

Love From California

Screenplay by

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**FADE IN:**

**EXT. WATER CANAL-DAWN**

A woman steps down the wet cement of the water canal. LOLA (48) Her gun point in the direction of a woman who is limping. MILA (43)

LOLA

Stop!!

LOLA (V.O.)

There are moments in life that define what we're going to become in the future. Our families suffer along with us. A person can try to challenge your very existence just by getting in your head. This is how the week turned into hell.

Mila starts to walk.

LOLA

I said stop!!

**EXT. SMITH RESIDENCE-SUBURBAN STREET-MORNING**

SUPER: FIVE DAYS EARLIER

A young boy rides by on a bicycle. PAPERBOY, early teens.

The Paperboy throws a newspaper onto the wet lawn and misses the front porch.

A man steps out onto the front porch. BARRY (47) He looks at the **newspaper** getting wet from the **sprinklers**. Barry tiptoes towards it and grabs the newspaper. Barry looks down the street as if he can see the Paperboy. He turns to the front door.

BARRY

Stupid kid!

**INT. KITCHEN-SMITH RESIDENCE-MORNING**

Lola sits at the dinner table. She holds a **spoon** in her hand, feeding an infant baby girl. Lola takes a taste of the **squash**.

LOLA

(gag)

Eww! That is not a good flavor!

Barry walks into the kitchen. He holds the paper open, reading it.

BARRY

Your supposed to feed that to the baby, not yourself.

LOLA

I know that smartass!

BARRY

That's Mr. Smartass to you.

LOLA

Whatever you say.

BARRY

What are you going to do today?

LOLA

I'm going to go get my pedicure.

Barry leans back on the counter isle. He peels a banana and bites into it. Lola looks at Barry.

LOLA (CONT'D)

What are you going to do with Nicholas today?

BARRY

Try to keep him busy with paperwork.

LOLA

Good.

BARRY

We can't baby him forever, Lola. He isn't exactly easy to talk to.

LOLA

He's still my son.

BARRY

Our son.

LOLA

Don't let him go out there, please?

A young woman sneaks into the kitchen, slowly stepping behind Barry and Lola. BRIE (25)

Brie walks into the kitchen. She sets her **purse** down on the counter.

BRIE  
Mom!! Dad!!

Barry jumps out of his skin, feeling frightened for a second.

Lola jumps and looks at Brie.

LOLA  
Brie! How many times have I told you not to do that?

BARRY  
Kiddo!! What do you want?

BRIE  
Can't your only daughter come and say hi without wanting something?

BARRY  
Yeah, I heard that before.

Brie steps towards the infant and rubs her cheeks.

BRIE  
Cutie!

LOLA  
Now that you're here, you can watch the baby for me while I go get my pedicure.

BRIE  
Mom!

LOLA  
If you watch her for me, I'll consider giving you what you want.

BRIE  
Dad?

BARRY  
I would take the deal.

BRIE  
Fine.

Lola grabs her purse and walks towards Barry.

LOLA  
See you later. Love you.

Lola kisses Barry and walks to the garage door.

BRIE  
Bye. Love you too.

Lola opens the door and walks out. Barry looks at Brie. Brie sits and looks at Barry.

BARRY  
I better get to work.

Barry walks out of the room. Brie looks at the infant.

BRIE  
I guess it's just you and me.

**INT. OFFICE-POLICE STATION-MORNING**

Barry sits at his desk. A cup of coffee in his hand. He sits, looking at the wedding photograph of him and Lola. Barry slams the photo down -- and takes off his **wedding ring** -- He puts it in his desk draw.

**INT. AIRPORT-ARRIVAL GATE-AFTERNOON**

Tall men in black suits walk suitcases towards the front doors of the airport. BODYGUARD #1 and #2 (30's)

Mila walks behind Bodyguard #1 and Bodyguard #2. Her sunglasses on.

**EXT. AIRPORT-AFTERNOON**

Bodyguard #1 steps towards the **limousine** parked at the curb and opens the back passenger door. Mila lowers herself and sits down in the back seat. Bodyguard #1 gets in the front passenger seat. Bodyguard #2 sits in the back with Mila. BAGGAGE HANDLER (20's)

Baggage Handler puts Mila's suitcases in the trunk. He slams it shut. The back window rolls down. Mila sticks her hand out and holds a **hundred-dollar bill** in the tips of her fingers.

MILA  
Sir?

Baggage Handler steps towards the window. He grabs ahold of the money -- Mila grips her fingers onto it tight --

MILA (CONT'D)

-- Thank you.

BAGGAGE HANDLER

Thanks.

Mila hands him another hundred-dollar bill and rolls the window up. The limousine drives away. The Baggage Handler looks at the money.

BAGGAGE HANDLER (CONT'D)

Thank you, ma'am!

He looks at the limousine and walks back towards the exit doors.

**INT. LIMOUSINE-AFTERNOON**

Mila looks around at the sights as the limousine passes by.

MILA

Hey, Driver?!

DRIVER, early 30s. A driver for three years.

DRIVER

Yes?

MILA

Take me to the best hotel in the area?

DRIVER

Yes, ma'am.

**INT. NAIL SALON-AFTERNOON**

Lola sits in the *Pedicure Spa Chair*.

PEDICURE SPECIALIST (20's)

The Pedicure Specialist dries Lola's feet off and puts paper flip flops on her feet.

PEDICURE SPECIALIST

You are all done, honey!

LOLA

Thanks.

Lola hands the Pedicure Specialist thirty dollars.

PEDICURE SPECIALIST

Thank you.

Lola stands up and walks towards the front doors. Lola's cell phone rings. She pulls her phone out from her purse.

**EXT. NAIL SALON-AFTERNOON**

Lola steps outside the front doors of the nail salon, and steps towards her car.

LOLA

Hey?

**INT. BEDROOM-OWENS HOUSE-AFTERNOON**

A woman sits up in bed, holding a receiver in her hand, pressed against her ear. SHELLY OWENS (54)

SHELLY

Hey? Are you still going to come over tomorrow and hang out with me?

LOLA (V.O.)

Yeah. What do you want me to bring?

SHELLY

Just bring yourself.

LOLA (V.O.)

I might have to bring the baby.

SHELLY

The more the merrier.

LOLA (V.O.)

We can't get too rowdy.

SHELLY

Fine. We'll be good.

LOLA (V.O.)

(laugh)

Good. Later, gator.

SHELLY

Later.

Shelly ends the call.

**INT. CAR-AFTERNOON**

Lola sits down in her car. She puts her cell phone in her purse.

**INT. HALLWAY-HOTEL-AFTERNOON**

Bodyguard #1 opens the doors for Mila.

**INT. ROOM #304-HOTEL-AFTERNOON**

Mila steps towards the center of the room. She looks around and looks at Bodyguard #1.

MILA

This will do! Set up right here!

Bodyguard #2 sets Mila's suitcase down to the floor. Bodyguard #1 opens the suitcase and lifts a **Desktop Computer** and a **Monitor**. He sets the computer and monitor down on a desk across the room. Mila sits at the desk.

MILA (SUBTITLE) (CONT'D)

(in Russian)

Thank you. The both of you. Time to get to work!

Mila tosses a stack of cash to Bodyguard #1 and Bodyguard #2.

MILA (SUBTITLE) (CONT'D)

(in Russian)

Go order yourselves some steak!

BODYGUARD #1 (SUBTITLE)

(in Russian)

Thank you.

Mila waves her hand at Bodyguard #1 and Bodyguard #2 to leave the room.

**COMPUTER SCREEN**

The mouse **CURSOR** clicks on the icon for the houses. It clicks on the house in the middle. The asking price for the Mansion is **One Million Dollars**.

**BACK TO SCENE**

MILA

Click!

Mila hits the ENTER button.

MILA (CONT'D)  
Home sweet home!

**EXT. PARK-AFTERNOON**

Barry sits on a bench, eating an ice cream cone. A woman approaches and sits. CARMEN, 26.

CARMEN  
Do you know how bad this makes us  
look?

BARRY  
At least I'm doing it in broad  
daylight.

CARMEN  
Aren't you supposed to be a cop or  
something?

BARRY  
This is apart of my job. I'm  
supposed to keep women that you're  
pretending to be like out of the  
freezer.

CARMEN  
Screw you!

Carmen gets up -- Barry pulls her down to the bench by her  
arm --

BARRY  
-- Sit down!

CARMEN  
Rough, huh? I like it that way!

BARRY  
Tell me about the operation that  
goes on behind closed doors? How  
many girls are there?

CARMEN  
Twelve.

BARRY  
How old are they?

CARMEN  
They go from sixteen to eighteen.

BARRY  
When's the next shipment?

CARMEN  
Tomorrow.

BARRY  
Have you met the buyer yet?

CARMEN  
Not until tomorrow. So what does  
that mean between you and I?

BARRY  
Today's our last day.

Carmen raises her arm in excitement --

CARMEN  
-- Yes!

BARRY  
We go in together.

CARMEN  
Are you out of your mind! They will  
spot you right away.

BARRY  
Not if I change my look. I'm gonna  
need an address to where the girls  
are going to be?

CARMEN  
You'll look like a former boyband  
member.

BARRY  
Give me the address!

Carmen reaches into her jacket pocket and hands Barry card --

CARMEN  
--Here --

Barry takes it --

BARRY  
-- You don't know me or what I'm  
capable of!

CARMEN  
Don't screw this up.

**INT. CAR-AFTERNOON**

Lola drives the car towards a STOP SIGN. She stops. Lola looks outside her window and sees Barry. Lola takes another look. ANGRY DRIVER, mid-40s. The Angry Driver honks his car horn.

ANGRY DRIVER  
Hey!! Move your ass, lady!!

Lola rolls down her window and sticks her head out.

LOLA  
Screw you!!

Barry looks at Lola. Lola looks at Barry. She hits the gas pedal and drives the car. Carmen looks at Barry.

**EXT. PARK-CONTINUOUS**

CARMEN  
Do you know that woman?

BARRY  
That was my wife.

CARMEN  
Oh!! She's not the jealous type, is she?

BARRY  
I sure hope not.

**INT. CAR-CONTINUOUS**

LOLA  
Are you serious! What the hell is that about!! You don't cheat on me!!

Lola looks towards the road. Her hands grip onto the steering wheel.

**INT. FURNITURE STORE-AFTERNOON**

STORE EMPLOYEE, mid-20s.

Mila walks in. She looks around. Store Employee walks towards her.

STORE EMPLOYEE  
Can I help you find something?

Mila tosses a stack of cash to the Store Employee.

MILA  
I'll take a bedroom set, dining  
room table and matching sofas.

Store Employee looks at Mila.

STORE EMPLOYEE  
Anything else?

MILA  
Yes. Do you have an antique desk?

**INT. KITCHEN-SMITH RESIDENCE-AFTERNOON**

Lola stands at the counter isle. She cuts **vegetables** with a  
**large kitchen knife**.

Brie watches Lola chop through each piece of vegetable.

BRIE  
Mom?

LOLA  
Yes?

BRIE  
Did something happen while you were  
out?

LOLA  
No, why?

BRIE  
It seems like something's bothering  
you?

LOLA  
I'm not bothered. I just want to  
cook a gourmet meal for you and  
your brother tonight.

BRIE  
Do you want me to help?

LOLA  
No, you can just relax. The baby  
needs to be put to bed. Do you mind  
doing that?

BRIE

Yeah, sure.

Brie lifts the infant from the **highchair** and walks her out of the kitchen.

Lola grabs a **carrot** and chops it in two.

**INT. DINING ROOM-MANSION-AFTERNOON**

MOVER #1 and #2 (20's)

Mover #1 sets the dining room table down in the middle of the room. Mila walks towards the table. She puts her hand on the wood.

MOVER #1

There you go.

Mila tosses a **stack** of **cash** to Mover #1. Mover #2 walks towards the front door. Mila tosses a stack of cash to Mover #2.

MOVER #2

Thanks.

MILA

Have a good night!

MOVER #1

You too.

Mover #1 and Mover #2 walk out the front doors. Mila looks around the room.

**INT. DINING ROOM-SMITH RESIDENCE-EVENING**

At the dinner table, Lola sits across from Barry. She looks at her food and glances at him.

Barry looks at Lola. He takes a sip from his glass of iced tea.

Lola's eyes look at a young man just in arms reach of her.  
NICHOLAS (27)

Nicholas looks at Lola.

NICHOLAS

Are you alright, mom?

Lola looks at Nicholas.

LOLA

Yeah, why?

NICHOLAS

You haven't said that much since I came through the door.

The doorbell rings.

NICHOLAS (CONT'D)

That's her!

Nicholas rushes towards the front door.

Lola looks at Barry and takes a sip of her wine from a **wine glass**. The door closes. Nicholas walks a woman towards the dinner table.

Barry looks at the woman that is Carmen. He looks at Lola.

Lola looks at Carmen.

NICHOLAS (CONT'D)

Mom, dad? This is Carmen? Carmen these are my parents, Barry and Lola?

Carmen looks at Lola.

LOLA

Welcome! So glad to meet you. Why don't I show you around?

Lola stands up and walks into the living room.

Carmen follows Lola.

Nicholas looks at Barry.

Barry stands up.

BARRY

(glare at Nicholas)

NICHOLAS

What?

BARRY

What are you doing with her?

NICHOLAS

We just started seeing each other. What's wrong with that?

BARRY

She's in my house. There's something wrong with that picture.

NICHOLAS

She already told me and I'm fine with it.

BARRY

I'm not!

NICHOLAS

Think what you want. I'm going to go catch up with mom.

Nicholas walks into the living room.

Barry sits down. He looks at Brie.

Brie looks at him.

BRIE

Isn't he full of surprises!

**INT. LIVING ROOM-SMITH RESIDENCE-EVENING**

Photographs of Lola's parents, Nick and Brenda hang on the wall above the mantle. A photograph of Rachel and Nicola hang over a **pink unicorn watch**. Lola points her finger at the photo of her parents.

LOLA

This is my mother and father.

Carmen looks at the photo and looks at Nicholas.

CARMEN

Wow! You two do look alike.

Her focus goes to the next framed photo.

CARMEN (CONT'D)

(point)

Who are they?

LOLA

That's my sister, Nicola and her mother, Rachel.

CARMEN

Where are they?

LOLA  
They died.

CARMEN  
Oh. I'm sorry.

LOLA  
No, it's fine. I haven't even thought about Nicola in a while. It was like it was just yesterday. We would fight to who gets to sit by daddy. Now you know why I named him after my father.

CARMEN  
They're both handsome.

LOLA  
Yes, they are. So, why don't we get back to dinner. Are you hungry?

CARMEN  
Yes.

LOLA  
Come on then?

Carmen walks towards the dining room.

Lola kisses Nicholas on his cheek. He looks at Lola.

NICHOLAS  
What was that for?

LOLA  
For being my son.

NICHOLAS  
Love you too, mom.

Lola wraps her arm around the back of Nicholas's neck and walks with him towards the dinner table.

**INT. BEDROOM-SMITH RESIDENCE-NIGHT**

Lola sits on her **stool** and looks at herself in the **vanity mirror**. Barry walks in. He turns his back and sits on the bed.

LOLA  
Nice girl he brought home.

BARRY

Yeah, she is.

LOLA

Just because I said it doesn't mean  
I approve of it.

BARRY

Then why'd you say it?

LOLA

I know she does undercover work and  
I know the kind of heartache that  
comes with it.

BARRY

He knows what he's doing.

LOLA

I don't want him to get his heart  
broken.

BARRY

What could happen?

Lola looks at Barry.

LOLA

What do you think happens to the  
family after they lose their loved  
one?

BARRY

That won't happen to our son!

LOLA

It better not.

BARRY

Does this mean you're not mad at  
me?

LOLA

Oh, I'm mad. Lucky for you, I have  
a forgiving side.

BARRY

And what do I have to do to get  
forgiven?

LOLA

You have to hold me.

BARRY

That seems unfair but I'll take it.

Lola stands up from the stool and moves the blankets over. She lays herself and turns her back to him.

Barry moves underneath the covers and lays close to Lola. He rests his head on her shoulder. Barry kisses her on the cheek.

**INT. BEDROOM-MANSION-NIGHT**

Mila's hair in a bun. Glasses on and a smile for the **camera** in front of her. The camera flashes. Mila walks towards the camera. She sits at her desk and touches the **mouse pad**.

**COMPUTER SCREEN**

The CURSOR clicks on the photo on the computer. It clicks **ENTER** and goes into the **Police data base**. Giving herself the name **Myra Torres**. The name saved into the data base. The CURSOR clicks on **PRINT**.

**BACK TO SCENE**

The **Identification Card** printed. Mila takes off the glasses and seals the card into a clear sealer.

MILA

Just a little window for a little  
bird to pop in and take what she  
needs!

**COMPUTER SCREEN**

The CURSOR goes to the Chief's Office computer and shuts it down.

**BACK TO SCENE**

MILA (CONT'D)

Here we go, baby!!

**INT. CHIEF'S OFFICE-POLICE STATION-NIGHT**

The computer goes dead.

**INT. BEDROOM-MANSION-CONTINUOUS**

MILA

Yes --

-- Mila throws her arms up in excitement.

**INT. LIMOUSINE-MORNING**

Mila sits in the back of the limousine. Her glasses on, hair in a bun and her required uniform on.

Bodyguard #1 looks at Mila.

MILA (SUBTITLE)

(in Russian)

Circle around the building and meet me back at this spot in ten minutes?

Mila opens the door and gets out of the limousine. She shuts the door.

**INT. POLICE STATION-MORNING**

Mila looks at the Police Station Building. She smiles and starts to walk.

**INT. OFFICE-POLICE STATION-MORNING**

Mila walks into the office. She looks around. POLICE OFFICERS #1, #2 and #3 (20's)

MILA

Excuse me, can you tell me where I can find the chief of police?

POLICE OFFICER #1

The same place you found those glasses, four eyes!

POLICE OFFICER #2

(laugh)

MILA

(roll eyes)

Barry looks at Mila. He walks towards her.

BARRY

Don't mind them. They just don't appreciate a nice woman when they see one.

MILA

I take it you do.

BARRY

I should. I'm married to one.

MILA

She seems lucky to have you.

BARRY

It's Barry by the way. And you are?

MILA

Myra. Myra Torres.

Barry shakes Mila's hand.

BARRY

Good to meet you.

MILA

I'm just here to check the chief's computer. I was told it crashed.

BARRY

Oh. I can take you there.

**INT. CHIEF'S OFFICE-POLICE STATION-MORNING**

Barry pushes the door open.

Mila walks in. She looks around and sits at the desk. Mila sets her **tool bag** down and takes the **screws** out from the computer.

BARRY

Let me know if you need anything else?

MILA

Will do!

Barry steps out of the office and walks past the window.

Mila pulls a **flash drive** from her pocket. She pushes it into the **USB slot**.

**COMPUTER SCREEN**

The CURSOR moves to the top of the screen and goes to the **Arrest Files & Undercover Officers**. A click to **DOWNLOAD** all the files to the Flash Drive.

**BACK TO SCENE**

MILA (CONT'D)  
Come on, hurry up!

CHIEF (40's)

Chief walks into his office. He looks down.

Mila raises her head and looks at him.

His computer back in one piece. Mila stands up.

MILA (CONT'D)  
Hi!

Chief looks at Mila.

CHIEF  
Hello? Who are you and why are you  
in my office?

MILA  
I was called in to repair your  
computer. Runs better than before.

Mila walks around the desk and towards the door.

Chief walks to his chair and sits. He moves his mouse around and clicks on his internet.

**COMPUTER SCREEN**

The CURSOR goes to the **Internet Icon**. It clicks and comes up faster.

**BACK TO SCENE**

CHIEF  
(laugh)  
Yes, it does! Thank you.

MILA  
Anytime.

CHIEF

Can I interest you in for a cup of coffee?

MILA

No thank you. I'm just glad I was able to help.

Mila opens the door.

MILA (CONT'D)

Have a good day, sir!

CHIEF

You as well!

Mila shuts the door and walks past the window.

**INT. OFFICE-POLICE STATION-MORNING**

Mila walks past Barry.

BARRY

Hey!

Mila looks at Barry.

MILA

Hey? It was good meeting you. Take care?

BARRY

Back you.

Mila walks down the hallway.

**EXT. CITY STREETS-MORNING**

Mila walks towards the limousine.

Bodyguard #1 opens the door for her.

MILA (SUBTITLE)

(in Russian)

Thank you.

Mila sits in the back seat.

Bodyguards #1 shuts the door.

**INT. LIMOUSINE-MORNING**

Mila takes off her glasses and takes the bun out of her hair.

Bodyguard #1 sits in the front seat. He looks at Mila.

BODYGUARD #1 (SUBTITLE)  
 (in Russian)  
 Did you get what you needed?

MILA (SUBTITLE)  
 (in Russian)  
 Yes.

BODYGUARD #1 (SUBTITLE)  
 (in Russian)  
 Where to next?

MILA (SUBTITLE)  
 (in Russian)  
 Home. We got work to do.

BODYGUARD #1 (SUBTITLE)  
 (in Russian)  
 As you wish.

**INT. GROCERY STORE-AFTERNOON**

In the produce section, Lola pushes a **grocery cart**. She grabs a head of **lettuce** and tosses it into the cart. Lola looks straight ahead and sees Carmen with another man.

Carmen looks at Lola.

Lola ducks down -- A worried look on her face, Lola looks up and Carmen is looking down at her.

CARMEN  
 Hi?

Lola stands up.

LOLA  
 This is a pleasant surprise.

CARMEN  
 Isn't it?

Carmen pulls the young man closer to her. PAUL (18)

CARMEN (CONT'D)  
 Lola, Paul? Paul, Lola? Paul's my brother. Lola is Nick's mother.

PAUL  
Nice to meet you.

LOLA  
You too.

Lola shakes Paul's hand.

CARMEN  
I know what it looks like. You  
caught me grocery shopping with a  
guy that is not your son.

LOLA  
I'm not judging. I'm just looking  
out for my son.

CARMEN  
I can respect that, and I like Nick  
a lot.

LOLA  
Good. Could you do me one little  
favor?

CARMEN  
What's that?

LOLA  
Could you call him Nicholas?

CARMEN  
(laugh)  
Okay.

LOLA  
See you soon.

Lola pushes the grocery cart.

LOLA (CONT'D)  
Nice meeting you?

PAUL  
Same.

**INT. BEDROOM-MANSION-AFTERNOON**

Mila sits in front of her computer.

**COMPUTER SCREEN**

The CURSOR goes to **Police Files** and then goes to **Police Detective Information**. Down the alphabet to **Valens**. Lola's full name comes up along with her marital status and spouse. A click on Carmen's file, and photo.

**BACK TO SCENE**

MILA (SUBTITLE)  
 (in Russian)  
 So much for privacy!  
 (laugh)

**EXT. APARTMENT COMPLEX-AFTERNOON**

Nicholas is crouched down. He has his gun pointed at the concrete.

POLICE OFFICERS #1, #2, and #3 (20's)

Nicholas rushes towards the open door.

NICHOLAS  
 I'm going in!

POLICE OFFICER #1  
 No!

NICHOLAS  
 We can't sit out here like sitting ducks!

Nicholas leans his head in and starts to move. He starts to stand up --

A gunshot goes off -- and hits Nicholas on the shoulder --

He falls back to the ground --

POLICE OFFICER #1  
 -- Smith!!

Police Officer #1 rushes into the apartment. He shoots An ARMED MAN (40's)

Police Officers #2 and #3 walk towards Nicholas.

POLICE OFFICER #2  
 Call an ambulance!!

**INT. HALLWAY-HOSPITAL-AFTERNOON**

PARAMEDICS #1 and #2 (20's)

Down the hallway of hospital, Paramedic #1 pushes Nicholas on the gurney. Paramedic #2 runs alongside and turns the gurney to the **Operating Room**.

Lola and Barry rush into the hallway and towards the Operating Room. Lola looks through the window. Barry holds her back by hugging her.

LOLA  
My baby!!

BARRY  
It'll be alright! We raised a strong kid.

The door opens. DOCTOR (40's) The Doctor steps towards Barry and Lola.

DOCTOR  
Smith?

Barry lets go of Lola.

Lola wipes her eyes.

BARRY  
How is he?

DOCTOR  
He's in Intensive Care. He'll make a fast recovery.

BARRY  
Thank you.

LOLA  
Can we see him?

DOCTOR  
Yes.

**INT. PAITENT ROOM-HOSPITAL-AFTERNOON**

Lola sits at Nicholas's bedside. She rubs her fingers through his hair.

Nicholas moves his head and opens his eyes.

NICHOLAS  
Mom?

LOLA  
Hey?

Barry steps towards Nicholas. He sits on the bed.

BARRY  
Hey, son?

NICHOLAS  
Dad? I messed up. I tried to be --

BARRY  
-- We all get caught in the moment.

NICHOLAS  
This won't stop me, will it?

Barry looks at Lola.

Nicholas looks at Lola.

LOLA  
No, it won't.

Lola leans down and kisses Nicholas on his forehead. She turns to the doorway.

LOLA (CONT'D)  
Do you want anything?

NICHOLAS  
No thank you.

BARRY  
Why don't we step outside and get something? We'll be right back?

NICHOLAS  
Okay.

**INT. HALLWAY-HOSPITAL-AFTERNOON**

Lola puts money into the soda machine. Lola punches it -- over and over --

Barry grabs Lola -- and pulls her away from the soda machine -- She hugs him --

LOLA

(sob)  
-- Why'd it have to be him!

BARRY

He's alive. That's what matters,  
right?

LOLA

(sob)  
Right.

BARRY

He's got your strength and my  
confidence.

LOLA

True.

Barry wipes Lola's eyes.

BARRY

Let's go back, okay?

LOLA

Okay.

**INT. PAITENT ROOM-HOSPITAL-AFTERNOON**

Lola walks in.

Carmen sits in bed with Nicholas --

He kisses her -- Carmen looks at Lola. Barry walks in behind  
Lola.

Carmen gets off the bed.

CARMEN

I was just --

LOLA

-- Saying hello?

CARMEN

Yeah.

LOLA

It's fine. I was -- we were --

BARRY

-- Just going to go get something  
to eat. Do you want something?

NICHOLAS  
Carmen already brought me something  
but thank you.

LOLA  
You two be good.

NICHOLAS  
I'll try.

LOLA  
Very funny.

Barry and Lola walk out of the room.

**INT. CAR-AFTERNOON**

Lola sits in the passenger seat.

Barry drives the car into the driveway. He shuts off the car.

LOLA  
How did she get there so fast?

BARRY  
I called her.

LOLA  
You did. Why?

BARRY  
She is his girlfriend.

LOLA  
I'm his mother. I come first in  
that boy's life.

BARRY  
Is that in the handbook or in  
yours?

LOLA  
Do you know what is in my handbook?  
You sleeping on the couch tonight  
if you don't watch it!

BARRY  
You look hot when you're mad.

A smile on Lola's face. Lola leans towards Barry and kisses  
him. She opens the car door and gets out.

Barry reverses the car out of the driveway, and turns right. He drives towards the eastside.

**EXT. SMITH RESIDENCE-AFTERNOON**

Lola walks towards the house.

A *Security Camera* across the street from the house.

**INT. BEDROOM-MANSION-EVENING**

Mila sits in front of her computer.

**COMPUTER SCREEN**

Lola walks towards her front door.

**BACK TO SCENE**

Mila turns to Bodyguard #1.

MILA  
So, are the girls here?

BODYGUARD #1  
One.

MILA  
One! All we have is one! Where are the rest?

BODYGUARD #1  
The police are the issue.

MILA  
I have the police under control.

BODYGUARD #1  
What about the girl?

MILA  
Bring her in!

Bodyguard #1 walks towards the hallway and walks the girl into Mila's bedroom. Carmen walks in and looks at Mila.

MILA (CONT'D)  
So? Where are the rest of the girls?

CARMEN  
They're on their way.

MILA  
Twelve, right?

CARMEN  
That's right.

MILA  
Twelve girls. That's twelve-hundred  
dollars. Here fifty thousand!

Mila tosses a stack of cash to Carmen --

Carmen catches it --

MILA (CONT'D)  
What's your name?

CARMEN  
Carmen.

MILA  
Get me her wallet?

Bodyguard #1 grabs Carmen by her jeans and pulls out her  
wallet. He hands it to Mila.

Mila looks through the wallet and pulls out her ID. She hands  
it back to Bodyguard #1. He hands it to Carmen. Mila looks at  
the ID.

MILA (CONT'D)  
I know where you live now. The  
girls? where are they?

CARMEN  
My associate is on his way? He  
should be here any minute.

**EXT. ALLEY-EASTSIDE STREETS-EVENING**

Barry steps towards a door. A briefcase in his hand. He  
pounds his fist onto the steel door. The door opens. DEALER  
#1 and #2 (20's)

DEALER #1 (SUBTITLE)  
(in Spanish)  
Do you have the money?

BARRY (SUBTITLE)  
 (in Spanish)  
 Right here?

Barry hands Dealer #1 the briefcase.

BARRY (SUBTITLE) (CONT'D)  
 (in Spanish)  
 And the girls?

Dealer #2 pushes the door open and shoves A 16-YEAR-OLD GIRL out the door -- She falls at Barry's feet -- Barry reaches for her hand -- The 16-Year-Old Girl grabs ahold of Barry's hand --

BARRY (SUBTITLE) (CONT'D)  
 (in Spanish)  
 Follow me, okay?

16-YEAR-OLD GIRL (SUBTITLE)  
 (in Spanish)  
 Okay.

Barry walks out of the alley, and the eleven other girls follow him towards a transport van.

Dealer #1 opens the briefcase and finds nothing but cut up newspaper. He throws the briefcase down -- and grabs his gun from his pocket --

POLICE OFFICER (30's)

A police cruiser pulls into the alley. A Police Officer pushes the driver door open and points his gun at Dealer #1 -  
 -

POLICE OFFICER  
 -- Freeze --

-- Dealer #1 drops his gun to the ground.

#### **EXT. MANSION-EVENING**

Barry walks towards the doors to the mansion. He puts on his sunglasses. His hair combed back. Barry turns to the door, and pushes the doorbell.

#### **INT. BEDROOM-MANSION-CONTINUOUS**

The doorbell rings.

MILA (SUBTITLE)  
(in Russian)  
Get the door!!

CARMEN  
One thing?

MILA  
What's that?

CARMEN  
Girls don't come cheap. I want half  
a mill?

MILA  
Half a mill for twelve girls? I  
thought you would ask for a  
million.

CARMEN  
Okay. A million?

MILA (SUBTITLE)  
(in Russian)  
Get her the money?

Bodyguard #1 grabs a briefcase from the floor. He walks it  
over to Mila's desk and sets it down.

Carmen steps towards the briefcase. Bodyguard #1 hands it to  
Carmen. She takes it.

Bodyguard #2 pushes Barry to move faster.

BARRY  
Alright! you don't have to push!

Barry steps towards the desk. He looks at Mila.

BARRY (CONT'D)  
You're the buyer? I thought you  
would be a big Russian dude?

MILA  
You must be thinking of my father.  
Who are you? This is the guy that  
has twelve girls?

Mila looks at Carmen, then back at Barry.

BARRY  
Their right outside the door. All I  
want is my partner and the money.

MILA

Before you go. I have a story for you to hear. My father, he lived in this exact house. He gave women jobs and all they had to do was show him gratitude. He loved them like they were his own. One day, his favorite one meets a man, has his baby and turns her back on my father. It broke my father's heart. My father told me this story to keep me from getting taken advantage of. I can be a good actor too. Don't screw with me!

BARRY

We're not! Their right outside the door. Ask your guy.

Mila looks at Bodyguard #2. He nods his head "Yes".

MILA

Good. You can go!

CARMEN

What happened to the girl?

MILA

She died in a car accident.

BARRY

And the man?

MILA

He died too.

BARRY

Pleasure doing business with you. Have a good night.

MILA

You too.

Barry walks down the steps with Carmen.

Carmen walks in front of Barry. Her hand on the doorknob. Carmen pulls it open. She looks at the girls lined up against the wall.

Barry walks past the girls. The ages of 15-18 years old. Carmen's eyes water. She covers her mouth, trying to hold her breath.

CARMEN  
(breath)

BARRY  
Don't hold it in?

CARMEN  
We can't just leave them!

Barry walks towards the driver door. He opens it.

Carmen looks back at the girls.

BARRY  
Let's go!

CARMEN  
(sob)

BARRY  
Now!

**INT. CAR-EVENING**

Carmen opens the passenger door and sits. She shuts the door.

Barry starts the car, and drives.

Down the road, and driving towards the city.

Carmen looks at Barry.

CARMEN  
What's wrong?

BARRY  
Sorry I yelled at you back there.  
We'll get them back. I just got to  
get my head wrapped around this is.

CARMEN  
Around what?

BARRY  
That story she was telling us. It  
sounds too familiar. Like I heard  
it before. I'll drop you off back  
at your house.

CARMEN  
Alright.

**INT. BATHROOM-POLICE STATION-NIGHT**

Barry washes his face in the sink. He looks at himself in the mirror.

**INT. OFFICE-POLICE STATION-NIGHT**

Barry holds the mouse to his computer in his hand. Photographs scroll up.

**COMPUTER SCREEN**

The CURSOR clicks on a photo of *Rachel Thomas*. The watch on Rachel's hand in the second photo.

**BACK TO SCENE**

Barry's looks closer.

BARRY  
You were wearing it!

Barry gets up from his chair and rushes out of the office.

**INT. LIVING ROOM-SMITH RESIDENCE-NIGHT**

Barry walks into the living room. He steps slowly towards the watch sitting on the mantle. He reaches for it --

LOLA (O.S.)  
-- Barry is that you?!

BARRY  
Yeah.

The hallway light comes on.

Lola walks towards him. She looks at him.

LOLA  
What are you doing in here?

BARRY  
Just looking at the pictures.

LOLA  
Are you alright?

BARRY  
Yeah, I'm fine.

Lola looks back at Barry.

LOLA  
Come to bed.

BARRY  
I just realized I forgot something  
at the office. I'll be right back?

LOLA (O.S.)  
Can't it wait?

BARRY  
No.

Lola hits the light switch, and turns off the light in the hallway.

LOLA  
Hurry up then!

Barry grabs the watch from the mantle and puts it in his pocket. He rushes out of the house.

**INT. CRIME LAB-SHERIFF'S DEPARTMENT-NIGHT**

CRIME LAB ANALYSTS (30's)

Barry walks in. He pushes the Crime Lab Analysts to wake up.

CRIME LAB ANALYSTS  
What!

BARRY  
I need you to examine this for me?

CRIME LAB ANALYSTS  
What is it?

Barry sets the watch down.

The Crime Lab Analysts looks at it.

CRIME LAB ANALYSTS (CONT'D)  
Aren't you too manly for a pink  
unicorn watch?

BARRY  
Do it!

CRIME LAB ANALYSTS  
Alright! Don't yell at me. What am  
I supposed to look for?

BARRY

A hot dose of cocaine.

The Crime Lab Analysts looks at Barry.

CRIME LAB ANALYSTS

This watch has to be close to sixty years old.

BARRY

Just do it!

CRIME LAB ANALYSTS

Alright, fine. I'll do it. For drugs to be on this, it could take up to three or four hours.

BARRY

Seriously?!

CRIME LAB ANALYSTS

There's a couch in the back room if you want to take a nap?

BARRY

Thanks.

Barry walks to the break room.

**INT. BREAK ROOM-SHERIFF'S DEPARTMENT-NIGHT**

Barry lays on the couch. His head rests against the arm of the couch.

**INT. LIVING ROOM-MANSION-NIGHT**

The girls lined up in the living room. Mila steps down the stairs.

**INT. STAIRWELL-MANSION-NIGHT**

MILA (SUBTITLE)

(in Spanish)

Girls, welcome to your new home! I expect you all to be comfortable and all I ask is that you behave! Good night and sweet dreams!

Mila walks back up the stairs.

**INT. BREAK ROOM-SHERIFF'S DEPARTMENT-NIGHT**

CRIME LAB ANALYSTS

Wake up!

Barry jumps up -- and rubs on his eyes. He looks at the Crime Lab Analysts.

BARRY

What are the results?

CRIME LAB ANALYSTS

A residue of cocaine was left on that watch. I also found a hot dose in it. How it stayed on the watch is a big question to me. The original owner of it clearly had made a big enemy.

BARRY

Her name was Rachel.

CRIME LAB ANALYSTS

Poor Rachel trusted the wrong people.

BARRY

Can I have the watch?

The Crime Lab Analysts hands Barry the watch.

Barry takes the watch and puts it in his pocket.

BARRY (CONT'D)

Now if you excuse me, I have to go sleep in my own bed with a very worried and angry wife.

CRIME LAB ANALYSTS

Sucks to be you.

Barry walks towards the exit doors.

BARRY

Yeah. Sucks to be me.

**INT. BEDROOM-SMITH RESIDENCE-NIGHT**

Barry lays in bed. He leans his head close to Lola's and closes his eyes.

**INT. LIVING ROOM-CARMEN'S APARTMENT-NIGHT**

Carmen sits on her sofa, arming herself with a gun. She cocks it. Her eyes stay focused on the front door.

**INT. BEDROOM-SMITH RESIDENCE-CONTINUOUS**

Barry lies in bed. The alarm goes off. Barry hits the off button. He sits up and rubs his hands through his hair.

BARRY

Ugh!

**INT. KITCHEN-SMITH RESIDENCE-MORNING**

Barry walks into the kitchen.

Lola looks at Barry.

LOLA

Good morning!

BARRY

Good morning.

LOLA

I got some orange juice here for you. Also some eggs and bacon.

BARRY

Thank you.

Barry walks towards the table and sits.

Lola steps towards the table and sets the plate of food down in front of him.

LOLA

I took the pulp out for you.

BARRY

Thank you.

LOLA

Your welcome.

Lola lifts the glass of orange juice over Barry's head -- and pours it -- Lola sets the glass down --

LOLA (CONT'D)

Maybe that'll help you with being honest and coming home when you're supposed to.

Barry grabs a **paper towel** and wipes his face.

BARRY

Look --

Lola throws her hand in Barry's face -- and shows him the palm of her hand --

LOLA

-- Tell it to the hand!

BARRY

I had my reasons. Do you want to hear them?

Lola walks to the sink --

Barry follows her --

LOLA

-- No but you're gonna tell me anyways!

BARRY

The case I've been working on. Carmen and me. A new lead came up.

LOLA

What kind of lead?

BARRY

Your dad's old girlfriend.

LOLA

Rachel? What about her?

BARRY

Car accident?

LOLA

That's right.

BARRY

What if it wasn't an accident. What if she was killed?

LOLA

She died in a accident, Barry? My dad knew that and my mom did too.

BARRY  
What happened to your dad?

LOLA  
You heard the story over and over -  
-

BARRY  
-- Come on!

LOLA  
My dad brought someone home with  
him and she stabbed him. Right in  
his own backyard.

BARRY  
What happened to that person?

LOLA  
She died.

BARRY  
She was shot.

LOLA  
How much research did you do?

BARRY  
Enough to know that someone out  
there is trying to finish what your  
father's killer started five  
decades ago.

LOLA  
Who?

BARRY  
His daughter.

Lola looks around and thinks to herself.

LOLA  
Shelly!!

**INT. BASEMENT-OWENS HOUSE-MORNING**

Shelly sits on a chair, tied up. Her head leaned down. Blood  
streaming down her forehead.

Mila walks in. She grabs a chair and sits across from Shelly.  
Mila drives the back leg of the chair into Shelly's foot --

SHELLY

-- Ahh!

MILA

I'm sorry, Shelly.

Shelly opens her eyes and looks at Mila.

SHELLY

What ever I did, I'm sorry.

Mila raises her hand and presses a gun against the side of Shelly's head --

MILA

-- Shut up! You were there that night!! You and that Valens woman!!

**INT. SURVEILLANCE ROOM-CASINO-NIGHT-FLASHBACK**

A 21-YEAR-OLD SHELLY stands across the room. XANDER (45)

Shelly shoots Xander point blank in the forehead.

35-YEAR-OLD BRENDA stands behind 21-Year-Old Shelly. They walk out of the room. Underneath a desk, A 7-YEAR-OLD MILA watches them leave.

7-YEAR-OLD MILA

(sob)

Xander's dead eyes look back at her. 7-Year-Old Mila covers her face.

**INT. BASEMENT-OWENS HOUSE-BACK TO PRESENT**

Mila holds the gun down towards the ground. She touches Shelly on her face.

MILA

Any last words?

SHELLY

Do what you have to do.

Mila raises the gun up and aims it at Shelly's head.

**EXT. OWENS HOUSE-MORNING**

A gunshot comes from inside the house.

**INT. CAR-MORNING**

Barry drives the car into the driveway.

Lola opens the car door and rushes out of the car --

Barry pushes the door open --

**EXT. OWENS HOUSE-CONTINUOUS**

Lola rushes towards the house --

Barry runs in front of Lola --

LOLA  
-- Let me go!

BARRY  
Slow down! Let me go in first?

Barry steps towards the front door. He opens it and grabs his gun from his holster.

**INT. BASEMENT-OWENS HOUSE-MORNING**

Barry walks into the basement. He looks at Shelly as she sits with a bullet in her chest. Barry steps towards her and leans himself against her.

BARRY  
(sob)

SHELLY  
(breath)

Barry backs away -- and scared from Shelly's outburst --

BARRY  
Shelly!

SHELLY  
That's my name, don't ware it out.

Barry grabs his phone and dials in 911.

BARRY  
Hang tight!

SHELLY  
I already am.

**EXT. OWENS HOUSE-MORNING**

PARAMEDIC #1 and #2 (20's)

Shelly lays on the gurney as Paramedic #1 pushes her past Lola.

Barry walks out of the front door.

Lola steps towards him and hugs him. Her head leaned against his chest.

LOLA

Thank you.

BARRY

She's a tough old bird.

LOLA

(laugh)

That she is.

BARRY

Let's go to the hospital.

Lola turns and walks towards the car.

**EXT. HOSPITAL-MORNING**

Carmen walks towards the entrance doors to the hospital. Flowers in her hand, and balloons.

**INT. LIMOUSINE-MORNING**

Bodyguard #2 watches from the front passenger seat. His cell phone up against his ear.

BODYGUARD #2 (SUBTITLE)

(in Russian)

She's coming.

Bodyguard #2 ends the call and puts his cell phone in his pocket.

**INT. PATIENT ROOM-HOSPITAL-MORNING**

Nicholas lies in bed asleep.

The door slowly opens.

Carmen looks in. She steps into the room.

Nicholas opens his eyes and sees Mila behind Carmen.

NICHOLAS  
Behind you!

Nicholas tries to get up. He looks down at his wrist handcuffed to the rails of the bed.

Mila wraps her arm around Carmen's throat.

CARMEN  
(gag)

Nicholas struggles and moves himself in anger --

NICHOLAS  
-- Let her go!!

Mila points the gun at Nicholas.

MILA  
Or else what!!

Nicholas leans his head back, looking at the barrel of the gun.

MILA (CONT'D)  
Yeah, your quiet now, aren't you?

NICHOLAS  
Just don't hurt her?

Mila aims the gun into Carmen's mouth and rests it against the inside of her cheek. Mila takes the gun out of her mouth and pushes Carmen to Nicholas.

Carmen grabs Nicholas and covers him from the gun.

MILA  
(laugh)  
That's just a taste of what's coming!

Mila puts the gun behind her back and covers it with her shirt. She opens the door and walks out.

Carmen looks at Nicholas.

CARMEN  
Are you alright?

NICHOLAS  
Yeah. Get me out of these!

**EXT. HOSPITAL-MORNING**

Mila walks outside and walks towards the limousine. She crosses the street.

Barry's car pulls up at the crosswalk.

Mila looks at Barry.

**INT. CAR-MORNING**

Barry looks at Mila.

BARRY  
That's her!

Lola looks at Mila and then at Barry.

LOLA  
Enough of this shit!

**EXT. PARKING LOT-HOSPITAL-MORNING**

Mila walks towards the limousine --

Lola rushes towards Mila --

LOLA  
-- Hey!

Mila reaches behind her back and aims her gun at Lola --

Lola ducks behind a car --

Mila fires off two shots -- Glass shatters --

MILA  
-- You keep coming, bitch and I'll  
keep shooting --

-- Mila fires off two more shots --

MILA (CONT'D)  
-- Remember that!

LOLA  
It's not over!!

MILA  
It's just beginning!!

Mila steps towards the back door to the limousine, opens it and gets in.

The limousine drives out of the parking lot.

Barry steps towards Lola.

BARRY  
Are you alright?

LOLA  
I will be.

Lola looks at Barry's shoulder.

LOLA (CONT'D)  
Barry!

BARRY  
Is that a gunshot --

-- Barry collapses to the ground --

Lola rushes towards him --

**INT. HALLWAY-HOSPITAL-AFTERNOON**

Lola looks out the window. A cup of coffee in her hand.

DOCTOR (40's)

The Doctor steps towards Lola and touches her on the shoulder.

DOCTOR  
You can see him now?

**INT. PAITENT ROOM-HOSPITAL-AFTERNOON**

Barry lies in bed, eyes closed, and is sound asleep.

DOCTOR  
He'll sleep through most of the day. I would get some rest if I were you.

LOLA  
Thank you.

Lola steps towards Barry. She sits in the chair next to him.

**INT. LIVING ROOM-MANSION-EVENING**

Mila sits in the dining room. AGGRESSIVE CLIENT (20's)

AGGRESSIVE CLIENT  
Come here!!

Mila stands up and walks towards the Aggressive Client. He pulls at a 16-YEAR-OLD GIRL. Mila pushes him away.

AGGRESSIVE CLIENT (CONT'D)  
Get out of my way, bitch!!

Mila kicks Aggressive Client in the groin --

MILA  
-- Get this piece of shit of my house!

AGGRESSIVE CLIENT  
You ain't nothing!!

Mila kicks Aggressive Client in the face -- She drives her boot into the side of his head -- Mila backs away --

MILA  
Who's nothing now!!

Mila walks out of the room.

**INT. PATIENT ROOM-EVENING**

In his room with Carmen, Nicholas sits and watches a video on his laptop.

Lola walks into the room.

LOLA  
What are you two doing?

NICHOLAS  
Mom, you got to watch this!

LOLA  
What is it?

Nicholas turns the laptop around.

NICHOLAS  
Just hit play.

**COMPUTER SCREEN**

The video plays. Mila is in a fist fight with a guy in the Soviet Military. MAN SOLDIER (20's)

On a battleground in Eastern Europe. Mila and the Man Soldier stand across from each other. His fist raised.

The Man Soldier punches Mila in the face -- and makes repeated blows to her nose -- breaking it -- Mila kicks him in the groin -- She steps behind him and digs her knee into the center of his back -- breaking it -- Mila pushes him down to the muddy ground -- and drives her boot into his skull --

**BACK TO SCENE**

Lola turns around.

Nicholas turns the laptop towards him.

NICHOLAS (CONT'D)  
I did my research and found everything about her.

Lola looks at Nicholas.

LOLA  
How bad can she be?

NICHOLAS  
Worse. She spent years in the military and covered every angle we wouldn't even think of. Hacking, money laundering, prostitution and extortion. Worst of all, she does not care about authority of any kind.

LOLA  
Good work. Do me a favor and stay put.

NICHOLAS  
What are you going to do, mom?

LOLA  
I have to go see Shelly.

Lola steps outside of the room.

**INT. SHELLY'S ROOM-HOSPITAL-EVENING**

Lola steps into the room.

Shelly's eyes closed.

Lola steps towards the bed.

Shelly opens her eyes.

LOLA  
Hey?

SHELLY  
Is everyone safe?

LOLA  
Brie's with the baby. They're  
staying in a safehouse. Barry is  
here too.

Lola sits down on the bed.

LOLA (CONT'D)  
What happened back then?

SHELLY  
I was a homeless girl back then,  
Lola. Your mom helped me out. She  
never told me about your father  
until after that time in Vegas.

LOLA  
I never seen this much chaos in a  
person, not even in a woman like  
her.

SHELLY  
What are you going to do?

LOLA  
What I'm supposed to do. I'm going  
to go be a cop.

Lola stands up. She walks towards the door.

SHELLY  
Be safe out there?

LOLA  
Always.

Lola walks out.

**INT. CAR-EVENING**

Lola drives the car into driveway. She turns off the car and hits the garage door button.

**EXT. SMITH RESIDENCE-NIGHT**

Lola walks into her garage.

**INT. GARAGE-SMITH RESIDENCE-NIGHT**

Lola walks towards piles of boxes. She lifts a box that is marked as *Shelly's Old Stuff*. Lola opens it and reaches in. A *derby hat* in her hands. Lola puts the hat on her head.

**INT. BEDROOM-SMITH RESIDENCE-NIGHT**

Lola opens her closet and moves her clothes to the side. She grabs two *357 magnum pistols*, a *shotgun* and a *AK-47*.

**EXT. SMITH RESIDENCE-NIGHT**

Lola walks towards her car. A *blue 1967 Mustang* pulls up to the curb.

Carmen gets out of the car and approaches Lola.

LOLA

What the hell are you doing?

CARMEN

I'm here to help.

LOLA

Go back to the hospital!

CARMEN

No. You need me, and you know it.

LOLA

Why would I need you?

CARMEN

Because I know where the mansion is.

LOLA

So!

CARMEN

There are girls. Teenage girls and they need our help.

LOLA

Fine but don't slow me down.

Lola tosses the shotgun to Carmen --

Carmen catches it --

LOLA (CONT'D)

-- You're going to need that.

CARMEN

How many guns do you have?

LOLA

Four.

Carmen gets into her car and shuts the door. The car drives towards the stop sign.

Lola sits down in the driver seat and looks at Carmen's car.

LOLA (CONT'D)

She has good taste.

Lola shuts the door and starts the car.

**INT. BARRY'S ROOM-HOSPITAL-NIGHT**

Barry sits up in bed, lowering his legs to the floor.

Nicholas wheels himself towards Barry's bed.

Barry looks at Nicholas.

BARRY

Hey?

NICHOLAS

Hey, dad? How are you feeling?

BARRY

How are you feeling?

NICHOLAS

Like I got shot.

BARRY

Exactly. Where's your mom?

NICHOLAS  
She said she was going to see  
Shelly.

**INT. SHELLY'S ROOM-HOSPITAL-NIGHT**

Barry walks into Shelly's room. He looks at Shelly.  
Shelly looks at Barry.

BARRY  
Man!

Barry turns around and walks out of the room.

**INT. HALLWAY-HOSPITAL-NIGHT**

Barry walks down the hallway.

BARRY  
Stubborn woman!

**EXT. FRONT YARD-MANSION-NIGHT**

Lola walks towards the front yard of the mansion.  
Carmen grabs Lola and pulls her back.

CARMEN  
Wait!

Lola stops and looks at Carmen.

LOLA  
What!

CARMEN  
I told you we have to be careful  
and not get anyone killed!

LOLA  
Look, I'm here to get this crazy  
bitch, and stop her before she  
hurts anyone else.

CARMEN  
I'm here to help get those girls  
out of there!

Lola looks around the property and spots a yellow and black  
Monster Truck. Lola smiles.

LOLA  
That will do.

Lola walks towards the vehicle. Carmen looks, and her eyes grow with worry.

CARMEN  
Oh! Your insane.

Lola climbs to the door -- opens it -- and sits in the driver seat --

**INT. MONSTER TRUCK-NIGHT**

LOLA  
-- Help me hot wire this thing?

CARMEN  
Check the top?

Lola lowers the *visor* at the top. The key drops to her lap.

LOLA  
That works too.

Lola puts the key in and starts the truck.

**INT. LIVING ROOM-MANSION-NIGHT**

TRUCK OWNER (40's) An 18-YEAR-OLD GIRL sits next to the Truck Owner on the sofa. He turns his head away from the her and hears the loud engine coming from outside.

TRUCK OWNER  
Is that my truck!

**EXT. FRONT YARD-MANSION-CONTINUOUS**

Lola drives the truck out of the property -- and goes into the street -- She turns it around -- and aims it at the mansion --

**INT. MONSTER TRUCK-NIGHT**

LOLA  
-- Buckle up if you don't have nine lives.

Carmen pulls the seat belt around her waist --

CARMEN

-- And you --

-- Lola puts her foot on the gas pedal and straps her seat belt on -- She drives the truck into the yard -- The truck speeds through the front yard -- and crashes through the wall of the mansion --

**INT. LIVING ROOM-MANSION-CONTINUOUS**

The girls run from the truck crashing into the living room -- Truck Owner walks towards his truck, his arms raised over his head --

TRUCK OWNER

-- My truck!!

The driver door opens.

Lola steps towards the Truck Owner.

TRUCK OWNER (CONT'D)

You crazy bitch!! You destroyed my truck!! I'm going to sue you!!!

Lola punches the Truck Owner across the face --

LOLA

-- Shut the hell up!!

The Truck Owner falls to the floor --

Carmen opens the passenger door and jumps down from the truck -- She walks past him --

CARMEN

Wow! You really knocked him out.

Lola walks slowly towards the stairs.

Bodyguard #1 grabs Lola by her neck -- and lifts her --

Carmen walks towards him and kicks him in the groin --

Lola drops to the floor -- Lola rolls to her back -- and sits up.

LOLA

(breath)  
(cough)

Bodyguard #2 yanks Lola from the floor -- and lifts her up --

LOLA (CONT'D)

-- Where do you assholes come from!

Lola pulls out her gun and shoots Bodyguard #2 in the left foot --

She falls to the floor -- gets up and kicks him in the face -  
-

LOLA (CONT'D)

-- You go get the girls to safety!  
I'll handle her!!

CARMEN

Are you sure?

LOLA

Yeah. I'll be fine.

CARMEN

Okay --

-- Carmen runs towards the kitchen --

**INT. KITCHEN-MANSION-NIGHT**

All the girls are sitting on the floor of the kitchen.

Carmen runs towards the girls.

CARMEN

You're safe now. Come on --

-- All the girls get up and run towards the door --

Carmen runs behind them --

**INT. STAIRWELL-MANSION-NIGHT**

Lola walks towards the stairs and steps up slowly towards the top. She walks to the doors of the bedroom. She kicks the doors open --

**INT. BEDROOM-MANSION-NIGHT**

Lola points her gun at the desk. She looks to her left -- and then to her right.

The desk chair turned around facing the wall.

Lola walks towards the desk.

Mila sits. A emotionless look on her face.

LOLA  
I know your there!

MILA (O.S.)  
Little Lola sitting in the parking garage. She watches her own mother being kidnapped.

LOLA  
What!

MILA  
I was there. I watched you from the back of the limousine.

**INT. LIMOUSINE-AFTERNOON-FLASHBACK**

7-Year-Old Mila leans her face close to the window and looks at 12-YEAR-OLD LOLA crouched down.

Xander sits in the backseat, on his cell phone.

7-Year-Old Mila looks at him and turns herself away from the window.

**INT. BEDROOM-MANSION-BACK TO PRESENT**

MILA  
What do you say we call this even. You come and work for me, and bury the hatchet?

LOLA  
Are you bribing me?

MILA  
Consider it a promotion. From a cop to full time boss. You can turn things around with a million dollars and act like none of this even happened. What do you say?

LOLA  
I can't be bribed.

MILA  
Too much self pride. It's a killer!

The chair turns around, and turns empty. Her eyes grow scared

-- Mila rams herself into Lola's back -- knocking the gun from her hands -- Mila grabs Lola by the back of her neck -- and kicks her in the stomach --

Lola rolls towards the gun -- Mila steps on her hand --

LOLA

--Ahh!!

MILA

(laugh)

Lola looks at the **dumbbells**' on the floor -- She grabs one and hits Mila on the knee --

MILA (CONT'D)

-- Ahh! Bitch!!

Mila falls to the floor -- She crawls towards the doorway --

Lola stands to one knee.

**INT. STAIRWELL-MANSION-NIGHT**

Mila grabs ahold of the stair rail -- and pulls herself up -- She steps towards the stairs -- and gently steps down. Mila steps towards the front door.

**EXT. FRONT YARD-MANSION-NIGHT**

Mila steps out on the front yard.

Carmen stands in front of her.

She turns around and looks at Mila --

Mila pulls a gun from behind her back -- and fires two shots to Carmen's chest --

Carmen falls to the ground --

MILA

-- Dumb bitch!

Mila walks with a limp in her leg and steps towards her car.

Lola walks out, and steps towards Carmen. She crouches down - and leans closer towards Carmen.

CARMEN

(breath)

That bitch shot me in the chest!

Carmen sits up -- and rips her shirt open. A **bulletproof vest** on and two slugs stick out.

CARMEN (CONT'D)  
What are you waiting for?! Go get her!

LOLA  
Are you sure your alright?

CARMEN  
Yeah. Go!

Lola runs towards the car.

**INT. BMW-NIGHT**

Mila hits the gas pedal and drives off.

**EXT. FRONT YARD-MANSION-CONTINUOUS**

Lola looks at Mila drive away.

CARMEN  
Take my car!

Lola rushes towards the mustang, opens the door and sits -- She shuts the door.

**INT. MUSTANG-DAWN**

She moves into the driver seat -- and starts the car.

**EXT. FREEWAY-DAWN**

The BMW drives through traffic on the freeway.

The mustang switches lanes, and gets close enough.

**INT. BMW-DAWN**

Mila looks at the exit coming and gets into the turning lane.

**INT. MUSTANG-DAWN**

Lola turns into the right turning lane, and continues to tail the BMW.

**INT. BMW-CONTINUOUS**

Mila turns right and drives straight towards the water canal. She drives straight towards the water. Mila speeds up, and the wheels lose traction -- the BMW shifts sideways -- and begins to flip -- it flips onto the roof of the BMW --

**EXT. WATER CANAL-DAWN**

Mila opens the passenger door -- and crawls out. She stands to her feet -- and continues to walk with the limp in her leg

-- The mustang pulls up to the BMW.

Lola gets out, shuts the driver door and walks towards Mila.

Mila looks at Lola.

Lola pulls out her silver magnum, and aims it towards the ground.

LOLA

Stop!!

Mila runs faster.

LOLA (CONT'D)

I said stop!!

MILA

What are you gonna do, shoot me!

LOLA

I will.

MILA

Then do it!

LOLA

No!

MILA

I wouldn't hesitate.

Mila pulls her gun out --

Lola kicks it out of her hand -- and sweeps Mila's feet -- knocking her to the ground -- Lola turns Mila to her stomach -- and handcuffs her hands behind her back.

MILA (CONT'D)

(laugh)

You're not a cop no more!

LOLA  
You're under arrest! You have the  
right to remain silent!

A car pulls up.

Barry gets out of the passenger seat. He shuts the door.

Lola stands to her feet. She steps towards Barry.

Barry looks at Lola.

Lola looks at Barry.

He opens his arms for a hug.

Lola leans herself in and hugs him.

Barry wraps his arms around her.

BARRY  
Come on, let's go home?

LOLA  
Can we make a stop first?

BARRY  
Where?

LOLA  
I got something I need to do.

**INT. OFFICE-POLICE STATION-MORNING**

Lola walks into the office.

Detectives and Police Officers stand up. The applause echoes  
as the clapping continues.

The Chief walks towards Lola.

He shakes her hand.

CHIEF  
Good work, Valens. That was  
impressive. What can I do for you?

LOLA  
I want to come back.

CHIEF  
Are you sure?

LOLA

Yes.

CHIEF

Take tomorrow off. I'll see you  
Thursday?

LOLA

Okay.

Lola turns around and walks out.

CHIEF

Welcome back.

LOLA

Thanks.

**INT. HALLWAY-COUNTY JAIL-MORNING**

GUARD #1 and #2 (40's)

Guard #1 grips his hand around Mila's shoulder.

MILA

Any man that touches me, loses a  
hand!

GUARD #2

Shut up!!

MILA

Final warning!

GUARD #1

He said shut up!

Mila stops, pulls Guard #1 by his wrist and snaps the bones  
above his wrist -- breaking them --

Guard #1 falls to the ground -- Mila rips his hand from the  
rest of his arm. She holds his severed hand in the palm of  
hers.

MILA

I told you!

Guard #2 rushes towards Mila -- Mila grabs him by the groin -  
- She yanks it -- and breaks it -- She lets go --

MILA (SUBTITLE) (CONT'D)

(in Russian)

American assholes!

**EXT. BACK YARD-SMITH RESIDENCE-AFTERNOON**

At the swings, Lola sits alongside Shelly. A *Cocoa Cola* bottle in Lola's hand. Barry barbeques on the grill.

BARRY  
Burgers are coming right up,  
ladies?

Shelly looks at Barry.

SHELLY  
Okay.

Shelly looks at Lola.

SHELLY (CONT'D)  
How does it feel to be a detective  
again?

LOLA  
Good.

SHELLY  
Your mother would be proud of you.

LOLA  
To mom!

SHELLY  
To Brenda!

Shelly high fives the bottle in Lola's hand.

LOLA  
You're not drinking?

SHELLY  
No. I quit.

LOLA  
Why the sudden change?

SHELLY  
Life is too short. It caught up to  
me.

LOLA  
Since when?

SHELLY  
Since I was in the hospital.

LOLA  
How long?

SHELLY  
A few months.

Lola covers her nose, and fights back the tears.

SHELLY (CONT'D)  
Don't? I don't want anyone to know.  
I lived the best years of my life  
doing what I like. Just be here  
with me and enjoy this moment,  
okay?

LOLA  
Alright.

BARRY  
Come and get them!

SHELLY  
Can the ladies get served first?

BARRY  
Alright!

Lola looks away from what's going on around her. She blocks everything out.

**EXT. PRISON YARD-JAIL-AFTERNOON**

Mila sits at the bleachers. She looks up at the sky.

JAIL MATE WOMAN #1, #2 and #3 (30's)

JAIL MATE WOMAN #1  
Hey, bitch! Time to move! This is  
our spot.

JAIL MATE WOMAN #2  
(snap fingers)  
Did you hear her? Move!

MILA  
Try to make me?

Jail Mate Woman #1 looks at Jail Mate Woman #2.

JAIL MATE GIRL #2  
This bitch is crazy!

JAIL MATE WOMAN #1

Okay!

Jail Mate Woman #1 rushes towards Mila --

Mila kicks her down at her groin -- and Jail Mate Woman #1 hits her head, cracking her skull.

Mila stands up.

Jail Mate Woman #2 looks in horror.

JAIL MATE GIRL #2

(scream)

MILA

Accidents happen.

Mila jumps off the bleachers and walks past Jail Mate Woman #3.

MILA (CONT'D)

It's all yours!

Mila walks towards the jail.

**INT. OFFICE-POLICE STATION-MORNING**

Lola sits at her desk.

The Chief steps into the office and approaches the desks.

CHIEF

Alright everyone, listen up! Go out there and do what needs to be done. Watch yourselves out there. Go to work!

The Chief steps towards Lola's desk.

CHIEF (CONT'D)

(whisper)

Can I have a word with you?

**INT. CHIEF'S OFFICE-POLICE STATION-MORNING**

Lola steps into the Chief's office.

The Chief shuts the door and steps towards his desk. He sits.

CHIEF

Please have a seat?

LOLA  
Uh oh! One of those days.

Lola sits.

CHIEF  
I personally wanted to talk to you  
because something has come up with  
your suspect.

LOLA  
What's the problem?

CHIEF  
Do you read the newspapers?

LOLA  
No.

CHIEF  
She broke a guards hand off and  
castrated the other with her bare  
hands.

LOLA  
Ouch!

CHIEF  
Just yesterday, a inmate died  
instantly from hitting her head on  
a bleacher seat.

LOLA  
Why are you telling me this?

CHIEF  
She wants to see you, and will only  
talk to you.

LOLA  
I can't deal with that sociopath  
right now.

CHIEF  
The state will pay you double if  
you go and talk to her. They feel  
it will prevent anymore people from  
getting hurt or killed?

LOLA  
Their gonna pay me to watch a  
killer?

CHIEF

It's a sweet deal? What do you say?

LOLA

I hope you have a lot of gas money.

**INT. BEDROOM-SMITH RESIDENCE-AFTERNOON**

Barry sits on the edge of the bed.

Lola folds her clothes and puts them in a *duffle bag*.

BARRY

Are you sure about this?

LOLA

I'm the only one she'll talk to.

BARRY

Why does it have to be you?

LOLA

I'm the one that caught her.

BARRY

Promise me you won't let her get in your head?

LOLA

I don't make promises. I give you my word.

Barry stands up and hugs her.

**INT. CAR-MORNING**

Lola sits in the driver seat. The car backs out of the drive way.

The car drives down the highway.

Lola looks around and turns into a motel parking lot.

**INT. MOTEL ROOM #101-EVENING**

Lola looks around the room. She sets her duffle bag down on the bed.

**INT. BATHROOM-MOTEL ROOM #101-NIGHT**

Lola stands in front of the bathroom mirror. She wipes the mirror with a towel and looks at herself.

LOLA  
What am I doing here?

**INT. WORK OUT YARD-MAXIMUM SECURITY STATE PRISON-MORNING**

WARDEN SAMUELS (40's)

Warden Samuels steps towards Lola, and reaches his hand out for a handshake -- Lola shakes his hand --

WARDEN SAMUELS  
Good morning, Detective Valens. So honored to meet you?

LOLA  
You as well.

WARDEN SAMUELS  
If you please would follow me?

Warden Samuels walks towards the stairs. He steps slowly towards the workout yard. He looks at Lola.

Lola steps slowly towards him.

WARDEN SAMUELS (CONT'D)  
(point)  
She's right in there?

LOLA  
In there?

WARDEN SAMUELS  
Yes.

LOLA  
Isn't it kind of small?

WARDEN SAMUELS  
How much more room does she need?

LOLA  
She's not a bird.

WARDEN SAMUELS  
No. She's a monster.

Lola walks towards the cage.

LOLA  
 (breath)  
 This is crazy.

**INT. CAGE-MAXIMUM SECURITY PRISON-MORNING**

Lola steps into the cage. She looks around and sees a wooden bench. Lola sits and watches Mila walk around in circles around the track.

She is bobbing her head around in circles like a bird starving for food. Mila looks at Lola, and makes small steps towards her. Her hands handcuffed and the rope strapped to her waist.

Mila sits at her bench right in front of Lola. She looks at Lola through the clear glass. Mila smiles.

MILA  
 How are you?

LOLA  
 Fine and you?

MILA  
 Could be doing better. They got me locked up like a bird. They're afraid I'm gonna peck their eyes out.

LOLA  
 I heard you ripped a hand off and broke someone's dick off.

MILA  
 I don't even remember. It happened so fast.

LOLA  
 What's new besides being here?

MILA  
 Reporters want to do a story on me.

LOLA  
 Let me guess, they'll pay for your books and they'll work on getting a movie made about your life. I heard all about it. Reporters are just as sick as the killers.

Mila looks Lola in the eyes with a deep stare. Her pupils dark as the sky.

MILA  
You think I'm sick?

LOLA  
I didn't say you. I said killers.

MILA  
What am I?

LOLA  
Nice try!

MILA  
Seriously?

LOLA  
I don't want to play this game with you.

MILA  
I'm not playing.

Lola looks away from Mila.

MILA (CONT'D)  
Look at me!

Lola looks Mila in the eyes.

MILA (CONT'D)  
What's life like for you now that I'm locked up? Are you're kids getting any wiser or just getting a low IQ? Is that fraud Shelly on her death bed yet?

Lola looks at Mila.

MILA (CONT'D)  
I struck a nerve! I knew it. I could've killed her that night but didn't because she was on her way to becoming maggot food.

LOLA  
Shut up!

MILA  
The outside world is getting boring without me in it. Just face it! Too many people you care about are dropping like flies and that's where their food comes from!

Lola gets up.

LOLA  
This was a mistake!

MILA  
You can't leave now! I'm just  
getting started!

Lola walks out.

MILA (CONT'D)  
You'll be back!! Home is just  
another portal to a dull life!!

**EXT. PARKING LOT-MAXIMUM SECURITY STATE PRISON-AFTERNOON**

Lola steps towards the car. She leans against the window and covers her face with the palm of her hands.

LOLA  
(sob)

Lola cries.

**INT. HOSPITAL ROOM-HOSPITAL-EVENING**

A woman sits at the edge of Shelly's bed. ANGELICA (24)

She helps Shelly with her water.

Shelly takes the cup and sips the water. Angelica takes the cup and sets it down on the nightstand.

Lola walks into the room. She steps towards the bed and lays herself next to Shelly. Lola hugs Shelly, wrapping her arms around her.

LOLA  
(sob)

Shelly brushes her hands through Lola's hair.

SHELLY  
I love you too.

Shelly kisses Lola on the forehead.

**INT. LIVING ROOM-SMITH RESIDENCE-AFTERNOON**

Lola steps towards the mantle.

Shelly's derby hat in her hand. She looks at a photograph of Shelly and sets the hat down on the mantle.

**EXT. BACK YARD-SMITH RESIDENCE-AFTERNOON**

Lola sits on the swing on the right.

A woman steps towards the swing next to Lola. SARA (33)

SARA  
Is this seat taken?

LOLA  
No. Wait?

Lola looks at the woman.

LOLA (CONT'D)  
Sara?

SARA  
Yes.

Sara sits on the swing.

LOLA  
I thought you couldn't make it.  
Your husband --

SARA  
(wave)  
--He just said that because I left  
him and he was keeping me from  
seeing her.

LOLA  
Did you see her?

SARA  
Yes.

LOLA  
Good.

SARA  
Thank you for taking care of her.  
If there's anything you need or  
want, just ask, okay?

LOLA  
Can I keep her hat?

SARA

Sure.

LOLA

Believe or not, it actually helped.

SARA

I bet it did.

Sara grabs Lola by her hand.

Lola pats Sara on the back.

**INT. CAGE-MAXIMUM SECURITY PRISON-MORNING**

Lola walks in and sits on the bench. Mila walks towards the glass. She looks Lola in the eyes.

MILA

I knew you'd be back. What's going on at home? Husband doing too much police work?

LOLA

You want to know something about yourself, Mila? You're not as scary as you make yourself out to be. In reality, your just a scared little girl who lost her daddy because of all the daddy's he killed. Including mine. When you were wetting your pants in bed, I was actually getting straight A's. We can sit here and talk all day about who got their period first. Just know, I saw first blood and got over it!

Mila stands up and punches the glass --

MILA

-- You bitch! I swear I'm gonna break both your arms off and shove them up your ass!!

Lola leans her head towards the glass.

Mila lowers her head and stares Lola in the eyes.

LOLA

You don't scare me.

MILA  
 You're good. Nice job!  
 (clap)

Mila sits down.

LOLA  
 Moving on. The warden wants you to  
 see a therapist. How do you feel  
 about that?

MILA  
 Not a fan of some old pervert  
 trying to get in my head. It's a  
 no! Do you got better news?

LOLA  
 How would it make you feel if they  
 moved you to another facility?

MILA  
 I get to stay in the cage though,  
 right?

LOLA  
 Yeah.

MILA  
 Where?

LOLA  
 The county jail.

MILA  
 What about the warden?

LOLA  
 What's the point of him getting any  
 say? You're just sitting here. The  
 government gets to decide.

MILA  
 Okay. Good.

**INT. KITCHEN-SMITH RESIDENCE-MORNING(DREAM SEQUENCE)**

Lola stands at the counter, cutting up an **apple**.

Carmen steps in, and knocks on the counter.

Lola looks at Carmen.

CARMEN

Hey?

LOLA

Hi? How are you?

CARMEN

Doing good. Can we talk?

LOLA

We already are?

CARMEN

Yeah, we are. We never got to talk after the bust.

LOLA

What do you want to talk about?

CARMEN

Are things cool between us?

LOLA

Yeah. They always have been.

CARMEN

I mean about me and your son seeing each other?

LOLA

It's not my place to tell him who he can see. If you make him happy, then that's what I want for him.

CARMEN

Thank you.

Nicholas walks into the kitchen.

NICHOLAS

Hey, mom!

Lola turns to Nicholas.

LOLA

Hey!

NICHOLAS

Did you show her, Carmen?

LOLA

Show me what?

Carmen walks towards Lola and shows her the **engagement ring** on her **wedding ring finger**.

LOLA (CONT'D)

Wow!

NICHOLAS

I was trying to wait but I couldn't stop thinking about it.

Lola looks at Carmen.

LOLA

All I can say is --

-- Lola grabs the knife from the counter -- and drives it into Carmen's chest --

**INT. BEDROOM-SMITH RESIDENCE-NIGHT(END DREAM SEQUENCE)**

Lola burst out of bed from her nightmare --

LOLA

(scream)

Barry flips the light switch on -- and touches Lola on her face --

BARRY

-- It was just a dream! Shh!

Lola lays her head down on her pillow.

**EXT. FRONT YARD-SMITH RESIDENCE-MORNING**

Barry waters the front yard lawn.

Lola steps outside, and walks towards the car.

BARRY

Where are you going?

LOLA

To see Mila.

Barry rushes towards the car, and blocks Lola from the door.

BARRY

Whoa! Hold up!

LOLA

What do you mean hold up?

BARRY  
I don't want you going down there!  
Not after last night.

LOLA  
I have to.

BARRY  
No you don't. She has plenty of  
help down there?

LOLA  
Can you please move?

BARRY  
No.

LOLA  
Move!

BARRY  
No!

Lola punches Barry across the face --

Barry falls to the ground --

The mustang pulls up to the curb.

Nicholas runs to Barry --

NICHOLAS  
-- Are you alright, dad?

Lola opens the door to the car, and sits in the driver seat.

Nicholas walks towards the car.

NICHOLAS (CONT'D)  
What the hell is wrong with you!

Lola slams the door -- and punches the steering wheel. The  
horn beeps --

LOLA  
(sob)  
I'm sorry!

Lola rest her head against the steering wheel.

Nicholas leans down towards Lola. He touches her shoulder --

NICHOLAS  
-- It's alright, mom --

-- Lola leans her head back --

LOLA  
-- I have to end this! I'll be  
back!

**INT. CAR-MORNING**

Lola reverses the car out of the driveway -- and turns left.  
She drives away.

**INT. CAGE-MAXIMUM SECURITY PRISON-MORNING**

Lola slowly steps in and looks at Mila walk around the track.  
She steps towards the glass.

LOLA  
Mila!

Mila turns and walks towards Lola.

MILA  
It took you long enough.

LOLA  
I can't do this anymore. You and  
me.

MILA  
You know you don't mean that? You  
need me!

LOLA  
No, I don't.

Lola steps away from the glass --

MILA  
-- Bitch, get back here!! I swear  
I will get out and come cut your  
head off!!

**INT. LIVING ROOM-SMITH RESIDENCE-EVENING**

Barry lays on his sofa. A washcloth on his nose. The front  
door opens. Barry lowers the washcloth from his face.

Lola shuts the door and locks it. She sits next to Barry.  
Lola looks away.

BARRY  
What happened?

LOLA  
I'm not going back there. I'm sorry  
I hit you.

Barry sits up and leans towards Lola. He kisses her and hugs her.

**INT. CAGE-MAXIMUM SECURITY PRISON-MORNING**

GUARDS #1, #2 and #3 (30's)

Guard #1 points a shotgun at Mila. Mila turns towards the wall.

GUARD #1  
Put your hands behind your back and  
stay still!

Guard #2 and Guard #3 push a gurney into the cage and face it towards Mila. Guard #2 loosens the leather straps. Guard #3 steps towards Mila's head and presses the strap against her forehead. She looks at him.

MILA  
Scared?

Mila smiles.

Guard #3 crouches down to Mila's feet and rests the foot strap against her legs.

GUARD #1  
Ready?

Guard #1 pulls Mila into the gurney -- and lays her flat on her back. Guard #1 puts straps around her right arm and Guard #2 straps down her left. Guard #2 buckles the strap to her legs. Guard #1 straps her head tight to the gurney -- He taps her on the forehead --

MILA  
-- I'm gonna remember that.

GUARD #1  
Let's move her out!

**EXT. PARKING GARAGE-MAXIMUM SECURITY STATE PRISON-MORNING**

Guard #1 pushes the gurney into the **transport van**. Guard #1 walks towards the driver side door.

**INT. TRANSPORT VAN-MORNING**

Mila looks at the knife on Guard #2 belt.

He crouches down and the knife falls off.

It lands in the gurney and rests against her hand.

She grips her fingers on the handle and pulls it into the palm of her hand.

The transport van drives out of the parking garage. It approaches the security gate.

GATE GUARD (20's)

Gate Guard looks in the back. He looks at Mila and walks back to the front.

GATE GUARD

Go ahead!

The transport van drives out and passes through the gate. It drives towards the freeway.

Mila pulls the knife open and pulls the blade towards her arm strap -- cutting it -- Mila reaches her hand over her head and cuts the head strap --

Guard #2 turns to Mila -- and rushes towards her with his **billy club** --

Mila stabs him in the stomach and pushes it up towards his chest --

GUARD #1 (O.S.)

Hey! What's going back there!!

Guard #1 pulls the little door open -- and looks in --

Mila stabs Guard #1 in the eye --

The transport van drives into the right side of the ramp and hits a wall --

**I/E. TRANSPORT VAN-MORNING**

The back doors open. Mila jumps out and shuts the doors --  
She turns -- and a gun is pointed at her head --

Lola holds the gun --

MILA  
-- Shit --

LOLA  
-- God forgive me --

-- The gun goes off -- and fires a shot into Mila's head --

Mila falls to the ground dead.

LOLA (CONT'D)  
(sob)

**EXT. FREEWAY-MORNING**

Lola turns away and walks to her car.

**INT. CAR-EVENING**

Lola sits in the passenger seat, looking out the window.

Barry steps towards the driver door and opens it. He sits and  
looks at Lola.

BARRY  
Hey?

Lola looks at Barry.

BARRY (CONT'D)  
Everything's gonna be okay.

Lola looks out the window.

**INT. DINING ROOM-SMITH RESIDENCE-AFTERNOON**

Lola sits in front of the window. She holds a cup of tea in  
her hand.

Angelica walks into the room.

ANGELICA  
Hey?

Lola looks at Angelica.

LOLA  
Hey? What brings you here?

Angelica sits.

ANGELICA  
Just thought I would come by and  
see how you were doing.

LOLA  
Did Barry put you up to this?

ANGELICA  
What are you talking about? Your  
niece can't come and check on you.

LOLA  
Thanks for coming.

ANGELICA  
I never thanked you for watching my  
daughter. We never really talked  
after Shelly passed.

LOLA  
No, we didn't.

ANGELICA  
I never did thank you for giving me  
the chance I had by letting her  
raise me after grandma Brenda died.

LOLA  
I had one baby and another on the  
way. I felt you deserved a chance  
to be looked after by someone that  
gave me her full attention.

ANGELICA  
When was that?

LOLA  
I was twelve, and grandma Brenda  
was away taking care of your  
mother. Raising two girls was a  
tall order.

ANGELICA  
Brenda was taking care of my  
mother?

LOLA

Point is, that's what family does for each other. They look out each other.

Lola looks at the watch on the mantle.

LOLA (CONT'D)

Follow me?

Lola gets up and walks towards the living room.

Angelica gets up and follows Lola.

**INT. LIVING ROOM-SMITH RESIDENCE-AFTERNOON**

Lola steps towards the mantle, and grabs the pink unicorn watch. She holds it in front of Angelica.

Angelica looks at the watch.

LOLA

This was your grandma Rachel's watch. Grandpa won it for her in a game of Skee-ball. Then it was passed down to your mom. Now, it's yours.

Lola opens the straps and puts it on Angelica's wrist. She straps it.

Angelica looks at the watch.

ANGELICA

How does it look on me?

LOLA

Like you are meant to wear it.

Angelica hugs Lola.

ANGELICA

Thank you.

**INT. OFFICE-POLICE STATION-MORNING**

Lola sits at her desk.

Barry sits in front of her, filling out his paperwork.

Nicholas and Carmen walk into the office, hand in hand. Nicholas grabs Carmen and pulls her in for a kiss.

Barry looks.

Carmen pulls away and walks towards Lola.

CARMEN  
Hey, Lola?

LOLA  
Hey? What can I do for you?

CARMEN  
Me and Nicholas were wondering if  
you would like to join us tonight?  
You and Barry.

LOLA  
For what?

CARMEN  
Dinner.

LOLA  
I'm free. Barry?

BARRY  
Yeah.

LOLA  
What time?

CARMEN  
Eight. At my place.

LOLA  
We'll be there.

CARMEN  
Cool.

Carmen steps away from Lola and Barry.

BARRY  
What do you think it's about?

LOLA  
Either she's pregnant or they're  
engaged.

BARRY  
Twenty that she's pregnant.

LOLA  
Fifty that they're engaged.

BARRY  
You're on!

**INT. DINING ROOM-CARMEN'S APARTMENT-EVENING**

Barry and Lola sit across from each other. Carmen takes the plates away. Lola looks at Carmen.

LOLA  
Thank you. It was delicious.

CARMEN  
Thank you.

Carmen walks into the kitchen and sets the plates down on the counter.

LOLA  
(whisper)  
In three, two, one --

NICHOLAS  
-- The reason why we wanted to have dinner is we have an announcement.

BARRY  
What is it?

NICHOLAS  
Show them?

Carmen raises her left hand up and steps towards Lola.

LOLA  
Wow! That's a big diamond.

Barry leans towards Carmen's hand, and looks at the ring.

BARRY  
Our son has good taste.

LOLA  
Yeah he does. Congratulations you two.

Carmen turns to Nicholas. She kisses him.

Barry reaches his arm under the table.

Lola touches Barry's hand and he passes a fifty dollar bill into her hand. Lola puts the fifty into her pants pocket.

BARRY  
When is the big day?

NICHOLAS  
June?

LOLA  
June? So close?

Carmen looks at Nicholas and then at Lola.

CARMEN  
I'm pregnant.

LOLA  
Oh.

NICHOLAS  
Congratulations grandma and  
grandpa!

Lola and Barry look at each other with surprised looks on their faces.

**EXT. BEACH-AFTERNOON**

Lola steps towards the water. A urn in her hand. She takes off the lid.

LOLA  
You were a worthy opponent.

Lola looks down.

LOLA (CONT'D)  
(sob)  
I'm sorry for the way things went  
between us. May you rest in peace.

Lola drops the ashes into the water. She turns and walks away from the shore.

**INT. DRESSING ROOM-CHURCH-MORNING**

Carmen sits in front of the mirror of the vanity in the dressing room.

**MONTAGE**

-- Carmen puts on mascara.

-- Carmen rolls her hair with a curling iron.

-- Carmen puts on her wedding gown.

BACK TO SCENE

Carmen grabs her **boutique** of **white roses** from the **vase** sitting on the vanity. She smiles at the sight of herself in the mirror.

**INT. AUDITORIUM-CHURCH-MORNING**

Barry stands next to Nicholas at the altar. In their **tuxedos**.  
PIANO PLAYER (40's)

The Piano Player plays the piano.

Carmen walks into the auditorium and starts to walk down the isle. Brie follows Carmen, and holds the end of Carmen's dress.

Nicholas looks and watches Carmen as she steps gently towards him. Her boutique of white roses in her hands.

Barry leans his head towards Nicholas.

BARRY

(whisper)

Good luck, son. You're life begins today.

NICHOLAS

Thank you.

Carmen steps towards the altar and Nicholas.

Nicholas takes her hand and tosses the veil over her head. A smile on her face.

CARMEN

Shall we?

NICHOLAS

We shall. Our life starts here!

**EXT. BACK YARD-SMITH RESIDENCE-EVENING**

Lola sits in the swing, asleep. Her face against the chain. Barry steps towards her.

BARRY

Babe!

Lola opens her eyes, and looks around.

LOLA

What?

BARRY

The party's over.

LOLA

What about the bride and groom?

BARRY

They're on their way to the airport?

LOLA

I didn't even get a chance to say goodbye.

BARRY

Well, Nicholas did but you were knocked out. Come on, let's go inside?

Barry stands Lola up and helps her walk towards the door.

LOLA

We got to clean this back yard up.

BARRY

Let's do it tomorrow, okay?

LOLA

Alright.

**INT. LIVING ROOM-SMITH RESIDENCE-EVENING**

Lola sits down on the sofa and then lays back. She closes her eyes.

BARRY

Hey? Do you want me to run you a hot bath?

Barry steps towards her and crouches down. He grabs a **blanket** and covers her. Barry looks at the mantle. He steps closer and looks at the photographs. Barry walks into the kitchen.

Lola opens her eyes, sits up, and moves the blanket. She gets up and steps towards her parents photograph. Lola kisses her hand and touches the glass of the frame.

LOLA  
Good night.

Lola walks into the kitchen.

LOLA (O.S.) (CONT'D)  
Hey, Barry! Can you run me a bath!

LOLA (V.O.)  
That's life.

**FADE OUT:**

**THE END**