

Howlin For the Moon

Screenplay by

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The wolves knew when it was time to stop looking for what they'd lost, to focus instead on what was yet to come.

-Jodi Picoult

FADE IN:

EXT. TRAILER PARK-NIGHT

SUPER: ONE WEEK EARLIER

A woman sits on the ground; the end of her fingertips touches her cut lip. MARTA, 19. Nurse. Kind, generous and caring.

A man steps towards her, holding a toddler in his arms. HOWLIN WOLF, 20. Mechanic. Stubborn, impulsive and calculating.

He drops the toddler in her lap.

HOWLIN WOLF
There you go bitch!!

Howlin Wolf steps past her and steps into the trailer.

Marta thinks to herself.

NILLO (V.O.)
Never, ever, let a man hurt you in
anyway.

Marta looks at the **double-barreled shotgun** on the ground. She sets the toddler down. Her hand grips onto the handle.

MARTA
Mommy will be right back.

Marta steps towards the doorway of the trailer and aims it at Howlin Wolf.

MARTA (CONT'D)
You're scared shitless now, huh!!

HOWLIN WOLF
Marta!!

Howlin Wolf jumps out of the way.

The double-barreled shotgun fires.

Marta falls to the ground. She looks at her pregnant belly and at Howlin Wolf as he gets closer.

CUT TO:

INT. JAIL CELL-COUNTY JAIL-NIGHT

Her hands grip onto the bars of the door.

MARTA
(groan)
(breath)

KAIT (O.C.)
Could you shut up!! I'm trying to
sleep!

A woman sits up. KAIT MAGUIRE, 25. An undercover police detective posing as a prostitute. Cunning, reckless and courageous.

Kait stands to her feet and steps towards Marta.

KAIT (CONT'D)
What's the deal with you, huh!

Marta crouches down.

GUARD, 20s.

A Guard steps towards the door.

GUARD
Maguire, you made bail!

The door opens.

Kait steps out.

KAIT (O.S.)
See you soon girly.

CUT TO:

EXT. COUNTY JAIL-NIGHT

At a distance, Kait stands. She lights a cigarette.

KAIT
(blow smoke)

The door opens.

Marta steps towards her, holding her stomach.

KAIT (CONT'D)
Hey girly!

Marta drops to her knees.

Water flows from between her legs.

Kait's eyes grow amazed at the sight of now knowing she is pregnant.

KAIT (CONT'D)

Shit!

CUT TO:

INT. BAR-NIGHT

Howlin Wolf tips a *glass* of beer into his mouth.

HOWLIN WOLF

(gulp)

He slams it down on the bar table.

HOWLIN WOLF (CONT'D)

(howl)

CUT TO:

INT. PATIENT ROOM-HOSPITAL-DAY

A blurry vision of Kait standing by the window, smoking a cigarette.

MARTA

(blink)

Kait looks at her.

KAIT

Good, your awake!

Kait steps towards her.

Marta's vision clears up. She looks at Kait, feeling puzzled.

MARTA

Who are you?

KAIT

I'm the one that bailed you out,
remember?

Marta rubs her eyes.

MARTA
What happened?

KAIT
You went into labor. I called 911!

Marta grabs Kait's hand.

MARTA
Thank you.

Kait smiles.

A man steps into the room. DOCTOR, 40s.

DOCTOR
Good morning, Marta.

MARTA
Morning.

Marta can't help to think of what is happening with her newborn daughter.

MARTA (CONT'D)
So, when do I get to see my daughter?

The Doctor looks at her, feeling confused.

CUT TO:

EXT. TRAILER-NIGHT

SUPER: PRESENT DAY

The smell of ***fried bread*** spreads throughout the trailer.

Howlin Wolf's eyes open. He sits up.

HOWLIN WOLF
(sniff)

He stands up and steps towards Marta. His arms wrap around her waist.

MARTA
Did I wake you?

HOWLIN WOLF
You know I can't resist fried bread.

He kisses her on the cheek.

HOWLIN WOLF (CONT'D)
Where are the kids?

MARTA
Asleep.

He kisses her on the neck.

HOWLIN WOLF
More time for love making.

MARTA
If that's what you wish.

She moves her hair, lowering the robe down her back.

Howlin Wolf looks at the scar on her back. He caresses it.

HOWLIN WOLF
How'd that happen?

MARTA
My father.

HOWLIN WOLF
Why did he hurt you?

MARTA
I don't know. I just wanted to sit
in his chair.
(laugh)

HOWLIN WOLF
What's so funny?

Marta's face changes. She pounds her hand into the **plate** of fried bread, shattering it. SIERRA, 20. Cunning, manipulative and deceiving.

Sierra lifts her hand up.

SIERRA
(blow kiss)

Pink clouds float around him. It covers him completely.

CUT TO:

EXT. BALCONY-DAY

Howlin Wolf opens his eyes. He looks around. A group of women sit nude. WOMAN #1, #2, #3 and #4. 20s.

Sierra wraps her arm around his shoulder. She leans her mouth towards his ear.

He shuts his eyes.

SIERRA
They look really lonely.

Howlin Wolf steps towards Woman #1, nude.

HOWLIN WOLF
Hey, that's me!

SIERRA
Yes!

Howlin Wolf pulls Woman #1 towards him and lifts her legs up. He presses himself into her.

WOMAN #1
(pant)

Howlin Wolf looks away.

SIERRA
(laugh)

HOWLIN WOLF
Tell me when it's over!

SIERRA
It's over!

Howlin Wolf looks back and sees himself performing a sexual act with Woman #1. He covers his face in frustration.

HOWLIN WOLF
Oh! You lied!

SIERRA
(laugh)

She grabs his hand.

SIERRA (CONT'D)
Do you prefer this!

CUT TO:

INT. BEDROOM-NIGHT

A woman lies on a bed, nude. Caressing her breast in front of Howlin Wolf. CHARLENE, 20. A naive and low self-esteeming woman.

CHARLENE
(wave)

Howlin Wolf climbs on top of her. He presses himself against her.

CHARLENE (CONT'D)
(pant)
Go slow.

Sierra leans her mouth towards his ear.

SIERRA
(whisper)
She likes it faster.

Howlin Wolf goes at a fast pace.

CHARLENE
Ah! I said slow!

A door slams.

Charlene pushes him off.

CHARLENE (CONT'D)
Shit! My dad!

Howlin Wolf rushes towards the open window.

CHARLENE (CONT'D)
Go!!

Howlin Wolf steps out of the window.

CUT TO:

INT. KITCHEN-NIGHT

Howlin Wolf rushes into the kitchen.

Sierra stands in front of him. She holds an **apple** in her hand.

SIERRA
Apple?

HOWLIN WOLF

No!

Sierra takes a bite.

SIERRA

An apple a day keeps the doctor
away.

(laugh)

He glares at her.

She steps towards him.

HOWLIN WOLF

When am I going to see my wife
again?

SIERRA

Soon.

Sierra puts her palm on his head.

SIERRA (CONT'D)

Shh! Sleep!!

Howlin Wolf falls.

CUT TO:

INT. DEVIL'S CAVE-NIGHT

Howlin Wolf drops to the floor of the cave. His eyes wander.

HOWLIN WOLF

Let me out!!

CUT TO:

INT. MEETING ROOM-TALENT AGENCY-DAY

In the meeting room, sitting amongst AGENTS #1, #2 and #3.

A woman sits at the head of the table. SUSAN POTTER, 40.
CEO. Strict, demanding and impulsive.

SUSAN

Tell me, how many more of our
clients has that little bitch
taken?

AGENT #1

Six.

Susan slams her hand down on the table.

SUSAN

Shit!!

AGENT #2

What more can we do!

She looks at Agent #2.

SUSAN

Get out of my company. Your fired!

Agent #2 stands up and walks out of the meeting room.

Her eyes look down at the flier underneath the palms of her hands. It reads: Good Riddance agency! All artists are welcomed!

SUSAN (CONT'D)

Time to put a stink in their play pin.

CUT TO:

EXT. HOLLYWOOD BOULEVARD-DAY

STARLA

Here you go! Here you go, sir!!

Fliers being handed out by a woman. STARLA, 31. Talent agent. A goal-oriented woman searching for her purpose in the world.

PEDESTRAINS take the fliers and toss them to the ground.

A car horn sounds.

POLICE OFFICERS #1 and #2, 20s.

POLICE OFFICER #1

Come here!

Police Officer #1 rushes towards Starla.

STARLA

Sorry, officer!

Starla rushes towards the **Mercedes Benz** parked alongside of her. She jumps into the passenger seat.

STARLA (CONT'D)

Drive!!

The Mercedes Benz drives away.

CUT TO:

INT. MERCEDEZ BENZ-DAY

A woman drives the car, turning left off of Hollywood Boulevard. ROXY, 22. Secretary. Driven, caring and down on her luck.

Starla looks at Roxy.

STARLA

That was a close one!

ROXY

Seems to be that way every time.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-DAY

The Mercedes Benz parks in front of the house.

CUT TO:

INT/EXT. MERCEDEZ BENZ-CONTINUOUS

Starla looks at Roxy.

STARLA

Aren't you going to come in?

ROXY

Can't. I got an interview.

STARLA

What interview?

ROXY

I applied for a secretary position.

STARLA

Is this about the fliers?

ROXY

It's about making money, not the fliers or living a dream.

Starla opens the passenger door.

STARLA
I wish you nothing but the best.

ROXY
Don't be like that!

The passenger door slams shut.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-CONTINUOUS

Starla steps away.

The Mercedes Benz drives away.

CUT TO:

INT. OFFICE-SHERIFF'S DEPARTMENT-DAY

SUPER: NEW MEXICO

Paperwork spread on her desk, Kait signs her name.

The front doors to the office are pushed open. A man walks in. He looks around at DETECTIVE #1, #2 and #3. He glances over at Kait and smiles. RICO, 30. Bounty hunter. Bold, brash and inconsiderate.

RICO
(point)
Sheriff?

Kait nods her head "Yes."

RICO (CONT'D)
Thanks toots.

Rico steps down the hallway.

Kait thinks to herself, feeling insulted.

KAIT
Toots?

CUT TO:

INT. SHERIFF'S OFFICE-SHERIFF'S DEPARTMENT-DAY

A knock at the door.

JIM

Come in!

A man sits at the desk. JIM, 45. Sheriff. Corrupt, deceitful and manipulative.

The door opens.

Rico steps in.

JIM (CONT'D)

Close the door, please?

Rico pushes the door closed. He sits.

RICO

You called. What do you want?

Jim grabs a missing flier from the top of his desk. He shows it to Rico. A photograph of Marta and Howlin Wolf next to each other.

RICO (CONT'D)

Who's the chick?

JIM

A girl from California, L.A. or something like that.

RICO

The dude?

JIM

Chester or Howlin Wolf. Some shit like that!

RICO

I'm confused, who exactly do you want me to go after?

JIM

The girl!!

RICO

What did she do?

JIM

She missed her court date.

RICO

And you want me to bring her back
for that?

JIM

Wrong! I want you to bring her back
to stand trial for murdering her
husband.

RICO

Who's her husband?

Jim stands up.

JIM

Howlin Wolf!!

Jim's spit hits Rico's head.

Rico wipes his head off.

RICO

Say it, don't spray it!

Jim tosses the missing person's flier into his lap.

JIM

Just get her!!

Rico stands up. He turns.

JIM (CONT'D)

Just a second please.

Jim picks up the **receiver** and hits the line three button.

KAIT (V.O.)

Hello?

JIM

Can I see you in my office, please?

KAIT (V.O.)

Yes, sir.

Jim hangs the receiver up.

Rico looks at Jim.

RICO

And why do you need to see her?

JIM

You'll see.

Kait steps into the office. She looks at Rico and at Jim.

KAIT
You wanted to see me, sir?

JIM
I just wanted to tell you that you
been doing such a great job, and I
thought I would reward you.

KAIT
Really?

JIM
(point)
You're with him on this bounty
hunter job.

KAIT
Bounty hunting, sir? I'm not sure -
-

JIM
Come on, Maguire, you qualify. Now,
make me proud and don't make me
regret this.

Rico puts on his sunglasses. He pulls the door open.

Kait watches him walk out of the office.

JIM (CONT'D)
And Kait?

Kait looks at Jim.

JIM (CONT'D)
There's a bonus in it for you if
you pull it off.

She steps out of the office.

CUT TO:

EXT. PARKING LOT-DAY

Rico climbs onto a *motorcycle*. He sits.

Kait steps towards him.

Rico looks at her.

RICO
What?

KAIT
Is that thing even safe?

RICO
Of course it is!

KAIT
I'm not taking any chances.

RICO
Fine! What do you suggest?

CUT TO:

EXT. PARKING LOT-APARTMENT COMPLEX-DAY

Rico looks at the *beat-up Oldsmobile*.

RICO
(shake head)

KAIT
It's not pretty on the outside but
it purrs like a good kitty!

RICO
Fine. Let's go!

Kait rushes towards the stairs.

Rico looks at her.

RICO (CONT'D)
Where are you going!

KAIT
Getting my stuff. I need clothes.

Rico pulls at his hair in frustration.

RICO
Ahh!! Oh, lord, just take me,
please!

CUT TO:

INT. OLDSMOBILE-DAY

Rico drives the car. His unimpressed attitude shows in his eyes.

Kait looks at him.

Rico looks at her.

RICO
Why are you staring at me?

KAIT
Maybe this will cheer you up!

Kait turns the radio on.

"6 Underground" by Sneaker Pimps plays.

RICO
What is that!

KAIT
What? You don't like Sneaker Pimps?

RICO
What is a sneaker pimp!

KAIT
Them!

RICO
Thanks for clearing that up!

KAIT
Your welcome.

CUT TO:

EXT. HIGHWAY-DAY

The Oldsmobile turns onto the freeway.

KAIT (O.S.)
(laugh)

CUT TO:

INT. BASEMENT-RAMIREZ RESIDENCE-DAY

SUPER: DAY 1

MARTA
(breath)

A **pickaxe** hits the **brick wall**. Brick after brick hits the floor.

STARLA
Marta!!

Starla steps down the steps.

STARLA (CONT'D)
Marta!!!

Marta lowers the pickaxe.

MARTA
What?

STARLA
What are you doing?

MARTA
Home improvement.

STARLA
Need some help?

MARTA
Please.

Starla takes the pickaxe from Marta.

STARLA
(swing pickaxe)

Another brick hits the floor.

KAIT (V.O.)
Was seen with a double-barrel
shotgun, aiming it at her husband,
Chester. Shots fired, attempted
murder.

CUT TO:

INT. OLDSMOBILE-NIGHT

RICO
I don't get it; a pregnant woman
shoots at her husband but is jailed
while she's eight months pregnant.
Tell me, isn't that kind of cruel?

KAIT
Yeah, it's messed up.

Kait's eyes look away, trying not to make eye contact.

Rico turns the steering wheel to the right.

KAIT (CONT'D)
What are you doing?

RICO
What does it look like, we're
getting a room for the night. We're
both going to sleep. We'll get a
fresh start in the morning.

KAIT
Sounds smart.

CUT TO:

EXT. PARKING LOT-MOTEL-NIGHT

The Oldsmobile pulls into the parking lot.

CUT TO:

INT. MOTEL ROOM #335-MOTEL-NIGHT

The **TV remote** in his hand, Rico flips through the channels.

RICO
There's nothing on TV!

KAIT (O.C.)
Oh well!

Rico hits the power button on the remote and sets it down
next to the TV.

He sits on the twin bed next to the window.

KAIT (O.C.) (CONT'D)
Could you please shut the curtains!

RICO
Sure.

Rico stands up and steps towards the windows. He closes the
curtains.

Kait steps into the room. She holds the towel together.

KAIT

Thanks.

Rico looks back at her. He looks away.

She sits on the bed across from his.

KAIT (CONT'D)

You can look; I don't mind.

Kait grabs a pair of **panties** from the top of her **duffle bag**.

RICO

(groan)

She stands up and slides the panties up.

KAIT

Too turned on, huh?

Rico crawls towards the pillows, lays down and looks away.

RICO

Good night!

Kait sits on the bed.

KAIT

Good night.

She sets her feet up and covers herself.

Rico's eyes look in the corner as if he can see her.

CUT TO:

EXT. BACK YARD-RAMIREZ RESIDENCE-NIGHT

Marta pushes a **wheelbarrow** to the dirt of the lawn. She pushes the wheelbarrow forward, dumping the dirt out.

MARTA

(breath)

Starla steps behind her.

STARLA

(breath)

Are you okay?

MARTA

Ask me that tomorrow.

STARLA

Okay.

Marta wipes the sweat from her forehead.

MARTA

Come on, we can do more in the morning.

Marta steps past her.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-NIGHT

Marta lays beside her toddler son. She smiles and caresses his cheek.

CUT TO:

INT. OLDSMOBILE-DAY

His hands on the steering wheel, Rico looks in the corner of his eye at Kait's bright colored shirt and skirt.

RICO

We got to make a stop.

KAIT

But we just got on the road.

RICO

We have to do something about those clothes you're wearing.

KAIT

What's wrong with them?

RICO

Look at them. You are as bright as a restaurant sign!

KAIT

I am not!

CUT TO:

INT. DRESSING ROOM-CLOTHING STORE-DAY

In front of a mirror, Kait stands.

A hand appears in front of her face and hands her **hangers** of **blouses** and **jeans**.

KAIT
Not sure if this is my style.

RICO (O.C.)
It's not about style. It's showing
that if a man tries to rough you
up, that you aren't going to take
his shit.

Kait hesitates to take them.

He shakes his hand in her face.

RICO (CONT'D)
Come on!! Times a wasting!

Kait takes them.

CUT TO:

INT. CLOTHING STORE-DAY

Rico steps towards a bench. He sits. He looks to his right
and sees all eyes are on him. WOMAN CUSTOMERS #1, #2 and #3.

RICO
(wave)
Hi.

WOMAN CUSTOMER #1
(wave)
Hi?

WOMAN CUSTOMER #2
(wave)
Hi?

WOMAN CUSTOMER #3
(wave)
Hi?

Rico looks away.

RICO
(roll eyes)
Oh god! Get me out of here woman!

KAIT (O.C.)
I'm right here!

Rico turns his head and looks straight at her. His eyes look
amazed.

RICO

Wow!

He stands up.

Kait looks down at her feet.

KAIT

I need shoes.

Rico raises a pair of **sneakers** up.

RICO

I got you covered.

He hands them to her.

KAIT

We better go pay.

RICO

You're good. Come on.

Rico steps towards the front door.

Kait follows him.

CUT TO:

INT. KITCHEN-RAMIREZ RESIDENCE-DAY

The newspaper in front of her eyes, while she drinks her coffee, Starla looks at the headlines of what's happening in the world.

Marta steps into the kitchen.

MARTA

Good morning!

Starla looks at Marta as she steps past her.

Marta grabs her purse from the table and swings it around her shoulder.

MARTA (CONT'D)

I better get going!

STARLA

What do you have to do?

MARTA

I got to talk to the bank, get a loan for our little tunnel down in the basement.

STARLA

Do you really think we can get the money for it?

MARTA

I don't see why not.

Marta takes two steps away, stops and looks at Starla.

MARTA (CONT'D)

Are you fine with watching the kids for me?

Starla looks confused, feeling like Marta's in denial.

STARLA

I got it.

MARTA

Thanks.

Marta steps towards the door.

Starla's eyes follow her.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-DAY

Starla peeks her head in through the doorway. She looks at the sleeping toddler lying on the bed.

The door closes.

CUT TO:

INT. OFFICE-BANK-DAY

Paperwork, *driver's license* and *social security card* in front of a man. BANKER, 20s.

Marta sits in front of him. She smiles.

He scratches his head, feeling nervous of how to break the bad news to her about the process of getting a loan.

BANKER
Miss --

MARTA
Ramirez.

BANKER
Ramirez, right. I'm afraid to say
it --

MARTA
Then just say it!

BANKER
There's no way I can authorize a
loan. You're already living in a
house that was left to you by your
parents and guardian.

MARTA
What do I have to do?

BANKER
You can rent out rooms.

MARTA
I'm already doing that.

BANKER
That's the best advice I can give
you.

MARTA
Thanks for your time.

Marta stands up. She grabs her paperwork, social security
card and driver's license.

CUT TO:

EXT. STREETS-DAY

MARTA
(sob)
(cry)

Marta sits. She lowers her head into the palms of her hands.

A man steps past her with CHILD #1, #2, #3 and #4.

RUDY, 24. Assistant pastor. Humble and courteous.

He looks at her.

RUDY
Miss?

MARTA
Yes?

RUDY
Are you alright?

MARTA
Not really.

She looks at him and wipes her eyes.

MARTA (CONT'D)
I'm sorry, I'm crying like a baby
here.

RUDY
(point)
I'm just taking the children to get
some ice cream. Do you care to join
us?

MARTA
Sure.

Rudy reaches his hand out for hers. He pulls her up.

MARTA (CONT'D)
Thanks.

RUDY
Shall we!

MARTA
(laugh)

Marta walks alongside of him.

CUT TO:

EXT. STREETS-DAY

Kait shuts the passenger door.

Rico stands up from the driver seat. He shuts the door.

RICO
Where's this motel you were talking
about?

KAIT
A block away.

RICO
Good. I'll wait there.

Kait rushes towards him. She pulls him away.

KAIT
Come on, you promised!

RICO
I did no such thing!

KAIT
Come on.

He thinks about it and looks at her face.

RICO
Alright!

He steps onto the sidewalk.

CUT TO:

INT. COUNTRY BAR-DAY

Rico pushes the door open.

Kait steps in behind him. A big smile on her face. She grabs his hand.

KAIT
Let's dance!

RICO
Whoa! Wait!

Kait pulls him onto the dance floor.

RICO (CONT'D)
I said I don't dance!

She reaches for a **cowboy hat** on the wall. She sets it on Rico's head.

KAIT
Follow me!

Kait begins to line dance with the other DANCERS.

Rico follows her moves and dances.

RICO
(laugh)

CUT TO:

EXT. ICE CREAM PARLOR-DAY

Rudy steps outside. He holds the door open.

Marta steps past him.

MARTA
Thank you.

Rudy steps towards an open **table**. He pulls out a chair.

Marta smiles. She sits.

MARTA (CONT'D)
You're such a gentleman.

He sits across from her, sipping on his **milkshake**.

Marta digs her spoon through her **sundae**.

RUDY
Do you mind me asking why you were
so upset?

MARTA
Oh, it's nothing, just a problem
with my house.

RUDY
What kind of problem?

MARTA
I was trying to get a loan for
improving my basement.

RUDY
Storm shelter.

MARTA
Sort of.

RUDY
I can help.

MARTA
I couldn't ask you to do that.

RUDY
It's really no problem. I can help
with the money and get some other
members to help.

Marta smiles.

MARTA
Really?

RUDY
Yes.

CHILD #1 (O.S.)
Rudy, can we go now!

RUDY
(wave)
I'll be right there!

Rudy grabs his wallet from his pants pocket. He pulls out a
card and slides it to her.

RUDY (CONT'D)
Call me.

Rudy stands up.

RUDY (CONT'D)
I better get these children back
before they have a cow!

Rudy steps away.

She picks the card up and looks at it.

MARTA
Nice meeting you.

RUDY
Nice to meet you too.

Marta looks at the card again.

MARTA
(giggle)

CUT TO:

INT. DINING AREA-COUNTRY BAR-DAY

Rico pulls out a chair for her.

Kait sits.

RICO
(breath)

He sits across from her.

RICO (CONT'D)
You got moves.

KAIT
Thanks. You're not so bad yourself.

WAITRESS, 20s.

A Waitress steps towards Rico and Kait.

WAITRESS
What can I get you two?

RICO
Two beers, please.

Kait looks at the Waitress.

KAIT
And two shots of Jack Daniels
Whiskey.

WAITRESS
Coming right up!

The Waitress steps away.

RICO
Jack Daniels? Are you trying to get
me drunk?

KAIT
It's the other way around big boy.

The Waitress steps towards the table and sets the **two shot glasses** in front of Rico.

Kait takes a shot.

KAIT (CONT'D)
(gulp)

She looks at Rico.

KAIT (CONT'D)
Come on, take the shot!

Rico takes the shot. He slams it down on the table. It shatters. He looks at his hand, finding pieces of glass in it.

KAIT (CONT'D)
Holy shit!

Kait covers his hand with a napkin.

KAIT (CONT'D)
Come on!

Rico drops **two twenty-dollar bills** on the table.

Kait pushes him out.

CUT TO:

INT. MOTEL ROOM #111-MOTEL-DAY

Crouched down on the floor, Kait wraps **gauze** around Rico's hand. She kisses his hand.

KAIT
You'll live!

He looks at his hand.

RICO
You should be a med student.

KAIT
I tried.

RICO
What happened?

KAIT
Patients kept hitting on me.

RICO
I see why.

KAIT
Are you going to?

He looks around the room and looks back at her.

RICO
No one's here to stop me, right? Do you want me to stop?

KAIT

No.

Rico leans down and kisses her.

She stands up.

He stands with her. He drops on top of her.

KAIT (CONT'D)

Ugh!

On top of her, Rico pulls her pants down and flips her to her stomach. He yanks his pants down, pressing himself against her.

KAIT (CONT'D)

(moan)

He goes back and forth.

CUT TO:

INT. LIVING ROOM-RAMIREZ-NIGHT

A blueprint of the entire house is set on the floor of the living room. Marta looks at the basement area.

Starla steps in. She looks at it.

STARLA

Are you sure you can trust this
guy?

MARTA

He's a pastor and you have to trust
a man of God.

STARLA

Yeah, but you just met him.

MARTA

True.

STARLA

So, you told him about the whole
idea?

MARTA

Not too much.

STARLA
Well, sleep on it and think about
how you're going to tell him.

Starla steps towards the hallway.

STARLA (CONT'D)
Good night.

MARTA
Good night!

CUT TO:

INT. MOTEL ROOM #111-MOTEL-DAY

Laid in bed together, Rico and Kait look straight up at the ceiling.

KAIT
That was --

RICO
Terrible, I know.

KAIT
Great.

He smiles.

She kisses him.

CUT TO:

INT. DINING AREA-COFFEE SHOP-DAY

A coffee cup in the palms of her hands, Marta looks around the coffee shop.

Rudy steps towards the table. He sits.

RUDY
I'm sorry I'm running a little
late.

MARTA
It's okay.

RUDY
Good news is that the members are
willing to help.
(MORE)

RUDY (CONT'D)
Tell me, what brought on this idea
for the basement?

MARTA
I just had an idea for expanding
it, turning it into a shelter.

RUDY
There's more to it than that, isn't
there?

MARTA
How'd you know?

RUDY
We're clearly living in the end
times. Do you want to know what I
think about what you're doing?

MARTA
Yes?

RUDY
I think it's awesome. It's noble.

Rudy takes a ***folded-up check*** from his pocket. He slides it to
her.

RUDY (CONT'D)
This should cover the loan along
with paying off the mortgage.

Marta looks at the amount and back at Rudy.

MARTA
That much?

RUDY
Yes.

MARTA
Why are you doing this for me?

RUDY
Maybe because I like you.

He stands up and kisses her on the cheek.

RUDY (CONT'D)
I'll be in touch.

Rudy turns around and walks towards the front door. He pushes
it open and walks out.

She picks the check up and looks at it, amazed.

CUT TO:

INT. OFFICE-BANK-DAY

She drops the check on the Banker's desk.

The Banker looks at her with shocked eyes.

MARTA

That should pay off the rest of the mortgage.

She sits down.

MARTA (CONT'D)

I can wait while you get the paperwork ready.

CUT TO:

INT. DINING AREA-DINER-DAY

Kait grabs a bottle of syrup from the table and pours it on the plate of pancakes in front of her.

Rico sits; he takes a sip from a coffee mug.

She takes a bite from her fork.

RICO

How are the pancakes?

KAIT

So good!

She sits up and leans her mouth towards his.

He kisses her.

CUT TO:

INT. OLDSMOBILE-DAY

In the driver seat, Kait resting her head on his shoulder. Rico looks at her.

She looks at him.

KAIT
Mind if I get comfortable?

RICO
No, go ahead.

Kait leans down further. She unzips his pants.

RICO (CONT'D)
Wow!

Her head goes up and down.

He grabs a hold of her head.

She continues to move her head up and down.

RICO (CONT'D)
(grunt)

CUT TO:

INT. DEVIL'S CAVE-NIGHT

Laid deep in the sand of the cave, Howlin Wolf opens his eyes. He looks and sees Sierra staring back at him.

SIERRA
Hi?

HOWLIN WOLF
What?

SIERRA
Came to see how you're feeling in
this predicament.

HOWLIN WOLF
Let me go!

SIERRA
Soon.
(laugh)

CUT TO:

INT. BASEMENT-RAMIREZ RESIDENCE-DAY

SUPER: DAY 5

Starla pushes a wheelbarrow out of the big cave. She stops and looks at Marta.

STARLA
Almost there!

MARTA
Close enough.

Starla continues pushing the wheelbarrow out of the basement.

CUT TO:

INT. CAVE-NIGHT

SUPER: DAY 20

Marta shines a light in the cave.

Starla steps towards her.

STARLA
We need more supplies.

MARTA
Definitely.

STARLA
Hardware store?

MARTA
Yes!

CUT TO:

INT. HARDWARE STORE-NIGHT

A man stands at the counter, staring at Starla and Marta.
MANAGER, 30s.

MANAGER
What can I get for you ladies?

STARLA
Do you deliver?

MANAGER
Yes.

MARTA
We're going to need lumber and a
lot of cement.

MANAGER
What 'cha ladies building?

MARTA
A city.

CUT TO:

EXT. FREEWAY-NIGHT

SUPER: LOS ANGELES

The Oldsmobile turns off the ramp, taking the exit, entering the Beverly Hills streets.

CUT TO:

INT. OLDSMOBILE-NIGHT

KAIT
(point)
The hotel's right there.

The Oldsmobile drives past the hotel.

KAIT (CONT'D)
You missed the turn!

She looks back at the hotel and at him.

RICO
We're not going to a hotel.

KAIT
Then where are we going!

CUT TO:

EXT. STREETS-NIGHT

The Oldsmobile parks.

CUT TO:

INT. OLDSMOBILE-CONTINUOUS

Kait looks outside the window.

KAIT
What are we doing?

He turns the key in the ignition.

RICO
Waiting.

KAIT
Why here?

RICO
Did you look at the paper?

KAIT
Yeah.

RICO
This is where she lives.

KAIT
Wow. You found it quickly.

RICO
I'm the best.

She leans towards him, about to kiss him. He pushes his hand into her face.

RICO (CONT'D)
Not now!

Kait sits. She looks at him.

KAIT
How long are we supposed to wait here?

RICO
Until she comes out.

His eyes stay on the front door.

CUT TO:

INT. DEVIL'S CAVE-NIGHT

SIERRA
Hey!!

Howlin Wolf opens his eyes.

HOWLIN WOLF
What!

SIERRA
Just checking!

She pats him on his forehead.

SIERRA (CONT'D)
(laugh)

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-DAY

Marta sits up.

MARTA
(breath)

She looks around the bedroom.

CUT TO:

INT. BATHROOM-RAMIREZ RESIDENCE-DAY

Washing her face, Marta splashes her face with the palms of her hands.

STARLA (O.S.)
Marta! They're here!!

MARTA
Good.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-DAY

Men stack a row of **lumber** in front of the driveway. DELIVERY MEN #1, #2, #3 and #4. 20s.

CUT TO:

INT. OLDSMOBILE-DAY

His head resting against the side of the door.

MARTA (O.S.)
Can you put the **cement** over there!!

KAIT (O.C.)
Hey!!

Kait pushes Rico to wake up.

RICO

What!

He opens his eyes and looks at Kait with frustration.

KAIT

(point)

She's right there!!

Rico sits up. He rubs his eyes.

RICO

Stay here!

KAIT

What! No!

Rico reaches underneath the seat and pulls out a **Taser**.

RICO

I'm not joking. Stay in the fucking car!!

Rico opens the door and gets out of the car. He slams the door shut.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-CONTINUOUS

Rico steps towards Marta.

RICO

Marta?

Marta looks at Rico with confusion.

MARTA

Yes?

RICO

Do you mind coming with me?

MARTA

Why?

RICO

You got a warrant on you baby.

Marta smiles.

MARTA

One, I'm not your baby, two --

-- Marta runs from him.

RICO
Shit!!

Rico rushes after her.

Marta looks back at him.

MARTA
(laugh)

RICO
This isn't funny!!

CUT TO:

EXT. EAST LOS ANGELES NEIGHBORHOOD-DAY

Marta rushes down the sidewalk.

Rico pushes himself to get closer to her.

MARTA
(breath)

RICO
I hate to run girlie!!

MARTA
Then stop!!

Marta runs past a **garden wall**.

Rico looks at the garden wall. He smiles as he gets an idea.

RICO
What goes up --

Rico hops onto the garden wall. He runs to the edge of the wall.

Marta looks up.

He jumps down over her.

RICO (CONT'D)
-- Must come down!!

Marta falls to the ground from Rico landing on top of her.

MARTA
(breath)
You could've crushed me!

RICO
Anything to stop you.

He grabs his handcuffs from his back pocket.

MARTA
I'm guessing your girlfriend
couldn't take the tackle.

Rico puts the handcuffs on her wrists. He stands up.

MARTA (CONT'D)
Are you going to stand there or
help me up!

Rico leans down. He grabs her arms and sets her to her knees.

The Oldsmobile pulls up to the curb.

MARTA (CONT'D)
Hopefully someone got that on video
for you to show her.

RICO
Maybe.

Starla rushes towards Rico and Marta.

STARLA
What do you want me to do, Marta!

Rico gets in front of Marta.

RICO
Get back!

He pushes Marta towards the back door.

Marta looks back at Starla.

MARTA
Take care of my kids. You hear me!
Take care of them!!!

Rico opens the back door and pushes her in.

STARLA
This is bullshit!

He looks at Starla.

RICO
We'll see!

Rico slams the door shut. He glances at Starla.

RICO (CONT'D)
Have a nice day.

He opens the passenger door and sits.

STARLA
Hang tight, Marta!!

Rico closes the door.

Starla follows the Oldsmobile as it drives away.

CUT TO:

EXT. FREEWAY-DAY

The Oldsmobile turns onto the East Interstate 10 Freeway.

CUT TO:

INT. OLDSMOBILE-DAY

KAIT
How about some tunes.

Kait turns the volume knob up.

Marta watches Kait's hand.

MARTA
Now I remember you. You're the one
that bailed me out.

Rico looks back at Marta and then at Kait.

RICO
What's she talking about?

MARTA
I guess your girlfriend didn't tell
you.

RICO
When did you bail her out?

Kait looks away.

He moves his head closer to hers, keeping his face in her eye view.

RICO (CONT'D)
When!

KAIT
Two weeks ago.

He grabs at his head.

RICO
Why! Why did you fail to tell me this?

KAIT
I didn't know you then.

He leans towards her.

RICO
It doesn't matter!

MARTA (O.C.)
(laugh)

Rico looks back at Marta.

RICO
What are you laughing at!!

MARTA
This is better than a bad Spanish Soap Opera!

Kait looks back at her.

KAIT
Shut up!

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-DAY

Starla paces back and forth. Her cell phone pressed against her ear.

STARLA
They took her!

LAWYER (V.O.)
Who?

STARLA
A guy and a woman!

LAWYER (V.O.)
Did they say why?

STARLA
The guy said she had a warrant!

LAWYER (V.O.)
There's nothing I can do about it
until she makes it here!

STARLA
Fine! I'll see you in a couple of
days.

Starla ends the call.

CUT TO:

INT. OLDSMOBILE-CONTINUOUS

The passenger door opens.

Kait sits down.

Marta looks at Kait.

MARTA
Where's my burger!!

Kait tosses a foil wrapped sandwich to her.

KAIT
There!

She shuts the door.

Rico turns the key in the ignition. The engine roars.

MARTA
Someone needs a new muffler.

Rico looks at her.

RICO
You just have an opinion about
everything.

MARTA
(laugh)

CUT TO:

EXT. FREEWAY-DAY

The radio plays. "Always Be My Baby" by Mariah Carey plays.

MARTA (O.S.)
Do do doop dum do do doop dum

CUT TO:

INT. OLDSMOBILE-DAY

MARTA
You'll always be my baby

Kait and Rico look at each other.

MARTA (CONT'D)
Do you have kids?

RICO
Me!

MARTA
No, the other guy driving the beat-up car. Yes you.

RICO
Never thought about it.

Marta looks at Kait.

RICO (CONT'D)
So, why'd you, do it?

MARTA
Do what?

RICO
Kill your husband.

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

RICO
Are you sure about that?

Marta looks outside the window.

RICO (CONT'D)
Come on. If you are cooperative
with us, we'll tell the Sheriff you
did nothing wrong. You tell us
about you; we'll tell you about our
lives.

Marta looks at Rico. She sees how his arms are muscular, and
he wears sunglasses to hide his eyes, which he could be
hiding something.

MARTA
What was it like for you to be the
fat boy in your school?

KAIT
(laugh)

He looks back at her.

RICO
What are you talking about!

CUT TO:

EXT. PLAYGROUND-ELEMENTARY SCHOOL-DAY-FLASHBACK

MARTA (V.O.)
Rico, what he likes to call himself
to replace his real name. Richard!
The thing dangling between his
legs, "Dick."
(sniff)
From the smell of it, someone got
head!

A little boy sits on a bench, holding a sandwich in his
hands. RICHIE, 11. An overweight shy fifth grader.

BULLY, 12.

Bully steps towards Richie and knocks the sandwich out of his
hands.

BULLY
Fat ass!

Richie leans down to grab the sandwich.

Bully looks back at him. He slugs Richie across the face,
knocking him to the ground.

Richie looks at him. No glasses on his face. He reaches out for them.

Bully steps on them. The crunch of the glass's echoes.

BULLY (CONT'D)
So long four eyes!

Bully steps away.

RICHIE
(sob)
(cry)

MARTA (V.O.)
It's not your fault, really. You
were just a lonely fat kid that
loved his mom. But your daddy,
whoa! He couldn't stand to see you
as a wussy!

CUT TO:

EXT. BACK YARD-DAY

A man stands in front of Richie. He slugs him across the face with a **boxing glove**. BILL, 32. Trucker. An alcoholic, strict and mean-spirited man.

BILL
Get up!!

Richie pushes himself up. He stands to one knee.

RICHIE
(sob)

BILL
Stop the crying!

NORMA (O.C.)
Stop!

Bill looks at Norma.

BILL
Shut up! I'm trying to man him up!

He looks at Richie.

BILL (CONT'D)
Take your fat ass to bed!

Richie gets up.

Bill kicks him in the butt.

Richie falls.

Norma steps towards him and helps him up.

BILL (CONT'D)
Yeah, no wonder why he's a pussy!

Bill steps away.

MARTA (V.O.)
It's really not your fault.

CUT TO:

INT. OLDSMOBILE-BACK TO PRESENT

Rico wipes his eyes.

Kait looks at him with saddened eyes.

Kait opens the passenger door.

KAIT
I'll be right back.

Kait gets out of the Oldsmobile.

The door shuts.

He looks at Marta in the **rear-view mirror**.

RICO
You think you know me, but the
truth is that you don't know shit.

Rico turns the key in the ignition.

MARTA
Aren't you forgetting your
girlfriend.

He turns the key back.

CUT TO:

INT. OFFICE-SHERIFF'S DEPARTMENT-DAY

At his desk, sitting with a cell phone pressed against his ear.

JIM
What do you mean it's getting weird!

KAIT (V.O.)
Weird. Like she knows a lot.

JIM
Don't worry about it. Let me do the worrying. You just get her here.

KAIT (V.O.)
Okay.

JIM
I love you.

KAIT (V.O.)
Love you too.

Jim ends the call. He sets the cell phone down on the desk.

JIM
Let's get this over with!

Jim wipes the sweat from his forehead.

CUT TO:

INT. MOTEL ROOM #4-MOTEL-NIGHT

Asleep on the bed, Marta lays comfortably.

Together on the same bed, Rico sleeps with Kait resting her head on his chest.

Kait's eyes wander, aware of her surroundings but worried that the truth will come out from Marta's own mouth.

CUT TO:

INT. PASSENGER CAR-NIGHT

Starla sits close to the window with the toddler asleep in her arms.

STARLA
We're gonna get your mama back
baby. Sleep.

She kisses him on the cheek.

CUT TO:

EXT. FREEWAY-DAY

The Oldsmobile drives on Interstate 10 East.

The radio plays. "Video Killed the Radio Star" by The Buggles plays.

CUT TO:

INT. OLDSMOBILE-DAY

Her head moving to the sound of the music, Marta's eyes closed.

MARTA
Video Killed the Radio Star Video
killed the Radio Star

Rico looks in the rear-view mirror, his eyes on Marta.

RICO
Did you sleep alright?

MARTA
Not really.

RICO
Was it the bed?

MARTA
The room smelled like stale
cigarette smoke.

Rico rolls the window down.

RICO
Is that good?

MARTA
Yes. Thank you.

RICO
Are you going to tell us anything
today?

MARTA
About?

RICO
Anything.

Marta eyes Kait.

MARTA
Did you know that your girlfriend
here used to be a prostitute and
that she had a heroin addiction.

Kait looks at Marta and then at Rico.

RICO
Really?

KAIT
She doesn't know what she's talking
about!

RICO
She seems to.

Kait looks at Marta.

KAIT
(breath)

MARTA
Tell him!!

Kait closes her eyes.

KAIT
I was weak, okay. I did what I had
to do to get my fix.

CUT TO:

EXT. ALLEY-NIGHT-FLASHBACK

Her hands gripped onto a *steel fence*.

MAN, 20s.

The Man presses his hands around her waist. He goes back and forth.

KAIT
(moan)

CUT TO:

INT. BATHROOM-NIGHT

Kait sits on the floor. She drives a **needle** into her arm and pushes the **plunger** down.

KAIT
Ahh!!

A knock on the door.

CUSTODIAN (O.S.)
Open the door!!!

KAIT
Just a minute!!

MARTA (V.O.)
And that's when you got clean!

CUT TO:

INT. BEDROOM-REHABILITATION CENTER-NIGHT

Kait quivers, trying to fight the urge to shoot up heroin.

MARTA
Life is a drug! Full of them.

CUT TO:

INT. OLDSMOBILE-BACK TO PRESENT

Kait leans her head against the door, trying to hide herself away like a turtle. She looks at Rico in the corner of her eye.

KAIT
Please, don't look at me.

Kait closes her eyes.

Rico looks at Marta.

RICO
Did something happen to you?

MARTA

Does it matter. I'm in the back seat. It's your word against mine.

RICO

Believe it or not, I'm on your side.

Marta leans back. She looks outside the window.

MARTA

Sure.

Rico looks at the road.

CUT TO:

INT. DEVIL'S CAVE-NIGHT

Clocks surround the walls of the cave.

The bells of the clock ring.

Howlin Wolf opens his eyes.

Sierra stands over him. She reaches her arm out over him.

He rises out of the dirt.

HOWLIN WOLF

Ahh!

Howlin Wolf drops to his feet in front of Sierra.

She grabs his hand and wraps it around her back. A **blue dress** appears on Sierra. She smiles as she flaunts the dress in front of him.

SIERRA

Like the dress? I keep it around for nights like this.

HOWLIN WOLF

What's tonight?

SIERRA

You'll see.

She grabs his other arm.

Music plays. "Cheek To Cheek" by Fred Astaire plays.

She begins to ballroom dance with him.

SIERRA (CONT'D)
Heaven, I'm in heaven, And my heart
beats so I can hardly speak.

She spins him in circles.

SIERRA (CONT'D)
Just speak with your heart and say
you want to go home and have
everything you ever desired.

Sierra leans towards him. Her ear close to his mouth.

HOWLIN WOLF
Go to hell!

Sierra looks at him.

SIERRA
I was hoping we could be friends
but --

-- Howlin Wolf flies away from her.

Sierra raises her arm up. She motions her hand down.

He drops down to the ground.

The dirt covers him, burying him up to his neck.

Sierra levitates down. She steps towards him.

SIERRA (CONT'D)
It really didn't have to be like
this, you know.
(laugh)

He closes his eyes.

She touches the top of his head. Dirt kicked in his face.

SIERRA (CONT'D)
(laugh)

Sierra takes five steps back.

SIERRA (CONT'D)
(snap fingers)

Howlin Wolf's eyes grow frightened with five **rattlesnakes**
surrounding him.

SIERRA (CONT'D)
(laugh)

She turns around and steps away.

SIERRA (CONT'D)
(laugh)

CUT TO:

EXT. FREEWAY-DAY

The Oldsmobile crosses over into the New Mexico state.

The radio plays. "We Belong Together" by Mariah Carey plays.

CUT TO:

INT. OLDSMOBILE-DAY

Rico turns the steering wheel to his right. He glances at Kait, seeing she's asleep. His eyes return to the road.

CUT TO:

EXT. PARKING LOT-DAY

The Oldsmobile parks.

CUT TO:

INT/EXT. OLDSMOBILE-DAY

Rico turns the key.

Kait opens her eyes.

RICO
We're here.

KAIT
Good.

Marta sits up.

MARTA
(yawn)
(stretch)

Kait pushes the passenger door open. She gets out.

Rico looks back at Marta.

RICO
Good luck.

MARTA
Thanks.

The back passenger door opens.

KAIT (O.C.)
Get out!

Marta looks at Rico.

MARTA
You ever want to do the right
thing, come see me before they put
me in the hot seat. The police
report explains what music was
playing that night he disappeared.

She leans closer to his ear.

MARTA (CONT'D)
(whisper)
It's in the police report. Trust
me!

Marta stands up from the seat.

Kait grabs a hold of her arm and walks her towards the
Sheriff's department.

Rico watches Marta step away. He opens the door and gets out.

CUT TO:

INT. OFFICE-SHERIFF'S DEPARTMENT-DAY

Rico signs his name on a stack full of paperwork.

Jim stands in front of him.

JIM
She must've been a handful.

He sets the pen down on top of the paperwork.

RICO
She was well behaved.

JIM
Yeah right!

Kait walks Marta towards a set of chairs.

Marta looks back at Rico.

RICO
Are we good?

JIM
You're good. Paid and free to go.

Jim reaches his hand out.

Rico shakes his hand. He looks at Marta.

RICO
(salute Marta)

KAIT (O.C.)
Hey!

Rico looks back at Kait. He smiles.

She kisses him on the cheek.

KAIT (CONT'D)
It was a pleasure working with you.

RICO
You too.

She shakes his hand. Kait steps away.

RICO (CONT'D)
Sure.

Rico turns around and walks out of the office.

INT. BATHROOM-RICO'S APARTMENT-NIGHT

The radio plays. "6 Underground" by Sneaker Pimps plays.

He wipes his face clean, having a clean shave. Rico looks at himself in the mirror.

He listens to the music. A smile on his face. He pieces together what Marta told him.

RICO
Music!

Rico rushes out of the bathroom.

CUT TO:

INT. HALLWAY-RICO'S APARTMENT-NIGHT

Rico runs through the hallway in his boxers.

CUT TO:

INT. OFFICE-SHERIFF'S DEPARTMENT-NIGHT

Rico steps towards the front desk.

SECRETARY, 40s.

The Secretary steps towards the front desk.

SECRETARY

Can I help you?

RICO

Yes, I left my sunglasses in the Sheriff's office. Just wondering if I can grab them.

SECRETARY

I don't know.

RICO

I can be really quick. In and out, please?

SECRETARY

Sure, go ahead.

RICO

Thanks.

Rico rushes towards the door. He pushes it open.

CUT TO:

INT. SHERIFF'S OFFICE-SHERIFF'S DEPARTMENT-DAY

Rico steps in. He shuts the door behind him.

RICO

Okay.

He steps around the desk and steps towards the file cabinets.

RICO (CONT'D)

Okay, Marta, where are you?

Going through the file names, he comes across Marta's.

RICO (CONT'D)

Yes!

He slides it behind his back and into his pants.

CUT TO:

INT. OFFICE-SHERIFF'S DEPARTMENT-CONTINUOUS

Rico rushes towards the door. He reaches into his pants pocket and pulls out his sunglasses.

RICO

(wave)

Got them!

SECRETARY

Have a good night, sir!

RICO

You too!

CUT TO:

INT. LIVING ROOM-NIGHT

A *recliner* shaking.

Kait sits face to face on Jim's lap. He goes at a fast pace.

KAIT

(pant)

JIM

(grunt)

A cell phone rings.

JIM (CONT'D)

Shit!

Kait grabs it and hands it to him.

Jim hits the answer button and presses it against his ear.

JIM (CONT'D)

Yes!

SECRETARY (V.O.)

Just letting you know that a young man stopped by and picked up his sunglasses.

JIM
Young man? Sunglasses? What are you
talking about!

SECRETARY (V.O.)
The young man? The bounty hunter?

JIM
I got to go!

He ends the call and tosses the cell phone to the floor.

JIM (CONT'D)
Get off!

Jim pushes Kait to the floor. He rushes down the hallway.

Kait watches him leave.

KAIT
You're kidding me, right!

CUT TO:

INT. DINING AREA-DINER-NIGHT

Rico sits at a table, the open folder in front of him. His
eyes go down the lines as he reads the paperwork.

WAITRESS, 20s.

A Waitress steps towards Rico. She pours him coffee into the
mug in front of him.

RICO
Thanks.

The Waitress steps away.

RICO (CONT'D)
(read)
Wife said there was music playing
on repeat on husband's stereo when
she returned home from a walk.
Claims made that there was someone
in the trailer before the husband
struck her.

Rico thinks to himself.

RICO (CONT'D)

(read)

Booked for assault with a deadly
weapon, the wife was six months
pregnant.

He stops.

RICO (CONT'D)

Was?

A gun is pressed against his side. Rico looks at Jim.

JIM

Rico.

RICO

Jim.

Jim grabs the folder from the table.

JIM

Come on, let's go take a ride.

Rico stands up. He steps towards the front door.

JIM (CONT'D)

No --

-- Rico looks at him.

JIM (CONT'D)

The back door.

He turns around and steps towards the back exit door.

Jim walks behind him, his hand in his jacket pocket, gripping
the gun.

CUT TO:

EXT. ALLEY-DINER-NIGHT

Rico's eyes wander.

The passenger door slams shut.

Kait steps towards him.

RICO

I should have known there was
cheapness in this whole scheme.

JIM
(laugh)

KAIT
Get in the truck!

Rico looks back at Jim.

JIM
Go!

He steps towards the back passenger door.

CUT TO:

INT. OFFICE-SHERIFF'S DEPARTMENT-NIGHT

The front door opens.

Starla steps towards the counter. The toddler resting against her chest.

The Secretary stands up. She steps towards her.

SECRETARY
Can I help you?

STARLA
I'm here to see Marta Ramirez.

CUT TO:

EXT/INT. JIM'S TRUCK-NIGHT

Kait steps behind him.

KAIT
No! Sit in the front!!

Rico pulls the front passenger door open. He sits.

Kait pulls out her gun and presses it against Rico's neck.

KAIT (CONT'D)
Shut the door!

Rico shuts the door.

KAIT (CONT'D)
Look who joined the party!

He looks in the back seat and sees Marta gagged and handcuffed to the handlebar.

RICO
Marta!

Kait presses a gun against his neck.

KAIT
Turn around and shut up!

Rico looks forward.

KAIT (CONT'D)
Good boy.

Jim gets in and shuts the door.

KAIT (CONT'D)
Got them baby!

Jim leans towards her.

She kisses him.

Rico looks outside the window.

RICO
(roll eyes)

Jim looks at him as he's kissing Kait. He sits back.

JIM
Shall we!

KAIT
We shall.

He turns the key in the ignition.

CUT TO:

EXT. ROAD-NIGHT

The truck drives down the road.

RICO (O.S.)
So, you two.

CUT TO:

INT. JIM'S TRUCK-NIGHT

Jim looks at Rico.

JIM
We all have to start somewhere.

KAIT
I was strung out.

CUT TO:

INT. BATHROOM-NIGHT-FLASHBACK

Jim leans down and brushes his hand against Kait's face.

Kait opens her eyes. She looks at him and smiles.

KAIT (V.O.)
I was sleeping in public bathrooms.
Until one day, I met Jim here. He
took me in and got me clean.

CUT TO:

EXT. FIELD-TRAINING ACADEMY-DAY

Kait runs past the other CADETS.

KAIT (V.O.)
I graduated from the academy and
became the first woman detective
thanks to honey buns over here.

JIM (V.O.)
I love you too baby cakes!

CUT TO:

INT. JIM'S TRUCK-BACK TO PRESENT

Kait kisses Jim on the cheek.

Jim turns the steering wheel to the left.

CUT TO:

EXT. DESERT-NIGHT

The truck drives onto the dirt road of the desert.

CUT TO:

INT. JIM'S TRUCK-CONTINUOUS

Kait presses the gun against Rico's head.

KAIT

Get out!

Rico opens the door.

Kait looks at Marta.

KAIT (CONT'D)

Ready princess!

CUT TO:

INT. CAVE-NIGHT

A **glow stick** in his hand, Jim leads the way.

Rico looks around.

JIM

Beautiful isn't it.

MARTA

What is this place?

JIM

The **Carlsbad Caverns**. The largest cave in New Mexico.

Further and deeper into the cave, Jim looks around.

MARTA

Where is he?

Jim looks at Marta.

JIM

Your husband slept with my daughter. He deserves worse. His abuse and infidelity caused you to lose your daughter.

Marta looks away.

MARTA

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

JIM

Yes, you do.

Kait looks at Marta and Jim.

KAIT

Enough with this sentimental bullshit! Are we going to finish this or not!

JIM

I was getting there. So shh!!

Kait steps into a deeper cave. She smiles.

KAIT

Here it is!

RICO

6 Underground!

Kait looks at Rico.

KAIT

Excuse me?

RICO

Sneaker Pimps. Come on! It was playing that night you almost got caught coming out of her trailer.

Marta looks at Kait.

MARTA

You were there?

RICO

Yeah, she was. Not only did she set this thing up, but she set us up.

Marta steps towards Kait.

MARTA

Where is he?

KAIT

Right there!

Marta looks and sees Howlin Wolf's face.

MARTA

Chester!

She rushes to him.

His drowsy eyes drifting off.

CUT TO:

INT. DEVIL'S CAVE-NIGHT

SIERRA

Come on, make your wish!

HOWLIN WOLF

I'm not ready --

CUT TO:

INT. CAVE-CONTINUOUS

HOWLIN WOLF

I'm sorry -- For -- Hitting you --

Marta kisses him --

MARTA

-- I forgive you. May you go with
God.

He closes his eyes.

Marta lowers his head.

CUT TO:

INT. DEVIL'S CAVE-CONTINUOUS

Howlin Wolf evaporates into dust.

Sierra's eyes grow with sadness. She closes her eyes with
anger.

SIERRA

(yell)

No!!!

CUT TO:

INT. CAVE-CONTINUOUS

KAIT
Aww! Baby went Beddie bye!

Marta stands up.

KAIT (CONT'D)
(laugh)

Marta slugs her in the face.

Kait falls to the ground. She feels her nose and sees blood on her fingertip.

Marta steps away.

Kait stands up. She pulls out a knife.

KAIT (CONT'D)
Time to die, bitch!!

Jim grabs her hand.

JIM
No!

KAIT
Step back or --

JIM
What!!

Kait pulls out a gun and fires it into Jim's chest.

KAIT
That!

Jim falls to his knees.

JIM
Kait?

Jim falls down dead.

Kait looks at Rico and Marta.

KAIT
Who's next!

RICO
I guess me!

Rico pulls out a gun and fires a shot.

The shot hits Kait in the chest.

She crawls to him, gripping her hands onto his shirt, tugging at him with little strength she has left.

KAIT
(breath)
Don't let me die, baby! We still
have more to do.

RICO
No more.

Kait drops to the ground, dead.

Rico looks at Marta.

Marta looks at him.

CUT TO:

INT. JIM'S TRUCK-NIGHT

Rico sits in the driver seat; his foot gently pressed against the gas pedal.

MARTA
You cracked the case.

RICO
Yeah.

MARTA
The town could use a new Sheriff.

RICO
Nah, I love my job.

He looks at Marta.

MARTA
I'm not under arrest, am I?

RICO
(laugh)
No. You're free.

MARTA
Good.

RICO
You never told us how you knew all
that stuff.

MARTA
I used to work as a secretary in
the Sheriff's department.

CUT TO:

INT. OFFICE-SHERIFF'S DEPARTMENT-NIGHT-FLASHBACK

Marta puts folder after folder into a file cabinet. She looks at the name on the folder. It reads: Kait Maguire.

MARTA (V.O.)
Kait and you were easy to find. I
wasn't surprised when Jim sent you
after me.

She looks at another file name. It reads: Richard Dawkins.

MARTA (V.O.) (CONT'D)
I guess Richard felt suave.

CUT TO:

INT. JIM'S TRUCK-BACK TO PRESENT

RICO
(laugh)

He looks at her.

MARTA
(laugh)

RICO
(laugh)
Good one.

CUT TO:

EXT. SHERIFF'S DEPARTMENT-NIGHT

Starla stands in front of the Sheriff's department.

Jim's truck parks.

The passenger door opens.

Marta shuts the door. She looks at Starla.

STARLA
Hey.

Marta steps towards her and hugs her.

MARTA
It's over.

STARLA
Good. Let's go home.

MARTA
Wait.

She steps back.

MARTA (CONT'D)
We have to do something first.

CUT TO:

EXT. CEMETERY-DAY

Marta crouches down and lays a sunflower down on the wooden casket.

MARTA
Thank you.

Starla touches her shoulder.

Marta looks at Rico. She smiles.

CUT TO:

INT. OLDSMOBILE-DAY

Marta and Starla sit in the back seat.

MARTA
What are you going to do now?

RICO
No idea.

MARTA
Maybe you should come to L.A.

RICO
I want to go back home and see my mom.

MARTA
Take a break?

RICO

Yeah.

The Oldsmobile stops.

RICO (CONT'D)

Here you go.

STARLA

Thanks.

Starla opens the back door and gets out.

Marta slides over.

Rico looks back at her.

RICO

Marta?

Marta looks at him.

RICO (CONT'D)

I'm sorry. For everything.

MARTA

Thank you. For everything. We're cool.

She pats him on the arm.

MARTA (CONT'D)

Take care.

RICO

You too.

Marta gets out.

The door shuts.

Rico pushes his foot on the gas pedal and drives the Oldsmobile.

CUT TO:

EXT. TRAIN STATION-DAY

Marta looks at the Oldsmobile as it drives away.

MARTA

(wave)

STARLA
Come on.

Marta turns and walks with Starla into the train station.

CUT TO:

INT. DEVIL'S CAVE-NIGHT

Kait looks around the cave.

KAIT
Rico! Jim! Where are you!

Kait looks across the cave and sees Sierra.

SIERRA
Fresh meat!!
(laugh)

Kait runs and hits the wall of the cave. She looks back at Sierra.

KAIT
(scream)

SIERRA
(laugh)

CUT TO:

EXT. CHRISTIAN SCHOOL-DAY

SUPER: TWO DAYS LATER

Rudy steps out of the entrance doors of the Christian school. He looks and sees Marta standing in front of him.

RUDY
Hi.

MARTA
How have you been?

RUDY
Good.

MARTA
Can we take a walk?

CUT TO:

EXT. STREETS-DAY

RUDY

What happened?

Marta takes a sip from her coffee cup.

MARTA

What do you mean?

Rudy pulls out a chair for her.

She smiles.

MARTA (CONT'D)

Thank you.

Marta sits.

Rudy pulls out a chair and sits across from her. Sipping his coffee.

RUDY

You just disappeared a week ago. I didn't hear from you until now.

MARTA

It's a long and interesting story.

RUDY

So -- tell me.

MARTA

It's too much.

RUDY

(shake head)

See you around!

Rudy stands up. He steps away from her.

MARTA

I buried my husband!

He looks back at her. Seriousness grows in his eyes.

MARTA (CONT'D)

It's a lot to process.

Rudy steps towards her. He sits.

MARTA (CONT'D)

I ran away a couple of weeks ago and he went missing.

A tear streams down her cheek.

He wipes it away with the tip of his finger.

MARTA (CONT'D)

Too much?

RUDY

No but thank you for confiding in me.

Marta grabs his hand.

MARTA

Hi, I'm Marta.

He smiles.

RUDY

Marta, I'm Rudy. Nice to meet you.

MARTA

Dinner?

RUDY

Sure. When can I take you out on a real date?

MARTA

Friday. Eight o' clock.

Rudy stands to his feet. He helps her up.

RUDY

Shall we!

Rudy walks her down the sidewalk.

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-DAY

Marta stands in front of the mirror.

MONTAGE

-- Marta applies mascara.

-- Marta applies lipstick.

-- Marta sprays perfume.

BACK TO SCENE

Marta turns to Starla.

MARTA
How do I look?

Starla stands. She grabs a tissue from the box and folds it.

STARLA
For your lips?

MARTA
What's wrong with them?

STARLA
You don't want a man of God to
think you move too fast.

She takes it from her and pucks her lips.

MARTA
Better?

Starla smiles.

STARLA
Yes.

The doorbell rings.

MARTA
Can you let him in?

Starla rushes out of the bedroom.

CUT TO:

INT. LIVING ROOM-RAMIREZ-NIGHT

Starla opens the door.

Rudy stands in front of her.

RUDY
Hi.

STARLA
She's just getting finished. Come
in?

Rudy steps in.

RUDY

Thanks.

Starla shuts the door.

STARLA

Can I get you anything? Water?

RUDY

No thanks.

Marta steps into the living room.

MARTA

Hey.

RUDY

Hi. Wow!

Marta looks at herself.

MARTA

What?

RUDY

You look beautiful.

She smiles.

MARTA

Thanks.

STARLA

You have a winner here, Marta.

MARTA

Shh!

Marta grabs her purse from the sofa.

Rudy holds out his arm.

RUDY

Shall we?

Marta grabs a hold of his hand.

Rudy walks her out.

Starla steps towards the doorway.

STARLA

Have fun! Not too much fun!!

MARTA (O.S.)

Shh!!

Starla closes the door.

CUT TO:

INT. DINING AREA-ITALIAN RESTAURANT-NIGHT

Slicing into her *lasagna*, Marta takes a bite.

Rudy looks at Marta.

RUDY

How's the lasagna?

MARTA

Really good. How's your fettuccini?

RUDY

Not the best.

MARTA

I'm sorry.

RUDY

No, it's fine.

Marta scoops some of her lasagna onto her fork.

MARTA

Here.

She puts it in his mouth.

RUDY

Mmhmm --

MARTA

-- Good, huh!

RUDY

Better.

Rudy raises his arm up.

RUDY (CONT'D)

More lasagna, waiter!!

MARTA

(laugh)

CUT TO:

INT. LIVING ROOM-RAMIREZ-CONTINUOUS

Starla sits on the sofa, her eyes on the television.

A ring from her cell phone.

She answers it and puts it against her ear.

STARLA
Hello?

ROXY (V.O.)
Starla! It's me!

STARLA
Roxy? What's going on?

ROXY (V.O.)
Can you come meet me?

STARLA
Where?

ROXY (V.O.)
The parking garage.

STARLA
Sit tight.

Starla looks at the sleeping toddler.

STARLA (CONT'D)
Field trip!

CUT TO:

INT. PARKING GARAGE-NIGHT

Starla steps towards the middle of the garage.

STARLA
(whisper)
Roxy!

She leans down.

STARLA (CONT'D)
(whisper)
Roxy!!

Sounds of something dropping.

STARLA (CONT'D)
(whisper)
Roxy!!!

Roxy appears and drops against her.

Starla holds her up.

STARLA (CONT'D)
Roxy?

She looks at the blood dripping down to her leg.

STARLA (CONT'D)
What happened to you?

ROXY
Shh!
(whisper)
Someone's here.

Starla drags her to the passenger door.

CUT TO:

EXT/INT. STARLA'S MERCEDEZ BENZ-NIGHT

Starla sets her down and puts the seatbelt around her.

STARLA
Hold tight.

CUT TO:

INT. GARAGE-RAMIREZ RESIDENCE-NIGHT

The Mercedes Benz drives into the garage.

The garage door closes.

CUT TO:

INT. STARLA'S MERCEDEZ BENZ-NIGHT

Starla turns the key in the ignition.

ROXY
Starla.

Starla turns to her, grabs her hand.

STARLA
What is it?

ROXY
I'm sorry I left -- I was --

STARLA
-- I know.

She kisses her hand --

ROXY
-- I'm sorry --
(breath)

Her hand lets go of Starla's, dropping to her side.

Starla turns her head and sees no signs of life.

STARLA
Roxy!
(sob)
Roxy!

CUT TO:

EXT. FUNERAL HOME-NIGHT

Roxy's DEAD BODY wrapped in a blanket on the footsteps of the back door.

CUT TO:

INT. STARLA'S MERCEDEZ BENZ-CONTINUOUS

Starla looks outside the window at the funeral home. She looks away.

STARLA
(sob)
(cry)

CUT TO:

INT. BEDROOM-RAMIREZ RESIDENCE-NIGHT

Marta steps into the bedroom, stepping slowly towards the bed. She sits on the edge of the bed.

MARTA
(whisper)
Sorry.

STARLA
It's fine.

MARTA
How was your night.

STARLA
It was alright. How was your date?

MARTA
I had a great time.

STARLA
(sob)
That's good.

MARTA
Are you alright?

STARLA
Yeah, I'm fine.

Marta leans over her and kisses her on the cheek.

STARLA (CONT'D)
(sniffle)

She turns to her left and covers herself, resting her head.

Starla looks over her shoulder. She closes her eyes.

STARLA (CONT'D)
(breath)

CUT TO:

INT. LIVING ROOM-RAMIREZ-DAY

A knock at the door.

Starla opens the door.

MAILMAN, 30s.

STARLA
Hello?

MAILMAN
Is there a Starla Smith here?

STARLA
I'm Starla.

The Mailman hands her a signature pad.

MAILMAN
Sign here.

Starla signs and hands it back to the Mailman.

The Mailman hands her a **book sized envelope**.

STARLA
Thanks.

The Mailman turns around and steps away.

Starla shuts the door. She steps towards the sofa. Her finger rips into the envelope, pulling out photographs along with a letter. Photograph after photograph, Starla looks at the flipping photos of Susan.

STARLA (CONT'D)
Susan!

Her eyes fill with rage.

CUT TO:

INT. PARKING GARAGE-NIGHT

An elevator door opens.

Susan steps out and walks into the parking garage.

A bat swings into her knee.

SUSAN
(yell)

Susan drops to the ground.

Starla swings the bat into her side.

SUSAN (CONT'D)
(grunt)
Ahh!!

She kicks her in the stomach.

STARLA
(breath)

Starla circles around her.

Susan crawls away from her.

STARLA (CONT'D)
What did you do!

SUSAN
What!!

STARLA
She's dead!

SUSAN
Who!

STARLA
You know who!

Starla kicks her across the face.

Susan falls to the back of her head, looking up at Starla.

Starla presses the end of the bat into her throat.

STARLA (CONT'D)
Why!!

SUSAN
(laugh)
Because she was the bait!

Starla swings the bat across her face. Her eyes in disbelief at what she has done.

STARLA
God forgive me!

She backs away slowly, shocked at the sight of what she has done. Starla rushes away.

CUT TO:

EXT. BACK YARD-RAMIREZ RESIDENCE-DAY

Side by side on the deck of the back yard. Marta rests her head on Rudy's shoulder. Rudy wraps his arm around her shoulder. He kisses her. She back up.

MARTA
Wait!

RUDY

What?

MARTA

Can a man of God kiss.

RUDY

Yes, but nothing below the belt.

MARTA

Okay.

She kisses him.

RUDY

Wait!

MARTA

What?

RUDY

That's what we should do.

MARTA

What?

RUDY

Get married.

MARTA

Seriously?

RUDY

Yeah, why not?

MARTA

It's too fast.

RUDY

But don't we love each other.

MARTA

Yeah --

RUDY

-- It's settled. Let's do it!

MARTA

Okay.

He kisses her.

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-DAY

Starla looks outside the window.

MARTA
Starla!

STARLA
(scream)

MARTA
Sorry.

Starla sits on the sofa.

STARLA
It's fine.

MARTA
Do you mind watching the baby for
today. Rudy and I have something we
need to do.

STARLA
It's fine.

MARTA
Thanks.

Marta rushes upstairs.

Rudy steps towards her.

RUDY
How are you?

Starla looks at him.

STARLA
Good, why, do I look terrible?

RUDY
No. Are you alright?

STARLA
Yes, why? Does it show?

RUDY
It's cool. You look fine.

STARLA
Good.

Marta steps down the stairs.

MARTA

Ready?

Rudy steps towards the door.

Starla rushes towards the door.

Marta pulls the door open. She steps outside with Rudy.

MARTA (CONT'D)

See you tomorrow.

STARLA

Later!

The door slams shut.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-DAY

Marta and Rudy look back at the front door.

RUDY

Is she alright?

MARTA

I don't know, she has been acting strange lately.

RUDY

Come on.

He grabs her hand and walks her towards his car.

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-CONTINUOUS

Starla leans against the door, her eyes wander around the room.

STARLA

Please, God! Forgive me!

She slides down the door, covers her face and tears stream down her cheek.

STARLA (CONT'D)
(sob)
(cry)

CUT TO:

INT. AUDITORIUM-CHURCH-NIGHT

Standing across from each other, Marta and Rudy hold each other's hands.

PASTOR, 40s.

PASTOR
Repeat after me?

RUDY
Repeat after me.

The Pastor glares at him.

RUDY (CONT'D)
Sorry.

PASTOR
With this ring, I be wed.

Rudy grabs her left hand; he holds a gold ring in the tips of his fingers.

RUDY
With this ring, I be wed.

She smiles.

CUT TO:

INT. HOTEL ROOM #223-HOTEL-NIGHT

Rudy carries her in through the open door.

MARTA
(laugh)

RUDY
(laugh)

Marta looks at the floor.

He steps gently towards the bed.

MARTA
Don't drop me!

RUDY
I'm almost there.

She flops onto the bed.

MARTA
(laugh)

Rudy crawls on top of her, kissing her neck.

MARTA (CONT'D)
We're married now!

RUDY
Yeah and you know what?

MARTA
What?

RUDY
You can give me babies now.

MARTA
True.

He kisses her.

CUT TO:

EXT. FRONT YARD-RAMIREZ RESIDENCE-DAY

Starla's eyes look down at the headline of the newspaper. It reads: Talent Agency President in responsive state.

STARLA
(breath)

MARTA (O.C.)

Hey!

Starla looks at Marta.

STARLA
Good morning!

MARTA
Morning.

The driver door shuts.

Rudy steps towards the front yard.

A gunshot is fired.

Rudy's eyes drop, losing the smile on his face. He drops to his knees.

Starla's eyes grow in shock, covering her mouth.

Marta looks back at Rudy.

MARTA (CONT'D)

Rudy?

Rudy drops to the ground, dead.

MARTA (CONT'D)

Rudy!!

Marta rushes to him, dropping to her knees.

A stream of blood circles around him.

Marta looks back at Starla.

MARTA (CONT'D)

Call 911!!

NEIGHBORS come out of their houses.

MARTA (CONT'D)

Rudy!!

CUT TO:

INT. LIVING ROOM-RAMIREZ RESIDENCE-DAY

Starla sits on the floor, her cell phone in one hand and the other hand over her mouth.

STARLA

(sob)

(cry)

CUT TO:

EXT. CEMETERY-DAY

Marta stands over a grave. A white rose in her hand. Tears drop down. She shuts her eyes. Her finger's let go of the white rose. It falls to the top of the soil.

Starla looks at Marta. She touches her shoulder.

Marta turns and walks away.

MARTA (V.O.)
Again.

CUT TO:

INT. DINING ROOM-RAMIREZ RESIDENCE-DAY

Marta takes a sip of water from a **glass**.

MARTA
(gulp)

She sets the glass down.

Starla looks away, covering her face.

STARLA
It's my fault.

MARTA
What?

STARLA
I'm the reason why he's dead.

MARTA
Honey, no. It's not.

STARLA
If I hadn't went and attacked
Susan, Rudy would be alive.

With seriousness in Marta's eyes, she leans close to her.

Starla turns away.

Marta steps towards her, hugging her.

MARTA
It's not your fault, okay.

She pats her on the back.

CUT TO:

INT. BASEMENT-RAMIREZ RESIDENCE-DAY

SUPER: SIX MONTHS LATER

Marta feels the cemented wall of the church building. An imprint of her deceased daughter's name. It reads: In Memory of Eagle Eyes. She looks down at her pregnant belly bump.

MARTA

Mommy can't wait to meet you.

Starla steps towards her.

STARLA

It's finished.

MARTA

Yes. It's time to do more.

STARLA

Get believers down here.

MARTA

Yes.

CUT TO:

EXT. STREETS-NIGHT

SUPER: TWO YEARS LATER

A woman steps onto the curb of the sidewalk. JAMIE, 25. Escort. Naive, caring and humble.

PAULA (O.C.)

Jamie!! Come on!

JAMIE

Coming!

Jamie steps away from the curb.

FADE OUT:

THE END