos estate.

NILLO

The orange orchard?

BENNY

Let's just say the heiress is related to you. Isn't it better to be her than that fine lady you were with the other night? I saw her.

NILLO

Hot, huh?

BENNY

Yeah --

-- Nillo punches Benny in the face -- Benny opens the passenger door -- and falls out --

CUT TO:

EXT. ALLEY-CONTINUOUS

Nillo gets out of the lowrider -- and rushes towards Benny -- He slams the door on Benny's hand -- He kicks him in the groin -- Nillo punches him across the face --

JOKER #1
-- Ugh!

NILLO
Go near her and you're dead!!

Nillo gets back into the lowrider -- He starts the ignition -- and drives out of the alley --

CUT TO:

EXT. MOTEL-AFTERNOON

Alondra staples a flyer onto a telephone pole --

The Motel Manager steps towards Alondra -- He points --

MOTEL MANAGER
-- Hey!

Alondra turns -- and looks at the Motel Manager --

ALONDRA
Hello?

MOTEL MANAGER
It's been a while.

ALONDRA
Yes, it has. Like nine years.

MOTEL MANAGER
That's right. What are you posting
here?

ALONDRA
A flyer of my nephew.

The Motel Manager takes a closer look at the flyer. He recognizes that it's Nillo's face --

MOTEL MANAGER
-- Nillo!

Alondra looks at the Motel Manager --

ALONDRA
You know Nillo?

MOTEL MANAGER
He works here.

ALONDRA
What!

MOTEL MANAGER
He works here and lives in one of
the rooms.

ALONDRA
Is he here?

MOTEL MANAGER
No. He left earlier.

ALONDRA
Can you let me into his room?

MOTEL MANAGER
I'm sorry but I can't. It's policy.

Alondra writes her phone number down on a flyer -- and hands
it to the Motel Manager --

ALONDRA
-- Give him this, please --

The Motel Manager takes the flyer --

MOTEL MANAGER
-- I'll try. Why don't you just
wait in my office?

ALONDRA
That's nice of you. Thank you.

Alondra steps towards the office door with the Motel Manager
-- He opens the door for her --

ALONDRA (CONT'D)
-- Thank you --

-- Alondra steps in -- The Motel Manager steps in -- and
closes the door --

CUT TO:

INT. LOBBY-GENTLEMAN'S CLUB-AFTERNOON

Nillo steps into the lobby.

GUARD #1 and #2. Early 30s. Guards for five years.

Nillo steps towards Guard #1 and #2 --

NILLO

-- I have an appointment with the owner?

CUT TO:

INT. OFFICE-GENTLEMAN'S CLUB-AFTERNOON

CLUB OWNER, early 40s. A club owner for ten years.

Nillo stands in front of the desk.

CLUB OWNER

Can I get you something to drink, kid? A Coke, or a Sprite?

NILLO

No thank you.

CLUB OWNER

What do you have for me?

Nillo tosses the zip-loc bag of marijuana to the desk --

The Club Owner grabs it -- and opens it --

CLUB OWNER (CONT'D)

(sniff)

-- Good shit!

NILLO

I hope it is.

CLUB OWNER

How much?

NILLO

I don't know, maybe a thousand?

CLUB OWNER

Five thousand actually. You need to work on your math there or the big boss is going to be collecting those nuts --

-- The Club Owner tosses Nillo a stack of cash -- Nillo catches it -- and puts it into his pocket --

NILLO
-- Pleasure doing business with you.

CLUB OWNER
Come back and see me again. Maybe you can stay for the after party.

NILLO
Thanks.

Nillo turns around -- and walks past Guard #2 --

CUT TO:

INT. LOWRIDER-CONTINUOUS

The lowrider is parked across the street from the diner. Nillo watches Wyona. He starts the ignition -- and drives away --

CUT TO:

INT. DINING AREA-DINER-AFTERNOON

Wyona looks through the window. She sees the lowrider drive away.

CUT TO:

EXT. MOTEL-AFTERNOON

In the parking lot, Nillo steps towards the motel --

Alondra steps out of the office --

ALONDRA
-- Nillo!

Nillo stops -- He turns around -- He looks at Alondra -- Alondra steps towards him -- Nillo steps towards her --

ALONDRA (SUBTITLE) (CONT'D)
(In Spanish)
-- Baby boy! How you've grown!

NILLO
I can't do this right now. There's
something I have to do --

-- Nillo runs from the motel --

ALONDRA
-- Nillo!

CUT TO:

INT. WYONA'S BEDROOM-EVENING

Wyona lays on her bed. She holds the book "**Romeo & Juliet**" in her hands.

WYONA
(reads)
O Romeo, Romeo, wherefore art thou
Romeo?

Wyona rolls on her back -- and holds the book up in the air --

A knock on the window --

Wyona gets off the bed -- and steps towards the window -- She opens it --

WYONA (CONT'D)
-- Nillo! What are you doing here?

NILLO
I had to see you.

WYONA
Come in, quick!

Nillo crouches underneath the window -- Wyona shuts the window -- Nillo sits on the bed -- He looks around --

NILLO
-- Nice room --

WYONA
-- Thanks --

-- Wyona sits on the bed --

NILLO
-- Are your parents asleep?

WYONA

No, it's my grandmother's house.
She's at work.

NILLO

What does she do?

WYONA

She's a nurse. Why didn't you call
me? I would've let you in.

NILLO

I told you, I had to see you. I
feel a lot more at ease when I'm
around you.

WYONA

I feel the same way --

-- Wyona moves close to Nillo -- She puts her hands against
his chest -- Nillo wraps his arm around her -- and pushes her
onto the bed -- She rolls on top of him -- and kisses his
face -- She sits up -- and pulls her shirt over her head --
She tosses the shirt to the floor --

Nillo sits up -- and pushes Wyona onto the pillows -- He
leans down -- and kisses her -- She pulls his shirt over his
head -- Nillo tosses it to the floor -- She pushes her
sweatpants down -- Nillo unbuckles his belt -- Wyona pulls
down her underpants while Nillo pulls his down --

Nillo presses himself against her -- She wraps her arms
around him --

CUT TO:

INT. LIVING ROOM-MORRIS RESIDENCE-MORNING

Alondra sits in the recliner.

NILLO

Hello?

ALONDRA

-- Come in --

-- Nillo opens the screen door -- and steps in --

ALONDRA (CONT'D)

-- Have a seat, please?

Nillo sits -- He holds his hands together --

ALONDRA (CONT'D)

-- I know you must have a lot of questions for me. You have a right to be mad. I have one for you. What happened to your father?

NILLO

I killed him. I got one for you. Why'd you leave me with him?

ALONDRA

I had to think about Alejandro and Elisa! I couldn't take you.

NILLO

You could've tried --

-- Nillo stands up -- and steps towards the screen door --

NILLO (CONT'D)

-- I only came here to tell you to watch out.

ALONDRA

For what?

NILLO

There are some bad people out there that know about the flyers that you put out and will hurt you if I don't do a job for them.

ALONDRA

Are you?

NILLO

I have no other choice.

ALONDRA

You do.

The screen door opens -- Sierra steps in -- She looks at Nillo -- Nillo looks at her --

SIERRA

-- Oh, hi?

NILLO

You --

(sob)
(cry)

SIERRA

-- What?

Nillo steps towards the screen door -- and opens it --

CUT TO:

EXT. FRONT PORCH-MORRIS RESIDENCE-MORNING

He drops to his knees -- and grabs ahold of the **banister** --

CUT TO:

INT. BAR/BROTHEL-NIGHT-FLASHBACK

SUPER: EIGHTEEN YEARS EARLIER

A line of girls in their early 20s and late teens stand close to the wall of the bar.

GIRL #1 and #2. Early 20s.

MARTA, 18. A waitress and prostitute. A sweet girl but naive.

GIRL #1
Look at that kid.

MARTA
Which one?

BONITO, 19. Upcoming gang member of the jokers. Sadistic and cruel.

GIRL #2
The one with the **sunglasses** and
bandana around his head.

Marta looks at Bonito --

MARTA
-- I see him. He's kind of cute.

Bonito lowers his sunglasses -- and looks at Marta. He walks towards her -- and takes the sunglasses off -- and folds them in his hand --

Bonito stands in front of Marta --

BONITO
-- Hey?

Marta glances at him --

MARTA

-- Hi.

BONITO

Why are you so shy, girl?

MARTA

No reason.

Bonito reaches his hand out for hers -- Marta grabs hold -- Bonito walks her to the middle of the dance floor -- She turns -- and faces him -- She puts her arm around his back -- He puts his hand behind her -- Marta leans her head against his chest --

CUT TO:

INT. BEDROOM-BROTHEL/BAR-NIGHT

In bed with Marta, Bonito leans over her -- and kisses her --

MARTA

-- Do you have a rubber?

BONITO

I don't need one --

-- Bonito grabs ahold of her panties -- and pulls them down with force --

MARTA

-- Stop --

-- Bonito slugs Marta across the face -- He yanks his pants down -- and pushes himself against her --

Marta becomes unconscious --

CUT TO:

INT. HALLWAY-BAR/BROTHEL-NIGHT

Girl #1 steps towards the door -- and knocks --

GIRL #1

-- Is everything okay in there?

BONITO

Piss off!

GIRL #1

Asshole --

-- Girl #1 steps away from the door --

CUT TO:

INT. BEDROOM-BROTHEL/BAR-CONTINUOUS

Bonito sits up at the edge of the bed -- and pulls his pants up --

Marta covers herself with her blanket -- and hides her face -- Bonito turns to Marta -- and reaches out to touch her face -- Marta turns away to the other side of the bed --

BONITO

-- Save the tears --

-- Bonito tosses a dress to Marta --

BONITO (CONT'D)

-- Get dressed!

CUT TO:

INT. BONITO'S LOWRIDER-NIGHT

Marta sits in the passenger seat. She keeps her distance from Bonito and her eyes in a different direction. Bonito wraps his arm around her shoulder -- and pulls her closer to him --

BONITO

-- You're mine now!

Bonito leans his head towards her face -- and licks her cheek --

CUT TO:

INT. BEDROOM-BONITO'S COMPOUND-NIGHT

Marta stands in front of a mirror. She looks at herself.

MONTAGE

-- Marta at three months.

-- Marta at six months.

-- Marta at nine months.

BACK TO SCENE

Marta stands. She looks down at the **shackle** strapped to her ankle --

MARTA (SUBTITLE)
(In Spanish)
-- You deserve so much better than
this baby boy.

CUT TO:

INT. KITCHEN-BONITO'S COMPOUND-NIGHT

The chain is attached to a bolt on the floor. Marta steps into the kitchen -- She opens the **refrigerator** door -- and grabs a **forty-ounce** of **beer** -- Marta steps out of the kitchen --

CUT TO:

INT. OFFICE-BONITO'S COMPOUND-NIGHT

Bonito sits at his desk. He weighs his marijuana zip-loc bags --

Marta steps towards his desk -- and sets it down --

MARTA (SUBTITLE)
(In Spanish)
-- Here's your forty.

Marta takes a step away --

Bonito grabs ahold of Marta's arm --

BONITO
-- Where's my kiss?

Marta leans towards Bonito -- and kisses him on the cheek -- He pulls her closer -- and forcibly kisses her on the mouth -- He pushes her back -- Marta wipes her mouth --

BONITO (CONT'D)
-- Go make me some food!

Marta steps out of the office --

CUT TO:

INT. KITCHEN-RAMIREZ ESTATE-AFTERNOON

ROSEMARY, 80. A former police officer. Humble and kind.

Alondra opens the refrigerator door -- and pulls out a head of **lettuce** -- and **carrots** --

ALONDRA (SUBTITLE)

(In Spanish)

What do you think Bonito's surprise
is?

ROSEMARY (SUBTITLE)

(In Spanish)

I don't know what that boy has up
his sleeves anymore. I'm too tired
to guess --

-- Alondra cuts the head of lettuce into pieces --

CUT TO:

INT. LIVING ROOM-RAMIREZ ESTATE-AFTERNOON

The screen door opens -- Bonito holds it open for Marta --
Marta steps in --

Alondra steps into the living room -- and steps towards Marta
--

ALONDRA

-- Hi?

Marta gets a jump scare --

Bonito steps towards Alondra --

BONITO

-- Don't stress it, sis. She's the
silent type.

ALONDRA

What did you do to her?

BONITO

Me, nothing. Relax!

ALONDRA

Is it your baby?

BONITO

Yes.

MARTA (O.S.)
(scream)

Alondra rushes into the kitchen --

CUT TO:

INT. KITCHEN-RAMIREZ ESTATE-AFTERNOON

Marta stands in the middle of the floor -- Water dripping from between her legs --

MARTA
What is happening?

CUT TO:

INT. PATIENT ROOM-HOSPITAL-MORNING

Marta lays in bed, asleep. Bonito walks around the room, holding his newborn son --

BONITO
-- I'm going to make you into a killer my boy!

INT. BEDROOM-BONITO'S COMPOUND-EVENING

Marta sits in a rocking chair. She nurses her newborn son.

CUT TO:

INT. UPSTAIRS HALLWAY-BONITO'S COMPOUND-AFTERNOON

SUPER: TWO YEARS LATER

Marta sits on the floor with 2-Year-Old Nillo. She hands him a toy.

MARTA
I'll be right back sweetie.

Marta steps into the bedroom --

CUT TO:

INT. BEDROOM-BONITO'S COMPOUND-AFTERNOON

Marta grabs a bed sheet from the bed -- and ties it like a rope -- She wraps it around her neck -- and ties it --

CUT TO:

INT. UPSTAIRS HALLWAY-BONITO'S COMPOUND-CONTINUOUS

Marta steps towards the banister over the stairs -- and ties the sheet around it -- She steps over it -- and holds herself up -- Marta looks at 2-Year-Old Nillo --

MARTA (SUBTITLE)
(In Spanish)
I love you, Nillo --

-- Marta lets go of the banister -- and falls -- She hangs --

Bonito steps towards the banister -- He looks at Marta --

BONITO
-- Bitch.

Bonito looks at 2-Year-Old Nillo --

CUT TO:

EXT. BACK YARD-COMPOUND-AFTERNOON

An 8-Year-Old Nillo stands in front of a **punching bag** -- Bonito drags him away -- and throws him into a **dog cage** -- Bonito closes the gate -- He leans his face towards the gate --

BONITO
-- Worthless son a whore!

Bonito steps away from gate --

8-Year-Old Nillo's face grows with anger. He grips his hands onto the gate -- He looks at the Pitbull barking.

He slams the Pitbull's head into the gate --

Nillo pushes the gate open -- and steps out -- He looks at Bonito --

CUT TO:

EXT. FRONT PORCH-MORRIS RESIDENCE-BACK TO PRESENT

Sierra crouches down --

SIERRA

-- Nillo? Honey? It's okay.

Nillo turns and looks at Sierra. He lets go of the banister -- and hugs her --

NILLO

(sob)

(cry)

SIERRA

Shh!!

Sierra rocks him gently.

CUT TO:

INT. LIVING ROOM-MORRIS RESIDENCE-MORNING

Alondra stands at the screen door --

ALONDRA

(sob)

CUT TO:

INT. KITCHEN-MORRIS RESIDENCE-MORNING

Nillo sits at the table. A cup of tea in the palms of his hands.

Alondra sits at the other end. Sierra sits in the middle end.

NILLO

I'm sorry.

SIERRA

You're okay.

NILLO

You look like her.

SIERRA

I do.

Nillo takes off the locket -- and shows the picture inside -- Sierra takes it -- and looks at it --

SIERRA (CONT'D)

-- Wow --

-- Sierra hands it back to Nillo --

SIERRA (CONT'D)

-- She was beautiful.

NILLO

-- Hold onto that for me, okay?

SIERRA

Okay --

-- Nillo stands up --

NILLO

-- I got to go.

ALONDRA

Where are you going?

NILLO

I have a job to do.

ALONDRA

Who's putting you up to this?

NILLO

I can't say --

-- Nillo steps towards the front door --

Sierra looks at the locket and puts it around her neck --

CUT TO:

EXT. SUBURBAN STREET-MORNING

Nillo walks down the sidewalk --

The silver corolla follows him.

CUT TO:

INT. SILVER COROLLA-MORNING

Sierra slowly drives down the road. She tails him back to the motel.

CUT TO:

EXT. PARKING LOT-MOTEL-MORNING

Nillo steps into the parking -- He looks at the office and sees the office door is kicked in. Nillo steps in --

CUT TO:

INT. OFFICE-MOTEL-MORNING

Nillo rushes in -- He leans on the counter as he sees the Motel Manager lying dead on the floor -- Nillo falls to his knees --

NILLO
(sob)
(cry)

Nillo wipes his eyes -- and pulls himself up by grabbing the counter --

He looks in the **drawers** -- and finds a **gun**. He grabs the gun and the **bullets** -- He steps out of the office --

CUT TO:

EXT. PARKING LOT-MOTEL-CONTINUOUS

Nillo rushes out of the parking lot -- and runs towards the alley --

CUT TO:

INT. SILVER COROLLA-MORNING

Sierra looks at Alondra --

SIERRA
-- What's going on?

ALONDRA
Stay on him.

Sierra drives the corolla towards the alley --

The corolla stops. Sierra sees Nillo driving the lowrider -- and making a sharp right turn out of the alley -- She turns -- and follows the lowrider down the road into the hills area --

CUT TO:

INT. LOWRIDER-AFTERNOON

Nillo turns the ignition off -- and gets out --

CUT TO:

EXT. CRUZ ESTATE-AFTERNOON

Nillo steps towards the mansion.

The silver corolla stops at the curb --

CUT TO:

INT. SILVER COROLLA-CONTINUOUS

Sierra leans towards the dashboard --

SIERRA

-- What is this? Some kind of compound?

ALONDRA

They have a lot of these in Mexico.

SIERRA

This guy must be a big deal.

ALONDRA

What do we do?

SIERRA

We wait.

CUT TO:

INT. OFFICE-CRUZ ESTATE-AFTERNOON

Nillo steps into the office. He tosses a stack of cash to the desk -- Pedro's **lounge chair** turns -- Pedro sits and has Wyona sitting on his lap -- Pedro grabs Wyona around the back of her neck --

PEDRO

-- Isn't this a sweet deal! I got the person that you care about.

Pedro looks at the stack of cash and picks it up -- He puts it to his nose --

PEDRO (CONT'D)

(sniff)

You did your part. That spares her life.

Pedro tosses the cash to his desk --

NILLO

So, this is what you lower yourself to. Using a person to get what you want.

PEDRO

I knew your father. He worked for me in Mexico as a drug trafficker. Of course, I repaid him by letting him have one of my girls. Face it, son. I'm the reason why you exist. I know how to get things done, Nillo! You should really learn from me.

Pedro grabs Wyona by her cheeks -- and forcibly kisses her --

PEDRO (CONT'D)

Take her to the next room!

Joker #2 grabs Wyona -- and walks her out of the office -- Nillo's eyes follow Wyona as she leaves the office --

CUT TO:

INT. BEDROOM-CRUZ ESTATE-AFTERNOON

Joker #2 pushes the door open -- and pushes Wyona in -- Wyona falls to the floor -- Joker #2 shuts the door -- and locks it from the other side -- Wyona stands to her feet -- and grabs ahold of the doorknob --

CUT TO:

INT. OFFICE-CRUZ ESTATE-CONTINUOUS

Pedro grabs a **shotgun** from the floor of his desk -- and hands it to Joker #1 --

PEDRO

-- He tries anything, go ahead and shoot him.

Joker #1 steps towards Nillo -- and points towards the office door --

PEDRO (CONT'D)
-- Now, get going!

JOKER #1
Go!

Nillo steps out of the office with Joker #1 and #2 --

CUT TO:

INT. SILVER COROLLA-AFTERNOON

Sierra leans back and watches.

CUT TO:

EXT. CRUZ ESTATE-AFTERNOON

Nillo steps outside -- and walks towards a **white van** -- Joker #1 walks behind him, holding the shotgun --

CUT TO:

INT. SILVER COROLLA-CONTINUOUS

Sierra leans forward -- and grips her hands onto the steering wheel --

SIERRA
-- What the hell!

CUT TO:

EXT/INT. VAN-AFTERNOON

Nillo gets in -- and sits. Benny sits across from him.

Joker #2 shuts the back doors -- and walks to the passenger door --

CUT TO:

INT. SILVER COROLLA-CONTINUOUS

ALONDRA
Follow that van.

The van drives out of the driveway -- Sierra puts the automatic in Drive -- and tails the van down the road --

CUT TO:

INT/EXT. BEDROOM-CRUZ ESTATE-AFTERNOON

Wyona pulls at the doorknob -- She falls to the floor -- Wyona stands up -- and rushes towards the window -- She looks down at the grass --

Wyona reaches for a **statue** from the top **shelf** -- Her fingers barely on it -- She gets a hold of it -- Wyona tosses it at the window -- and breaks it -- She pulls her top shirt off -- and grabs the handles to open the windows from the outside -- She steps onto the stone ledges -- and makes her way to the pool -- She jumps -- and falls into the water --

CUT TO:

EXT. CRUZ ESTATE-AFTERNOON

Wyona rushes towards the lowrider -- She hops over the door --

CUT TO:

INT. LOWRIDER-AFTERNOON

Wyona looks up at the **visor** -- and pulls it down -- She catches the key --

WYONA
-- Thank you!

Wyona puts the key in -- and starts the ignition -- Wyona puts the hydraulics up -- and drives out of the driveway --

CUT TO:

INT. OFFICE-CRUZ ESTATE-AFTERNOON

Pedro rushes towards the window -- and sees the lowrider drive away --

PEDRO
-- That little bitch!!

Pedro steps towards his desk -- and opens a drawer -- He grabs a **silver pistol** --

PEDRO (CONT'D)
-- You want to play little girl.
We'll play!

CUT TO:

INT. VAN-AFTERNOON

Nillo looks at Benny. Benny smiles at Nillo.

NILLO
Tell me, are you the one that
killed my friend?

BENNY
Had to.

NILLO
That's why I'm going to kill you
last.

BENNY
(laugh)

NILLO
I wasn't laughing.

CUT TO:

INT. LOWRIDER-AFTERNOON

Wyona drives down the road. "*La Cucaracha horn*" blows behind the lowrider.

WYONA
-- Oh shit!!

CUT TO:

INT/EXT. WHITE JEEP-AFTERNOON

Pedro leans his head halfway out of the open window -- He points the gun at Wyona -- He shoots -- and misses --

CUT TO:

INT. LOWRIDER-CONTINUOUS

Wyona reaches for the glove compartment --

CUT TO:

INT/EXT. WHITE JEEP-CONTINUOUS

Pedro fires another shot --

CUT TO:

INT. LOWRIDER-CONTINUOUS

Wyona opens the glove compartment -- and grabs the gun -- She aims it at the driver --

WYONA
-- Eat this!

CUT TO:

INT/EXT. WHITE JEEP-CONTINUOUS

The shot hits the driver -- The white jeep swerves -- and flips over --

CUT TO:

INT. LOWRIDER-CONTINUOUS

Wyona sees the white jeep crashed --

WYONA
-- Yes!!

CUT TO:

EXT. RAMOS ESTATE-AFTERNOON

The van pulls into the driveway and parks.

GUARD #1, #2 and #3. Late 20s. Guards for five and eight years.

INT/EXT. VAN-AFTERNOON

GUARD #1 (O.S.)
Open it up!

Benny kicks the door --

Guard #1 falls to the ground -- Joker #1 kicks Guard #1 in the groin --

CUT TO:

EXT. RAMOS ESTATE-AFTERNOON

Benny and Joker #2 rush towards the front door --

Joker #1 points his gun at Nillo --

NILLO
-- Some friends you have.

Joker #1 looks away from Nillo -- Nillo pulls his gun from behind his back -- and grabs Joker #1 -- shoots Joker #1 up close -- Joker #1 falls to the ground, dead.

Nillo turns -- and points his gun at Florist Woman -- He lowers the gun -- and she runs away --

CUT TO:

INT. UPSTAIRS HALLWAY-RAMOS ESTATE-AFTERNOON

Joker #2 shoots Guard #2 and #3 --

GUARD #2
-- Ahh!

Guard #3 falls to the floor --

CUT TO:

EXT/INT. BEDROOM-RAMOS ESTATE-AFTERNOON

Valeria runs towards the bedroom doors -- and locks it -- She barricades it with a chair underneath the doorknobs -- Valeria steps back -- and falls to the bed --

CUT TO:

INT. UPSTAIRS HALLWAY-RAMOS ESTATE-AFTERNOON

Nillo steps into the bedroom --

CUT TO:

INT. BEDROOM-RAMOS ESTATE-CONTINUOUS

SUPER: NOW

BENNY
Stand her up!

Jokers #2 lifts her up from the floor -- and stands her on her feet --

Nillo steps in -- He pulls his pistol from behind his back -- and points it in Valeria's face --

VALERIA
-- What are you waiting for?

Nillo points the gun at Joker #2 -- and shoots him -- Benny wraps his arm around Valeria's neck -- and backs up --

CUT TO:

EXT. BALCONY-RAMOS ESTATE-AFTERNOON

Benny steps backwards to the ledge --

CUT TO:

EXT. RAMOS ESTATE-AFTERNOON

At the bottom, Sierra and Alondra stand. Their eyes look up at the balcony --

CUT TO:

EXT. BALCONY-RAMOS ESTATE-CONTINUOUS

BENNY
Don't come any closer!

Nillo looks at Valeria --

NILLO
Do you really think holding her hostage is going to stop me?

Benny pushes Valeria to the ground -- and aims his gun at Nillo -- Nillo rolls on the ground -- and kicks Benny over the ledge -- Benny falls off the balcony --

CUT TO:

EXT. RAMOS ESTATE-CONTINUOUS

Sierra and Alondra cover their faces.

CUT TO:

EXT. BALCONY-RAMOS ESTATE-CONTINUOUS

Nillo steps towards the ledge --

NILLO
-- I told you.

Valeria stands up -- Nillo looks at her. He steps past Valeria --

VALERIA
-- Thanks.

NILLO
Whatever --

-- Nillo steps out of the bedroom --

CUT TO:

EXT. RAMOS ESTATE-AFTERNOON

Nillo steps out of the front door -- and walks towards the van --

Alondra rushes towards Nillo --

Police Cruisers pull into the driveway --

Police Officer #1, #2, #3 and #4. Early 30s. Police Officers for two, three and five years.

Alondra gets in front of Nillo -- and uses herself as a shield --

Police Officer #1 pulls Alondra away from Nillo.

Nillo kneels down to the ground -- and puts his hands behind his head --

Police Officer #2 handcuffs Nillo --

SIERRA (O.C.)
-- Nillo? Don't say anything --

-- Police Officer #3 holds Sierra back --

Police Officer #2 walks Nillo towards a police cruiser --

The lowrider stops at the curb -- Wyona gets out of the lowrider -- and rushes towards Nillo -- The back door of the police cruiser opens -- and Police Officer #2 pushes Nillo's head in -- The door slams shut --

CUT TO:

INT. POLICE CRUISER-AFTERNOON

Nillo sits -- He looks outside the window --

CUT TO:

EXT. POLICE CRUISER-AFTERNOON

Wyona touches the window with the palms of her hands --

WYONA
-- Nillo!

Police Officer #2 gets into the police cruiser -- and shuts the door -- The police cruiser drives away --

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

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

Pedro's eyes closed. The Nurse leans over Pedro. She pushes an **IV needle** into his arm --

Pedro opens his eyes --

CUT TO:

INT. VISITING AREA-COUNTY JAIL-AFTERNOON

SUPER: ONE WEEK LATER

In the waiting room, Alondra sits across the table from Nillo.

ALONDRA
Nillo?

Nillo looks at a **GED study book**.

ALONDRA (CONT'D)
Nillo!!

Nillo looks at Alondra --

NILLO
-- Yeah?

ALONDRA
I thought you might like it.

NILLO
It's all I can do in here. At least until my court date.

ALONDRA
Sierra has a lawyer looking over your case. Can I ask the first question?

NILLO
Shoot?

ALONDRA
Why didn't you call the police after you found the motel manager dead?

NILLO
I should have.

ALONDRA
You're not looking me in the eyes. That gives the judge a reason to throw you into prison.

Alondra stands up --

ALONDRA (CONT'D)
-- I'll see you soon. In the meantime, think of what the next question is going to be.

NILLO
Okay.

Alondra steps away -- and walks towards the exit door --

CUT TO:

INT. TRANSPORT VAN-MORNING

Nillo sits. He looks around.

CUT TO:

INT. COURTROOM-COURTHOUSE-MORNING

Nillo stands close to the wall with the other inmates. He looks around the courtroom but doesn't see Wyona.

NILLO
Where is she?

CUT TO:

EXT. COUNTY JAIL-MORNING

Wyona stands by the lowrider. She keeps her eyes on the doors to the county jail.

From behind, Pedro grabs Wyona -- and presses a gun to her back --

PEDRO
-- Scream and you're dead.

CUT TO:

INT. SILVER COROLLA-MORNING

Sierra drives out of the parking lot of the courthouse --

Alondra looks at Sierra. Sierra looks at Alondra --

SIERRA
-- What?

ALONDRA
Thank you for all you did.

SIERRA
Don't thank me yet. I still have one thing to tell you.

ALONDRA

Really. What?

SIERRA

It's a surprise.

CUT TO:

INT. TRANSPORT VAN-MORNING

Nillo sits in the back of the transport van. He looks through the window. He sees Pedro standing with Wyona.

CUT TO:

EXT. COUNTY JAIL-MORNING

Outside the county jail, Nillo steps towards Wyona --

Pedro presses the gun into Wyona's back --

PEDRO

-- Stop right there!

NILLO

I can see that you haven't changed since the accident.

PEDRO

You can't keep a guy like me down for long.

NILLO

Haven't you done enough?

PEDRO

Ask me that next week when I'm in Tiuana. Me and Wyona on our honeymoon. Excuse us while we go to my boat --

CUT TO:

EXT/INT. LOWRIDER-MORNING

-- Pedro pushes Wyona towards the driver door -- He opens the door -- and shoves her in -- Wyona crawls to the passenger seat -- Nillo rushes towards Pedro --

NILLO

-- Hey!

Nillo punches Pedro across the face -- Pedro falls to the driver seat --

NILLO (CONT'D)
-- Run!

Wyona opens the passenger door -- and gets out of the lowrider -- She runs --

Nillo stands over Pedro -- and punches him --

Pedro lifts his leg -- and kicks Nillo off -- Nillo falls to the ground -- Pedro gets into the driver seat -- and starts the ignition --

CUT TO:

EXT. COUNTY JAIL-CONTINUOUS

The silver corolla stops before it can even come close to Nillo's face --

The driver door opens -- Sierra steps towards Nillo -- She reaches out for his hand -- Nillo grabs ahold -- Sierra pulls him up --

SIERRA
-- What happened to you?

NILLO
Never mind that. I need your car --

SIERRA
-- My car!

Nillo gets into the driver seat -- He looks at Alondra --

CUT TO:

INT. SILVER COROLLA-MORNING

NILLO
-- Get out of the car, please!

Alondra opens the passenger door -- and gets out -- Nillo drives the corolla down the road --

CUT TO:

EXT. COUNTY JAIL-CONTINUOUS

SIERRA
What the hell is he doing?

ALONDRA
Being Nillo.

CUT TO:

INT. LOWRIDER-MORNING

The lowrider pulls into the parking lot of the **boat dock**.
Pedro turns off the ignition -- and gets out --

CUT TO:

EXT. BOAT DOCK-MORNING

Pedro walks towards the dock --

The silver corolla runs into Pedro --

CUT TO:

INT. SILVER COROLLA-CONTINUOUS

NILLO
A hundred points!

Nillo opens the driver door --

CUT TO:

EXT. BOAT DOCK-CONTINUOUS

Nillo steps towards Pedro -- Pedro gets up -- and steps
towards the boat dock -- He rushes away from Nillo --

NILLO
-- Look, it's a one-legged man in
an ass kicking contest!

PEDRO
We'll see who's going to be doing
the ass kicking!

Nillo steps towards him -- and grabs Pedro by his jacket --
Pedro spins Nillo around -- and pushes him off the dock --
Nillo falls into the water -- and swims up to the surface --

NILLO
(breath)

Nillo grabs a hold of the dock -- and pulls himself up --

Pedro rushes towards his boat -- He looks back -- and unties the ropes --

CUT TO:

EXT. BOAT-MORNING

Pedro hops aboard his boat -- and rushes towards the **wheel** -- He starts the **propellers** -- The boat pulls away from the dock --

CUT TO:

EXT. BOAT DOCK-CONTINUOUS

Nillo gets himself into a running position -- and runs towards the boat -- He jumps --

CUT TO:

EXT. BOAT-CONTINUOUS

Nillo rolls onto the boat -- He looks over the edge --

NILLO
-- Close one!

Pedro steps away from the wheel --

PEDRO
-- You just don't know when to stop, do you kid!

Pedro steps behind Nillo -- and punches him across the face --

The boat goes directly towards the rocks on the shore -- Nillo looks at the direction the boat is headed in --

NILLO
-- I do --

-- Pedro looks --

PEDRO
-- Shit --

-- Nillo jumps into the water -- Pedro jumps off the boat --
The boat crashes into the rocks --

CUT TO:

EXT. SHORE-AFTERNOON

Nillo lays on the sandy ground. He opens his eyes. He pushes himself up --

Pedro sits at the shore. He looks at Nillo at the corner of his eye --

Nillo steps towards Pedro --

NILLO
-- All that running! For what --

-- Pedro turns -- and points a gun at Nillo --

PEDRO
-- This --

-- A shot fired -- Nillo falls back --

Pedro stands up -- and steps towards him --

PEDRO (CONT'D)
-- Oh! Chest wound. That's close to
the heart, isn't it?

Pedro cocks the gun -- and points it at Nillo --

PEDRO (CONT'D)
Any last words before I blow your
head off, you little prick?

NILLO
Duck.

PEDRO
Duck?

A shot fired. The bullet hits Pedro in the head -- Pedro falls to the ground.

Nillo looks to his left.

WYONA
Goose --

-- Wyona rushes towards Nillo -- and drops to her knees --
She rips his shirt open -- and presses her hand tightly onto
the wound --

WYONA (CONT'D)
-- Stay with me baby.

Nillo looks at Wyona --

CUT TO:

INT. AMBULANCE-AFTERNOON

PARAMEDIC, early 30s. A paramedic for five years.

The Paramedic keeps pressure on the bullet wound --

Nillo lays in the back of the ambulance. His eyes open and
close --

Wyona leans towards him -- Her hand in the palm of his hand --

WYONA
-- We're almost there.

Nillo closes his eyes --

Wyona leans down -- and kisses him on the lips --

WYONA (CONT'D)
Don't you leave me!

CUT TO:

INT. OPERATING ROOM-HOSPITAL-AFTERNOON

Nillo looks up at the bright **operating light** --

NILLO
-- That's a bright light, God!

DOCTOR, early 40s. A doctor for twenty years.

DOCTOR
Nurse, we need to put him under!

NILLO
Whatever you say!

Nurse, early 30s. A nurse for ten years.

The Nurse presses a **mask** over Nillo's face. A mask containing **anesthesia**.

NILLO (CONT'D)
(breath)

CUT TO:

INT. BEDROOM-MORRIS RESIDENCE-EVENING

Alondra places her last bit of belongings into a box. She closes it -- and tapes it shut --

Sierra steps into the bedroom --

SIERRA
-- Hi?

Alondra looks at Sierra --

ALONDRA
Hi.

Sierra sits on the edge of the bed --

SIERRA
-- Are you done packing?

ALONDRA
Just finished.

SIERRA
Good.

ALONDRA
Are you sure you want us with you?
I mean after everything that's
happened.

SIERRA
Of course. You been good to my
sister.

ALONDRA
After everything that happened with
Nillo.

SIERRA
That wouldn't affect anything.

ALONDRA
Faith told me you're a writer.

SIERRA

I am.

ALONDRA

Are you going to write about what happened?

SIERRA

I don't know.

CUT TO:

INT. OFFICE-SIERRA'S CABIN-AFTERNOON

Sierra sits in front of her laptop and types on the keyboard. She feels the locket around her neck -- and takes it off -- She looks at it and returns her attention to the laptop screen.

SIERRA (V.O.)

I did what Alondra had asked me. Truth be told, if anyone was going to give the details, it was going to be me. Things got better after what happened.

CUT TO:

INT. LIVING ROOM-SIERRA'S CABIN-AFTERNOON

Alondra steps into the empty living room with a box in her arms. She sets it down on the floor.

Elisa steps in with a box of **nick-nacks**.

Sierra steps in -- She looks around the living room -- and steps towards Alondra -- Sierra hands her a key -- Alondra takes it -- Alondra hugs her --

CUT TO:

INT. BEDROOM-MORRIS RESIDENCE-EVENING

Alondra sits on the floor -- and looks Sierra in the eyes --

ALONDRA

-- Could you tell me a story?

SIERRA

What do you want to hear?

ALONDRA

What brought you out here. It
wasn't just Faith, was it?

SIERRA

You're right.

CUT TO:

EXT. CEMETERY-AFTERNOON

A white rose in Sierra's hand. Sierra crouches down to the headstone. She sets it down -- and sits on the grass --

SIERRA

-- I thought about you a lot for
the past two weeks. It's been a
while since I been in L.A.

Sierra touches the engraving of the headstone. It reads:
Williams Torres.

SIERRA (CONT'D)

There was a kid. He reminded me of
you. Your sister's doing good. She
misses you like crazy.

Sierra gets up from the ground -- and kisses her hand -- She
touches the headstone --

SIERRA (CONT'D)

-- I'll see you soon --

-- Sierra steps away --

CUT TO:

INT. BEDROOM-MORRIS RESIDENCE-CONTINUOUS

ALONDRA

I didn't know you had a son.

SIERRA

You never asked.

ALONDRA

How many children does he have?

SIERRA

Two. The oldest is already a
heartbreaker

ALONDRA

That's a lot to be thankful for.

SIERRA

I agree.

ALONDRA

What are you thinking about right now?

SIERRA

I'm thinking that we should probably get some sleep. Before we do. Teatime?

Alondra stands up -- Sierra gets up from the bed -- and steps out of the bedroom -- Alondra steps out into the hallway --

INT. HALLWAY-MORRIS RESIDENCE-EVENING

Alondra reaches her hand in -- and switches off the light --

CUT TO:

EXT. BACK YARD-SIERRA'S CABIN-AFTERNOON

Faith sits on a bench. She looks around. Sierra steps towards her --

SIERRA

-- Do you need anything?

FAITH

When is dinner?

SIERRA

It's coming? I ordered you lasagna.

FAITH

Oh! You know my favorite.

SIERRA

It's kind of a special day. Come on, take my hand?

Faith reaches out -- Sierra helps Faith to her feet -- She walks her towards the back door --

FAITH

-- What are we celebrating?

SIERRA

Starla, my granddaughter. She's coming over for dinner. She got a scholarship.

FAITH

How old?

SIERRA

Fourteen.

FAITH

Wow!

SIERRA

Yeah.

CUT TO:

INT. DINING ROOM-SIERRA'S CABIN-EVENING

Sierra sets the table.

The doorbell rings.

Sierra sets the **silverware** down -- and steps out of the dining room --

CUT TO:

INT. LIVING ROOM-SIERRA'S CABIN-EVENING

Sierra opens the door --

STARLA, 14. A high school graduate. Light brown hair, green eyes. A shy, smart and beautiful young lady.

SIERRA

-- Come here!

Starla hugs Sierra -- Sierra kisses Starla on the cheek -- and wraps her arms around her back -- She shuts the front door -- and walks Starla in --

SIERRA (CONT'D)

-- Here comes the coolest young woman to ever skip three grades.

STARLA

Grandma!

SIERRA

I thought you were going to call me
GS.

STARLA

That's silly.

Starla looks around.

SIERRA

Yes, it might be but I'm still
young.

STARLA

Whatever you say, GS.

Sierra and Starla walk towards the dining room --

SIERRA

Are you going to help me set the
table?

STARLA

I don't want to take away all the
fun.

SIERRA

Helping can be fun.

STARLA

Not if you're wasting all your
brain cells standing.

SIERRA

Okay. Have you decided what you
want to major in yet?

STARLA

Writing like you.

Sierra looks at Starla --

SIERRA

-- That would be cool.

CUT TO:

INT. DINING ROOM-SIERRA'S CABIN-CONTINUOUS

Starla grabs the silverware from the table --

SIERRA

-- You told me that you would be
wasting your brain cells?

STARLA

I said that to mess with you.

Sierra steps towards the plates -- and sets them in their spots --

CUT TO:

INT. OFFICE-SIERRA'S CABIN-AFTERNOON

SIERRA (V.O.)

Now that I come to the end, my readers might ask me what am I going to do now? Simple, enjoy the rest of my life. Enjoy the new friend that I made and enjoy my granddaughter, Starla. What more can I ask for. This isn't a goodbye but a see you later. Love you and good night.

Sierra takes off her glasses and sets them down on the desk. She stands up -- and walks towards the living room --

SIERRA

-- Let's go out, Starla! What do you say?

STARLA (O.S.)

I'll be right out.

CUT TO:

EXT. CEMETERY-MORNING

Standing over a headstone. It reads: In Loving Memory of Marta Ramirez.

Wyona steps close to the headstone. An infant girl in her arms. Wyona looks at the sky and at Nillo again --

WYONA

-- Are you alright?

Nillo feels the locket around his neck -- and kisses it --

NILLO

-- Yeah, I'm fine.

WYONA

What do you want to do now?

NILLO

Let's go to the beach.

WYONA

Okay.

Nillo and Wyona step away from the headstone. Nillo wraps his arm around her, and Wyona kisses him on the cheek.

FADE OUT:

THE END