

Candy

Screenplay By

Nicholas P

E-mail: nickpaul2020@gmail.com
Copyright 2022

FADE IN:

INT. LIVING ROOM-APARTMENT-AFTERNOON

A window shatters.

A man sticks his hands out with two **guns** in them. FRANK KING (30's) Frank puts a gun into his young son's hands. 8-YEAR-OLD COREY grips his hands the best he can around the handle.

FRANK
Put this finger on this trigger and
you pull it when you see any of
those pigs come to our door!!

8-YEAR-OLD COREY
I don't want to do this!!

FRANK
Do as your told!!

INT/EXT. APARTMENT-AFTERNOON

A young police officer stands at the top of a stairwell. NICHOLAS SMITH (27) His gun drawn at the front door of the apartment. He gets closer to the doorway --

A gunshot goes off -- and hits Nicholas in the shoulder -- He drops down to his butt --

Frank steps behind 8-Year-Old Corey -- He looks at an injured Nicholas --

FRANK
-- Nice shot!! Now finish him!!

Frank puts 8-Year-Old Corey's finger on the trigger and slowly squeezes the it -- Nicholas looks at 8-Year-Old Corey --

NICHOLAS
Don't! Please!!

FRANK
Shut up!!

Nicholas pulls his gun from his **holster** -- Shots fired off from OFFICER'S #1 and #2 (20's)

Frank drops to his knees -- and falls to his side -- 8-Year-Old Corey looks at Nicholas -- He balls up his fists --

Nicholas looks down at the Police Officers and then looks back at 8-Year-Old Corey.

SIERRA (V.O.)
There are moments in life that mold us. They can be the most positive or negative part of us. If we let them.

INT. CLASSROOM-HIGH SCHOOL-AFTERNOON

SUPER: ELEVEN YEARS LATER

A woman stands amongst the students. MATH TEACHER (30's)

MATH TEACHER
Okay students? What's the square root of a million?

The Math Teacher turns her attention to a teenage boy student sitting in the front row. His head laid on the desk. COREY KING (19)

MATH TEACHER (CONT'D)
Mr. King!!

COREY
One thousand --

-- Corey opens his eyes and raises his head up. An irritated look on his face --

MATH TEACHER
-- Correct!

The school bell rings --

The other students rise from their desks and make their way out of the classroom --

Corey stands up -- and grabs his backpack from the back of his chair --

MATH TEACHER (CONT'D)
-- Mr. King, please have a seat!

Corey sits down --

The Math Teacher steps towards Corey's desk. She leans down and looks Corey in the eyes --

MATH TEACHER (CONT'D)
I need a little bit more of an
effort out of you --

COREY
-- Sorry, I didn't get much sleep
last night.

The Math Teacher looks around and thinks to herself of an
idea --

MATH TEACHER
-- What do you say I help you; you
help me out. More like a win for
the both of us.

COREY
What do you want?

MATH TEACHER
For every answer you get correct,
I'll make a big effort to recommend
you to every university in the
country.

COREY
Nice offer but I'm not college
material.

Corey stands up --

MATH TEACHER
-- That's your mother talking.

Corey grabs his backpack and walks towards the door --

COREY
-- Later!

EXT. HIGH SCHOOL-PARKING LOT-AFTERNOON

Corey steps towards his old and rusted **1971 Mustang**. A
teenage girl sits on the hood. LEILA (18) She opens her arms,
expecting a hug.

COREY
-- Now you want to hug me! You
weren't all lovey Dovie this
morning --

LEILA
-- Shut up and get over here --

-- Corey drops his backpack on the ground-- and grabs Leila from behind her back -- and pulls her closer towards him -- He kisses her --

LEILA (CONT'D)
We have to talk.

COREY
So, talk --

-- Leila grabs Corey by his chin, making him look her in the eyes --

LEILA
-- I'm serious!

COREY
Okay.

LEILA
Can we go and have a little chat somewhere private?

COREY
Sure --

-- Corey backs away from Leila -- Leila gets off the hood of the mustang -- and walks towards the passenger door -- Corey grabs his backpack from the ground -- and steps towards the driver side door.

INT/EXT. COREY'S MUSTANG-AFTERNOON

Corey parks the mustang in front of the riverbank -- He turns off the ignition -- and looks at Leila --

COREY
What is it you have to say?

LEILA
I'm late.

COREY
Late for what? Dinner?

LEILA
I'm pregnant --

Corey's eyes grow with shock --

COREY
-- Are you sure?

LEILA
I'm positive.

Corey opens the driver door, unbuckles his seatbelt, and gets out of the mustang --

COREY
What are we going to do about this?

Leila pushes the passenger door open and gets out --

EXT. PARKING LOT-AFTERNOON

LEILA
We? You mean me --

-- Leila walks towards Corey --

COREY
-- You know what I meant --

LEILA
-- I can walk from here.

Leila walks away from Corey --

COREY
-- Don't be like this!

LEILA
Go to hell!

Corey walks towards his mustang -- gets in -- and shuts the door --

INT. COREY'S MUSTANG-CONTINUOUS

He slams his hands onto the steering wheel --

COREY
-- Shit!

INT. LIVING ROOM-KING RESIDENCE-AFTERNOON

The living room is filled with cigarette smoke, and the aroma of alcohol. The front door slams shut -- Corey walks in. A woman sits in a **recliner**. DORIS (40's) Her bare feet rest on the end of the **coffee table**. Doris looks at Corey --

DORIS
Did you get my smokes?

Corey tosses a **pack** of **cigarettes** to her -- He walks towards the stairs --

DORIS (CONT'D)
-- Did you learn anything new today?

Corey steps up the stairs --

COREY
-- Yeah, make sure to put on a condom before you have sex!

DORIS
Good to know.

INT. ATTIC-EVENING

A table setup of **clear bags** and **rubber bands**. Corey cuts **cocaine** into an equal amounts to fill each bag. He wraps the rubber bands around each bag -- and seals them -- He lifts his backpack up to the edge of his table and pushes the baggies in -- He zips the backpack closed -- He switches off his work lamp --

INT. LIVING ROOM-KING RESIDENCE-CONTINUOUS

Corey steps into the living room -- He looks at Doris as she lies asleep on the couch. Corey walks towards the door, unlocks it -- and opens it -- He locks the bottom lock -- and shuts the door --

EXT. PARKING LOT-SHOPPING MALL-EVENING

Corey's mustang parks at the curb of the entrance of the shopping mall. A woman steps outside the front doors -- and approaches the mustang. CARMEN (36)

INT./EXT. COREY'S MUSTANG-EVENING

Carmen leans her arms down into the car --

COREY
-- I'm here. Where's the guy?

CARMEN
In the field, behind the mall. Mind if I ride with you?

COREY
No. Hop on in!

EXT. FIELD-EVENING

The mustang approaches Nicholas as he stands in front of it.

NICHOLAS
(wave)

INT/EXT. COREY'S MUSTANG-CONTINUOUS

Carmen looks at Corey --

CARMEN
-- I'm going to go ahead and get in
the back --

-- The passenger door opens -- Nicholas sits and shuts the
door -- He glances back at Carmen -- and returns his
attention to Corey --

NICHOLAS
-- So, you got the stuff or what?

COREY
Yeah. Do you have the dough?

NICHOLAS
What's the price?

COREY
Ten.

--Nicholas reaches into his jacket pocket -- and pulls out
his badge --

NICHOLAS
You're under arrest --

-- Corey looks at the badge -- and slams his hands down hard
onto the steering wheel --

COREY
-- Shit --

-- Corey looks at Carmen --

CARMEN
-- Tough break, kid.

INT. VISITING AREA-JAIL-AFTERNOON

SUPER: TWO MONTHS LATER

Corey steps towards the table -- and sits --

COREY

-- Do you have a name?

LEILA

Not yet. I was going to wait until you got out.

COREY

You might be waiting a while. I don't get out for eight months.

LEILA

My parents kicked me out.

COREY

Where are you staying now?

LEILA

A friend's house.

Corey leans towards Leila --

COREY

-- Have you talked to my mom?

LEILA

She skipped town after you got busted.

COREY

(whisper) There is ten thousand dollars of cash underneath the floorboard in my room.

Corey leans closer to Leila -- and kisses her --

A man steps towards the table. GUARD (30's)

GUARD

Enough!

He steps back.

COREY

See you soon.

Leila stands up -- grabs her purse -- and walks towards the exit door --

INT. ATTIC-KING RESIDENCE-MORNING

Leila walks into the attic. She looks down at the floorboards -- and kneels down -- Leila lifts a board up -- Her hand reaches down --

CARMEN
-- Looking for this --

-- Leila looks at the **stack** of **cash** -- and Carmen --

LEILA
-- Yes --

-- Leila stands up --

LEILA (CONT'D)
-- Am I under arrest?

CARMEN
I'm not going to arrest a pregnant teenage girl for her boyfriend's dumbass choices.

LEILA
Thanks.

CARMEN
I can't let you take the money, but I can give you a piece of advice --

-- Carmen reaches into her back pants pocket -- She pulls out **eight hundred dollars** -- and hands it to Leila --

CARMEN (CONT'D)
-- Get on a bus, and get away from here --

-- Leila takes the hundred-dollar bills --

LEILA
-- I can't just leave him --

CARMEN
-- Don't be stupid! Go!!

Leila shoves the money into her pants pocket -- She walks past Carmen -- Leila looks at Carmen -- and steps away from her --

LEILA

-- Thanks.

CARMEN

No problem.

INT. JAIL CELL-COUNTY JAIL-MORNING

Corey sits up on the bed -- his back to the wall -- He looks up at the window in the cell --

INT. BUS-MORNING

Leila sits by the window. Her head leaned against the glass.

A woman sits on the opposite side of Leila. ELDERLY WOMAN (60's)

ELDERLY WOMAN

Hey, sweetie?

Leila looks at her.

ELDERLY WOMAN (CONT'D)

(point)

Do you mind if I sit here?

LEILA

No. Go ahead.

The Elderly Woman sits down and sets down her purse on her lap. She looks at Leila.

ELDERLY WOMAN

First-time traveler?

Leila looks at the Elderly Woman.

LEILA

What?

ELDERLY WOMAN

Is this your first time traveling?

LEILA

Yeah.

ELDERLY WOMAN

You look kind of young to be traveling by yourself. Where are you headed?

LEILA
I don't know.

ELDERLY WOMAN
Wherever your heart desires I
guess, huh?

LEILA
I guess so.

Leila looks back out the window. She closes her eyes.

INT. JAIL CELL-COUNTY JAIL-EVENING

Corey sits at his desk, and studies for his *high school equivalency test*.

EXT. COUNTY JAIL-AFTERNOON

SUPER: EIGHT MONTHS LATER

Corey steps outside out of the exit doors of the county jail.

INT. ATTIC-KING RESIDENCE-AFTERNOON

Corey steps into the attic. He looks at the floorboards and steps towards the dresser pressed up against the wall and pushes it to the right. A hole in the wall. Corey reaches in and pulls out two stacks of cash. He tosses the cash into his backpack.

INT. SUPER MARKET-AFTERNOON

A *shopping cart* in Corey's grasp. He goes through the cleaning aisle.

Corey stands in line. He sets the items on the belt.

A woman stands at the register. STORE EMPLOYEE (20's)

STORE EMPLOYEE
(smack gum)
(blow bubble)
(pop gum)

The Store Employee looks at the items on the belt, and then at Corey. Corey grabs a king-size *Milky Way* from the *impulse candy shelf* and tosses it to the belt.

EXT. SUPER MARKET-AFTERNOON

Corey steps outside of the supermarket. He turns.

Nicholas stands and leans against the shopping carts. A **Lollipop** in his mouth. He takes it out of his mouth.

NICHOLAS

What do you have there?

COREY

What is it any of your business?

NICHOLAS

You sure in hell didn't have money when you were released. Either you had money hidden in your old house or someone gave you a donation? Which is it?

COREY

Believe what you want. I don't give a shit.

Nicholas steps towards Corey.

NICHOLAS

You think you're big and bad talking to me like that.

Nicholas pushes Corey into the shopping carts.

Corey drops his grocery bags to the ground.

Nicholas frisks him.

COREY

What is the plan? Are you going to plant something on me and get me put back in jail? Which is it?

Nicholas grabs Corey by his shoulder and turns him around. Face to face with Corey.

NICHOLAS

-- I'm warning you! If you do anything to so much as sell drugs! I'll have you put away for life!!

COREY

That it!

NICHOLAS

Yeah!

Nicholas steps away from Corey.

NICHOLAS (CONT'D)
Remember, I got eyes everywhere!

INT. MOTEL ROOM #107-MOTEL-EVENING

A **liquid chemical glass** in Corey's hand. He stirs the glass around over the **saucepan**. Corey smashes the **hard drug substance** in a **pill crusher**. Corey puts a **red balloon** under a **funnel**. He pours the **powdered drug** down the funnel and ties the balloon into a knot. He puts it into his mouth and swallows it. Corey pours the rest of the powder into another balloon. He ties it and swallows it. Corey grabs a glass of **water** and takes a big gulp.

COREY
(burp)

Corey walks towards the bathroom.

INT. BATHROOM-MOTEL-EVENING

Corey washes his hands and gets his face wet. He looks at himself in the mirror.

COREY
-- What are you doing?

INT. MOTEL ROOM #107-MOTEL-EVENING

A **phone book** on Corey's lap -- He searches for **private investigators**. He dials the phone number into his cell phone.

INT. OFFICE-EVENING

A busty woman sits at a desk. ROSA (22) A man kisses her all over her neck. MIKE (24)

ROSA
(pant)

The phone rings.

ROSA (CONT'D)
Hold on a minute!

Mike stops. He kisses Rosa on the lips and steps away from her. Mike approaches the couch right in front of him.

Rosa answers the phone and puts the receiver to her ear.

ROSA (CONT'D)

Hello?

COREY (V.O.)

Yeah, I was calling for a guy named Mike.

ROSA

Yes. I'm sorry but we're closed. If you give me your phone number, I can relate a message back to him.

COREY (V.O.)

Okay. Its --

-- Rosa writes down the phone number.

ROSA

Uh huh! Alright! I'll have him call you as soon as possible.

COREY (V.O.)

Thank you.

ROSA

Good night.

Rosa hangs up the receiver.

MIKE

What was that all about?

Rosa gets off of her desk and steps towards Mike.

ROSA

Some guy. A new client probably.

MIKE

They pick the worst timing!!

ROSA

I know but maybe after you do the job, you and I can get away for a while.

MIKE

Just like that?

ROSA

Yeah.

Rosa sits down on the couch and kisses him.

EXT. PATIO-MEXICAN RESTAURANT-AFTERNOON

Mike sits at a table.

Corey steps towards Mike.

 COREY
Mike?

 MIKE
Corey?

 COREY
Yes.

Mike reaches out for a handshake.

Corey grabs a hold and shakes his hand.

 MIKE
Please, have a seat.

Corey pulls out a chair and sits.

 MIKE (CONT'D)
What can I help you with?

 COREY
I need help to find my girlfriend.

 MIKE
Do you have a photograph of her?

 COREY
Not on me but I can send it to you
through text message.

 MIKE
That works. And how long ago did
you see her?

 COREY
Eight months ago.

 MIKE
Why so long?

 COREY
I was in jail.

 MIKE
Oh. Did you two have an argument?

COREY

No. She was supposed to visit but never showed up.

MIKE

It sucks. I really can't do much.

COREY

I understand.

Corey gets up.

MIKE

I can look in other places but there's a finder's fee.

Corey reaches into his pocket and pulls out five-hundred-dollars. He hands it to Mike.

COREY

Is that enough?

Mike takes it and looks at Corey.

MIKE

That's good! I'm on it.

Mike gets up. He walks towards Corey and shakes his hand.

MIKE (CONT'D)

I'll be waiting for that text.

Mike walks away from the patio.

INT. OFFICE-AFTERNOON

Rosa sits at her desk while Mike sits in front of his **desktop computer**. He looks at the picture of Leila on his cell phone.

COMPUTER SCREEN

The CURSOR goes to the **Facebook** icon and clicks on it.

BACK TO SCENE

Mike types on the keyboard.

COMPUTER SCREEN

The cursor clicks on the **Search** button.

BACK TO SCENE

Mike puts his cell phone next to the computer screen. He gets a double take of the picture with his own eyes.

MIKE
Got you!

ROSA
What!

MIKE
I found her.

ROSA
Good! Where is she?

MIKE
Mexico.

Mike picks up his receiver and dials Corey's phone number.

EXT. MOTEL-AFTERNOON

Corey stands outside his motel room.

Mike steps towards Corey.

COREY
So, where is she?

MIKE
Cancun.

COREY
Cancun? Wow!

MIKE
Anything else you need?

COREY
No. You've done your job. I could use a ride.

MIKE
Where to?

COREY
Bus station.

MIKE
Don't do anything stupid.

COREY
Sometimes, you do stupid stuff for
the woman that you love.

INT. MIKE'S CAR-AFTERNOON

Corey sits in the passenger seat while Mike drives. His head
leaned against the window.

MIKE
-- Can I ask just one question?

COREY
Go ahead.

MIKE
Why are you going out of your way
for some girl that left you behind?

COREY
She's the mother of my child.

MIKE
Oh!

COREY
Wouldn't you do the same?

MIKE
Yes, I would.

INT/EXT. MIKE'S CAR-AFTERNOON

The car stops in front of the bus station.

Corey reaches into his pocket. He hands Mike two hundred
dollars.

COREY
Thank you.

Mike takes the money.

Corey opens the passenger door. He gets out.

MIKE
Be safe out there.

COREY
Thank you. I will.

Corey shuts the door.

INT. BUS-AFTERNOON

Corey sits in the back of the bus. His head leaned back. He folds his arms and closes his eyes.

INT. PATIENT ROOM-HOSPITAL-EVENING

SUPER: TWO MONTHS EARLIER

NURSES #1 and #2 (30's) Nurses #1 and #2 rush into the patient room.

Leila lays in the bed. Her forehead drenched in sweat.

LEILA
(pant)

Nurse #1 wipes the sweat from Leila's forehead.

NURSE (SUBTITLE)
(In Spanish)
Come on, honey! One more push!!

Leila leans her head towards her body with all the strength she has left and pushes. Leila drops her head back to the pillow.

EXT. COURTYARD-HOSPITAL-AFTERNOON

Leila steps towards the *waterfall fountain* of the courtyard. She rocks her newborn daughter gently.

LEILA
It's you and me, kiddo.

Leila kisses the newborn girl on her cheek.

EXT. BEACH-MORNING

SUPER: TWO WEEKS LATER

HOTEL RESORT MANAGER (40's)

The Hotel Resort Manager walks Leila around the beach and steps onto the deck of the main building.

HOTEL RESORT MANAGER (SUBTITLE)
(In Spanish)
Make sure you pass out towels to
all our guests and always refill
their drinks. Understand?

The Hotel Resort Manager looks at Leila.

LEILA (SUBTITLE)
(In Spanish)
Yes.

HOTEL RESORT MANAGER (SUBTITLE)
(In Spanish)
Good. Get to work!

Leila looks at the Hotel Resort Manager.

Three men step towards the **lounge chairs**. CARTEL MAN #1, #2 and #3 (30's)

Cartel Man #1 and #2 sit down on the lounge chairs.

Leila steps towards Cartel Man #1 and stands between the two Cartel Men.

LEILA (SUBTITLE)
(In Spanish)
What would you like to drink, sir?

CARTEL MAN #1 (SUBTITLE)
(In Spanish)
A **Tequila**.

Leila looks at Cartel Man #2.

LEILA (SUBTITLE)
(In Spanish)
And you?

CARTEL MAN #2 (SUBTITLE)
(In Spanish)
The same.

Cartel Man #3 walks towards the water. He removes his shirt and tosses it to Cartel Man #2 --

CARTEL MAN #2 (SUBTITLE) (CONT'D)
(In Spanish)
Hey!

LEILA (SUBTITLE)
(In Spanish)
And for you, sir!

CARTEL MAN #3 (SUBTITLE)
(In Spanish)
Pina Colada.

Cartel Man #2 reaches up and slides a hundred-dollar bill into her pants pocket. He taps her on the bottom. Cartel Man #1 looks at Cartel Man #2.

Leila steps away.

LEILA (SUBTITLE)
(In Spanish)
I'll be right back.

INT. RESTROOM-HOTEL RESORT-MORNING

Leila sits on a toilet, the stall door locked. She fights back the tears

LEILA
(sob)

EXT. BEACH-CONTINUOUS

Leila walks towards the lounge chairs.

Cartel Man #2 is being strangled by a six-foot, and three-inch man. JUAN TORRES (23)

Cartel Man #2 falls to his knees.

Leila steps closer.

LEILA (SUBTITLE)
(In Spanish)
Stop!

Juan looks at Leila. He lets go.

Leila looks at Cartel Man #2.

Juan steps away from Leila.

She starts following him.

LEILA (SUBTITLE) (CONT'D)
(In Spanish)
Wait!

Juan stops.

JUAN
I apologize.

LEILA
You don't have to apologize.

JUAN
I was apologizing for him. He's one
of my men.

LEILA
No need to do that either. Thank
you.

JUAN
I'll see you sometime.

LEILA
What's your name?

JUAN
Juan.

LEILA
Nice meeting you, Juan. I'm Leila.

JUAN
I know. It says it on your name
tag.

Leila looks down and then looks back at Juan.

LEILA
(laugh)
So, it does!

Juan turns and walks.

Leila steps back towards the resort.

EXT. HOTEL RESORT-NIGHT

Leila steps outside of the hotel resort. She walks down the
side of the road. A **Limousine** drives towards her.

Leila stops.

The back window rolls down.

INT/EXT. LIMOUSINE-NIGHT

JUAN
Hello.

Leila steps closer towards the Limousine.

LEILA
Hi.

JUAN
Do you need a ride?

LEILA
No, I'm alright.

JUAN
A lot of girls come up missing
because they were walking alone on
the side of the road.

LEILA
Alright.

The door opens.

Leila gets in. She shuts the door.

The Limousine drives.

EXT. APARTMENT COMPLEX-NIGHT

Leila and Juan walk towards the apartment complex. She stops
and turns to Juan.

LEILA
Thank you.

JUAN
I hope you don't mind but I like to
see you again.

LEILA
There's something about me that you
need to know.

JUAN
What's that?

LEILA
I have a baby.

JUAN
I'm alright with it.

LEILA
Let's take it day by day, okay?

JUAN
Works for me.

Juan kisses Leila on the cheek. He steps away and walks
towards the Limousine. He opens the back door.

The door shuts. Leila feels her cheek. The Limousine drives away from the apartment complex.

EXT/INT. BUS STATION-AFTERNOON

SUPER: PRESENT DAY

Corey steps off the bus.

COREY
(sniff)
I love that smell!

Corey looks to his left. He looks at a table setup and the man standing next to it. MISSIONARY PASTOR (29) Corey steps towards the Missionary Pastor.

MISSIONARY PASTOR
Those who don't repent will parish
in the lake of fire. Repent!

Corey looks at the Missionary Pastor.

MISSIONARY PASTOR (CONT'D)
Hello, young man!

COREY
Do you truly believe that?

MISSIONARY PASTOR
I do. You should too. What's your
name?

COREY
Corey.

The Missionary Pastor hands Corey a **palette**.

Corey takes it.

MISSIONARY PASTOR
I hope to see you there sometime
soon.

COREY
I'll check it out.

Corey walks past him.

MISSIONARY PASTOR
May God bless you.

Corey looks back at the Missionary Pastor. He thinks to himself about the words he said to him and walks away.

INT. BRIEFING ROOM-POLICE STATION-AFTERNOON

Carmen and Nicholas sit at their desks. A man steps in the middle of the office. CHIEF (40's)

POLICE OFFICERS (20's)

A man sits beside Carmen JOHN COTTON (30's

CARMEN

Did you bring enough for
everyone there, John?

JOHN

Do you want me to go back for more?

CARMEN

I'm screwing with you!!

CHIEF

(point)

I like to direct your attention to
our Narcotics Officer, Carmen
Smith!

POLICE OFFICERS

(applause)

Carmen stands up from the desk and steps up in front of everyone.

NICHOLAS

(clap)

Carmen looks at Nicholas. She smiles.

CARMEN

Good afternoon. Our subject today
are drugs. Drugs are coming from
different countries. The main drugs
in our own backyard are coming from
Mexico. Our focus is to stop the
cartel's from bringing in their
poison.

The **projector** light comes on.

PROJECTOR SCREEN

A photograph of Juan Torres appears on the screen.

CARMEN (CONT'D)

This is the cartel boss, Juan Torres. He runs the whole Cancun area. Drugs, prostitution and money. Everything that a man desires. Everything we know about him is in your paperwork right in front of you.

BACK TO SCENE

The Police Officers look through the ***stapled papers***.

CARMEN (CONT'D)

Every dealer is getting a supply of drugs from him. ***Judas***. Juan's mysterious business partner. For all we know, he could be a police officer. He's selling his drugs right here in this area. Crack, marijuana, cocaine. Even heroin. Time for us to get firmer, people!

INT. WAREHOUSE-AFTERNOON

A man stands in the midst of a warehouse LANDLORD (30's)

The Landlord walks through the warehouse.

Corey steps behind her.

LANDLORD (SUBTITLE)

(In Spanish)

The rent is due on the fifth of each month. Two hundred. No noise and no trouble. Understand!

COREY (SUBTITLE)

(In Spanish)

Yes.

Corey hands the Landlord a stack of cash.

COREY (SUBTITLE) (CONT'D)

(In Spanish)

That should cover all my rent for a while.

The Landlord looks at the cash and then Corey.

LANDLORD (SUBTITLE)
(In Spanish)
Thank you!

The Landlord turns and steps out of the warehouse. Corey looks around.

COREY
It's all mine!

INT. SUPER MARKET-AFTERNOON

Corey pushes a grocery cart. He goes from aisle to aisle, grabbing every ingredient for his drug.

INT. LABORATORY-WAREHOUSE-AFTERNOON

Corey steps into the laboratory. He sets the bags down on the table right in front of him.

Juan steps towards Corey. He looks around.

JUAN
Nice place you got here!

Corey looks at Juan.

COREY
Can I help you?

JUAN
No. I just thought I come in and
say hello to my new neighbor.
Actually, tenant.

COREY
You're one of the landlords?

JUAN
No. I own the building.

Juan steps close to the table

JUAN (CONT'D)
No drug comes into this city
without me knowing about it. I know
the type of money that comes in and
out. What's the product?

COREY
Crystal.

JUAN
And what does something like that
go for?

COREY
Five thousand.

JUAN
Do you have any with you?

COREY
Not in hand, but I will by
tomorrow.

Juan reaches his hand out.

Corey shakes Juan's hand.

COREY (CONT'D)
I'll see you tomorrow

Juan steps out of the warehouse.

INT. BATHROOM-EVENING

Corey washes the red balloon underneath the faucet. He drops
a dab of **dish soap** on it and washes the balloon gently.

EXT. BEACH-MORNING

Corey walks around the beach, selling the drug. BEACH GOER #1
and #2 (20's) Beach Goer #1 hands Corey a fifty-dollar bill
and Corey hands him a small dime bag.

BEACH GOER #1
So, this will give us a killer
buzz?

COREY
It'll knock you on your ass.

Beach Goer #1 and Beach Goer #2 step away.

BEACH GOER #2
Pleasure doing business with you,
dude!

COREY
Stay cool!

EXT. PATIO-TORRES ESTATE-NIGHT

A nice table is set for a romantic dinner. Leila walks into the patio area. Juan's hands covering her eyes. He removes his hands.

JUAN

Okay.

Leila looks at the table. She rushes towards it.

Juan follows her and pulls a chair out for her to sit down.

Leila sits.

Juan sits across from her.

JUAN (CONT'D)

I know it's a bit too much.

LEILA

It's perfect.

Juan reaches his hand to Leila's. He lifts her hand and kisses it.

INT. WAREHOUSE-MORNING

Juan looks at the packages of *Crystal Meth*.

JUAN

One question?

COREY

Go ahead?

JUAN

Why do you make this stuff?

COREY

Easy money.

JUAN

Okay.

COREY

Okay?

JUAN

You got yourself a deal.

Juan takes a five-thousand-dollar stack of cash from his briefcase and tosses it to Corey. He closes the briefcase.

JUAN (CONT'D)
(whistle)

Cartel Man #1, #2 and #3 step into the warehouse, grabbing a wrapped package.

JUAN (CONT'D)
I trust you can make more of this
stuff if it sells well.

COREY
You know where to find me.

Juan walks towards the exit door.

Corey looks at the stack of cash. He lifts it to his nose.

COREY (CONT'D)
(sniff)

INT/EXT. GARAGE-EVENING

Cartel Man #1 and #2 load a truck with their supply of different drugs.

Juan steps out of the garage.

Leila steps alongside him. She looks at the packaged drugs marked with a red "C."

LEILA
Where did that come from?

JUAN
My new supplier.

LEILA
What does he look like?

JUAN
A young kid. Late teens. Corey.

Leila's eyes grow with stress. She tries to hide her emotions.

JUAN (CONT'D)
Why do you ask?

LEILA
No reason. I better get to work.

Juan leans down.

Leila kisses him. She steps away.

INT. OFFICE-POLICE STATION-MORNING

SUPER: ONE WEEK LATER

Nicholas sits at his desk. He fills out paperwork.

Carmen tosses a bag of drugs to his desk.

CARMEN

He's back!

Nicholas grabs the bag and looks at it.

NICHOLAS

Where'd you get this?

CARMEN

A buyer. Caught her while I was
buying lunch.

NICHOLAS

Where is she?

CARMEN

In the interrogation room.

Nicholas gets up.

INT. INTERROGATION ROOM-POLICE STATION-MORNING

A young woman grips her hands onto the end of the table, her
eyes wander, hearing every creak in the room. RONDA (20)

Ronda sits at the table. She rocks herself. Feeling the need
to comfort herself while sitting.

The door opens.

Ronda jumps from the sudden noise made from the door.

NICHOLAS

Hello, Ronda!

Nicholas tosses a **breakfast sandwich** right in front of Ronda.

Ronda unwraps the sandwich and bites into it.

Nicholas sits on the table. He sets a cup of **coffee** down.

Ronda reaches for it.

Nicholas pulls the cup away from her grasp.

NICHOLAS (CONT'D)
Where'd you get the drugs?

RONDA
(gurgle)

NICHOLAS
You want this! Tell me where you
got the drugs!

RONDA
(choke)

NICHOLAS
That's what happens when you do
drugs! You choke to death on your
own vomit.

Nicholas hands the cup to Ronda.

She drinks the coffee fast and drops the cup to the floor.

NICHOLAS (CONT'D)
Where'd you get the drugs!!!

RONDA
Some dealers downtown!! That's all
I know!

Nicholas steps towards the door. He swings it open and steps
out.

RONDA (CONT'D)
When do I get my phone call!

INT. CARMEN'S CAR-AFTERNOON

The car parks across the street from a warehouse.

NICHOLAS
Just go with what I do, okay?

CARMEN
What are you going to do?

NICHOLAS
Go with it!

A **truck** drives out of the parking lot. Nicholas gets out of
the car.

EXT. INDUSTRIAL STREETS-AFTERNOON

Nicholas runs towards the truck. He rushes into the middle of the road. His gun in his hand and his badge in the other.

NICHOLAS
Get out of the truck!! Now!!

The driver door opens.

TRUCK DRIVER (20's)

Nicholas steps towards the Truck Driver. He pulls him down from the truck and pushes him towards the sidewalk.

NICHOLAS (CONT'D)
Sit there!

The Truck Driver sits.

INT/EXT. TRUCK-AFTERNOON

Nicholas cuts the lock with **bolt cutters**. He pushes the door up and he aims his gun. CHILD #1, #2 and #3.

NICHOLAS (SUBTITLE)
(In Spanish)
You're safe now! Come on!

INT. CARMEN'S CAR-AFTERNOON

Carmen sits in the driver seat. She looks at the Truck Driver in the **rearview mirror**.

CARMEN
What do want to do with him?

NICHOLAS
I got big plans for this sicko!

EXT. CARMEN'S CAR-AFTERNOON

The trunk of the car opens.

Nicholas grabs a **rope**.

He opens the back passenger door.

Nicholas pulls the Truck Driver out of the back seat.

EXT. BRIDGE-WATER CANAL-AFTERNOON

Nicholas pushes the Truck Driver close to the ledge of the bridge.

The Truck Driver looks down.

TRUCK DRIVER
What are you going to do?

NICHOLAS
Depending on how old this rope is
and I'm not exactly sure how strong
it is. Where did the drugs come
from!!

The Truck Driver looks at Nicholas.

NICHOLAS (CONT'D)
Fine!

Nicholas wraps the rope around the Truck Driver's legs. He ties the rope. Nicholas pushes him.

TRUCK DRIVER
Alright!! Alright!!

NICHOLAS
Say it!!

TRUCK DRIVER
Juan Torres, okay!!

Nicholas pats the Truck Driver on his head.

NICHOLAS
Thanks!!

EXT. CHURCH-EVENING

Corey steps towards the entrance way of the church and opens the front door.

INT. AUTIORIUM-CHURCH-EVENING

Corey steps towards the **pews** and sits.

The Missionary Pastor stands on the stage.

MISSIONARY PASTOR
Romans 14:12 says that each of us
has to give account of himself to
God. On judgement day, every man
will have to answer for everything
that we do in this world.

Corey gets up and walks towards the exit doors.

EXT. CHURCH-CONTINUOUS

Corey walks towards the sidewalk.

The Missionary Pastor steps towards Corey.

MISSIONARY PASTOR
Hey!

Corey looks at the Missionary Pastor.

COREY
Hey.

MISSIONARY PASTOR
Did I say something to offend you?

COREY
No. Just --

MISSIONARY PASTOR
-- What is it?

COREY
I'm not worthy to be in there.

MISSIONARY PASTOR
None of us are perfect but if you
give it a chance, you'll be changed
forever.

COREY
Sorry, pastor. You got the wrong
guy.

MISSIONARY PASTOR
That didn't stop you from coming
in. Go home and think about it.
Come back when you're ready.

COREY
Good night.

Corey steps away from the Missionary Pastor.

MISSIONARY PASTOR
Good night.

The Missionary Pastor walks back into the church building.

INT. APARTMENT-NIGHT

Leila steps towards the baby's crib. She leans down and lifts the baby girl up. She rocks her gently.

LEILA
Mama has you now.

She rubs her hand on the back of the infant.

EXT. BACK YARD-SMITH RESIDENCE-EVENING

At the *barbeque grill*. *Steaks* and *baked potato's* cook on the grill. Carmen steps towards Nicholas -- She hands him a glass of *wine*.

CARMEN
Here you go baby.

Nicholas takes it from her.

NICHOLAS
(sip)

He sets it down.

Carmen massages his shoulders.

CARMEN
You need to relax.

NICHOLAS
I'll relax when we get these guys.

CARMEN
And we will.

NICHOLAS
We're just not fast enough.

CARMEN
Let's not talk about work.

Carmen wraps her arms around the back of Nicholas's head.

She kisses him.

INT. BEDROOM-SMITH RESIDENCE-EVENING

A young girl sits up in bed. FAITH (10)

The door opens.

CARMEN (O.C.)
Hey, kiddo.

Carmen steps in.

CARMEN (CONT'D)
Dinners ready.

FAITH
I was just finishing my homework.

CARMEN
Smart girl. Come on!

Faith stands up and walks towards Carmen.

INT. HALLWAY-EVENING

CARMEN
I'll race you to the table!

Faith rushes down the hallway.

Carmen runs and tries to get a head start.

EXT. WAREHOUSE-EVENING

Corey sits in front of the warehouse.

A car pulls up to the curb and parks.

Cartel Man #1 and #2 get out of the back seat.

Cartel Man #1 steps towards Corey.

CARTEL MAN #1
Juan wants to see you!

COREY
He didn't tell me anything.

CARTEL MAN #1
It just came up!

Corey gets up and walks towards the car.

COREY
Do you have any gum?

CARTEL MAN #1
No.

INT. DINING ROOM-TORRES RESIDENCE-EVENING

Leila walks into the dining room. She looks at the table.

Juan pulls out a chair.

Leila sits down. She moves closer towards the table.

LEILA
What's the occasion?

JUAN
Just celebrating us, and my new
partner. He'll be here soon.

Corey walks into the dining room with Cartel Man #1 and #2.

COREY
You called for me.

Corey looks at Leila.

JUAN
To celebrate!

COREY
You could've sent me a fruit
basket.

JUAN
Corey, this is Leila. My
girlfriend.

COREY
Girlfriend, huh? You're a lucky
man.

JUAN
Thank you. Please take a seat.

Corey sits at the middle of the dinner table.

Eating their food. Corey looks at Leila.

Leila grabs her **wine glass**.

LEILA
(sip)

JUAN
So, Corey? Where are you from?

COREY
California.

JUAN
What got you into the business?

COREY
My father. He taught me everything
I know.

JUAN
What do you hope to gain in this
world?

COREY
I don't know.

Juan raises his wine glass.

JUAN
To you and our future success!

Corey raises his glass and dings his glass against Juan's.

COREY
(sip)

INT. BEDROOM-WAREHOUSE-NIGHT

In his bed, Corey lays on his back. His arms folded
underneath his head.

Leila walks towards the bed.

COREY
You couldn't stay away, huh!

LEILA
I would say the same thing about
you.

Leila sits down on the bed.

COREY
Who's playing who?

LEILA

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

Corey sits up. He grabs Leila by her wrist.

COREY

What the hell is this!! He gives you flashy gifts, and you give him what --

LEILA

-- Love. Something you never gave me.

Corey lays back.

COREY

You never gave me the chance.

LEILA

Do you want to see your daughter or not?

INT. APARTMENT-NIGHT

Leila and Corey stand over the baby's crib. Leila lifts the infant girl up. She hands her to Corey.

Corey looks down at her as she rests against his chest.

COREY

She's beautiful.

LEILA

She has your eyes.

COREY

She looks more like you.

LEILA

She favors both of us.

COREY

Thank you.

LEILA

What are we going to do, Corey?

COREY

I'm going to make enough money and get us out of here.

LEILA
With what? Juan has more money and
power.

COREY
Let's worry about that later.

Corey hands the infant girl to Leila.

Leila takes the baby and lays her in the crib.

A knock at the door.

LEILA
Who is it?

JUAN (SUBTITLE) (O.S.)
(In Spanish)
Hello, beautiful!

Corey looks around the apartment.

COREY
(whisper)
Where do I hide?

LEILA
(whisper)
Under the bed!

Corey rolls underneath the bed and lies on his stomach.

Leila unlocks the door and opens it.

Juan holds a **red rose** in his hand.

JUAN
For you beautiful.

Leila takes the rose.

Juan kisses her on the cheek.

LEILA
Thank you.

JUAN
I hope I didn't wake you.

LEILA
No. I was about to go lay down
though.

JUAN
In that case.

Juan kisses her on the lips.

Corey looks from underneath the bed. He rolls up his fist.

Leila's eyes close.

Juan backs away.

JUAN (CONT'D)
Sweet dreams.

He kisses his fingers.

LEILA
(wave)

Leila shuts the door and locks it.

Corey rolls out from underneath the bed. He stands up and snatches the rose from Leila's hand and tosses it to the floor. Corey steps on it.

COREY
You want him!

Leila looks at Corey.

LEILA
I don't know what I want anymore!

COREY
You have twenty-four hours to figure it out.

LEILA
Or what?

COREY
I'm taking my daughter with me.

LEILA
You can't.

COREY
She deserves better than this.

Corey steps towards the door and unlocks it. He pulls it open and walks out of the apartment.

LEILA
Corey!!

EXT. APARTMENT COMPLEX-NIGHT

Corey walks from the apartment complex.

Cartel Man #1 steps outside from an apartment. He watches Corey and looks up at the second floor as if he can look through it.

INT. NICHOLAS'S CAR-MORNING

Nicholas drives the car. He grabs his paper cup and takes a sip of his coffee.

DISPATCHER (V.O.)
Attention all units! We have an 10-101!!

Nicholas looks at his **CB Radio**.

EXT. WATER CANAL-MORNING

Nicholas steps towards a woman's DEAD BODY. He crouches down and moves the woman's face towards him.

A woman collects a **crack pipe** and **crack cocaine** from the dead body. FORENSICS WOMAN (20's)

NICHOLAS
Oh man!

FORENSICS WOMAN
What?

NICHOLAS
This is Doris King.

FORENSICS WOMAN
Do you know her?

NICHOLAS
I know her son.

FORENSICS WOMAN
I feel bad for him then.

He looks at her left arm and sees **needle marks**.

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Nicholas sits on the bed. He ties his shoes.

A knock on the door.

NICHOLAS
Come in?

Faith steps into the bedroom.

NICHOLAS (CONT'D)
Kiddo! It's kind of late.

FAITH
Mom gave me permission to stay up
to give you this. Something to have
with you while you're on your trip.

NICHOLAS
What?

FAITH
This!

Faith hands him a book. ***The Lion, the Witch and the Wardrobe.***
He looks at the book.

NICHOLAS
This is your favorite book. I don't
want to take this from you.

FAITH
It'll protect you.

Nicholas pulls Faith towards him and hugs her. He kisses her
on the head.

INT. FIRST CLASS-JET-NIGHT

In the third row of first-class seating. Nicholas sits with
his eyes closed. He opens them and looks out the window.

INT. WAREHOUSE-AFTERNOON

Packages sealed and ready on the preparation table. Corey
marks them with a red "C."

Corey looks back at Cartel Man #1. He smacks Corey on the
back of the head with a ***shotgun.***

CARTEL MAN #1 (SUBTITLE)
(In Spanish)
Good night asshole!

Corey falls to the floor.

INT. SUV-AFTERNOON

Nicholas sits in the back.

The SUV stops at a red light/

Cartel Man #2 opens the back passenger door and sits down. He shuts the door.

NICHOLAS
Who the hell are you!

Cartel Man #2 pours **Chloroform** onto a **rag** and jumps onto Nicholas.

Nicholas punches him across the face.

Cartel Man #2 forces the rag down over his face.

INT. KITCHEN-RESTAURANT-EVENING

Across from each other, Nicholas and Corey sit.

Corey opens his eyes. He looks at Nicholas.

COREY
You!! What are you doing here?

NICHOLAS
I came to stop you.

Juan walks into the kitchen. He drags a chair in between Nicholas and Corey. Juan sits.

JUAN
I got to ask you two something. How stupid do you really think I am!

NICHOLAS
Pretty stupid if you ask me.

JUAN
Do you know how many cops come in and out of Mexico? Some come out dirty or dead!

NICHOLAS
Money can't protect you forever.

Juan looks at Corey.

JUAN

This is the same man that shot your father. Isn't it?

COREY

How did you know that?

JUAN

A special friend of mine told me.
You can call him my mole.

NICHOLAS

Judas.

JUAN

Now's your chance to change history
and do what you didn't get the
chance to do.

Nicholas nods his head "No".

NICHOLAS

No!

JUAN

Shut up!! I'm going to give you a
choice.

Juan cuts the straps from Corey's wrists and pulls a gun from his jacket pocket. He hands it to Corey and steps out of the way.

Corey steps towards Nicholas and aims the gun at him.

NICHOLAS

You don't have the heart!

COREY

You're right!

Corey fires a shot to Nicholas's chest.

Nicholas falls back into the chair.

Juan takes the gun from Corey and smacks him on the back of the head.

Corey falls to the floor. He lies unconscious.

JUAN

Stupid!

INT. LIVING ROOM-SMITH RESIDENCE-EVENING

Carmen sits on the couch. She looks at her cell phone.

Faith walks into the living room. A glass of water in her hands. She stands in front of Carmen.

Carmen looks at the glass of water.

CARMEN
What's that for?

FAITH
For you.

CARMEN
I'm just worried about him baby.

FAITH
It'll calm you.

Carmen takes the glass and kisses Faith on the cheek.

CARMEN
Thank you, kiddo.

Carmen wraps her arm around Faith and hugs her.

INT. KITCHEN-RESTAURANT-CONTINUOUS

Cartel Man #1 grabs a hold of Nicholas feet and Cartel Man #2 grabs Nicholas by the waist.

CARTEL MAN #2 (SUBTITLE)
(In Spanish)
This man weighs a ton!!

Nicholas opens his eyes. He pulls Cartel Man #1 towards him with his feet and shoves him to the floor.

Cartel Man #2 loses his grip.

Nicholas falls on top of Cartel Man #2.

CARTEL MAN #2 (CONT'D)
(grunt)

Nicholas grabs a gun from the holster on his leg and shoots upwards towards Cartel Man #2.

Two shots fired.

Cartel Man #1 gets up.

Nicholas fires off one shot.

Cartel Man #1 falls to the floor.

NICHOLAS
I hate this place!!

Nicholas sets the gun down and grabs a knife from a **knife rack**. He cuts the strap from around his wrists. His hands free. Nicholas looks on the inside of his jacket pocket and pulls out the book Faith gave him. He looks at the bullet stuck in the pages.

NICHOLAS (CONT'D)
Kiddo.

He slides the book back into his jacket pocket.

INT. JUAN'S CAR-NIGHT

Juan sits in the back seat while Corey sits in the front passenger seat. He presses his shotgun against the back of the seat.

COREY
Where are we going now?

JUAN
You'll know soon enough.

EXT. CITY STREETS-NIGHT

Nicholas rushes across the street. He gets in the middle of the road and makes his way across to a **taxi**. Nicholas opens the driver door and gets into the driver seat. He slams the door closed and starts the engine.

EXT. PATIO-TORRES RESIDENCE-NIGHT

Juan pushes Corey with his shotgun.

Corey looks at Juan with a dirty look on his face.

COREY
You might want to watch yourself
with that thing.

Juan looks at Leila as she sits at the patio table.

Corey steps towards an unknown person, kneeling down on the ground.

Corey looks at Juan.

COREY (CONT'D)
What's this about?

Cartel Man #3 steps behind the unknown person and takes the **black pillowcase** off.

It is the Missionary Pastor.

Juan cocks his shotgun and offers it to Corey.

COREY (CONT'D)
What! You want me to shoot him?

JUAN
Our world is too big for someone
like him to be spreading his words.
You are on my team, right?

Corey takes the gun and walks towards the Missionary Pastor.
He aims the shotgun at his head.

COREY
(squint eyes)

He lowers the shotgun.

COREY (CONT'D)
I can't.

Juan steps towards Corey and grabs the shotgun.

Leila rushes towards Juan and gets in front of him as he
points the shotgun up.

He pulls the trigger and shoots Leila.

Leila falls to the ground.

Corey grabs the shotgun from Juan.

Juan pulls the trigger and shoots Corey.

Corey falls to the ground. He crawls to Leila and kisses her.

Nicholas stands behind Juan.

NICHOLAS (SUBTITLE)
(In Spanish)
Hello, sir!

JUAN
How many lives do you have!

Juan turns around and lifts his shotgun.

Nicholas fires off two shots. He hits Juan and Cartel Man #3.
Two shots to their heads.

Corey grabs Juan's shotgun from his hand and aims it at Nicholas.

Nicholas stares at him and cocks his gun.

Corey lowers the shotgun. He sits up and pulls paperwork from his pocket.

Nicholas steps towards Corey.

Corey hands Nicholas the paperwork.

COREY
Go get my daughter --
please!

Nicholas takes the paperwork from him.

NICHOLAS
Where is she!

COREY
Look on the back! Take care of
Sierra for me, please!!

Corey lays his head on Leila's chest and dies.

Nicholas steps towards the Missionary Pastor. He helps him to his feet. Nicholas cuts the Missionary Pastor's hands free from the strap. He shows the Missionary Pastor the address on the back of the paperwork.

NICHOLAS
Can you take me here?

MISSIONARY PASTOR
Yes.

INT. TAXI-NIGHT

Nicholas drives the taxi. The Missionary Pastor sits in the front passenger seat.

NICHOLAS
Did you know him?

MISSIONARY PASTOR
I met him two days ago.

EXT. APARTMENT COMPLEX-NIGHT

Nicholas rushes towards the stairs. He walks up the steps and makes his way towards the apartment.

INT. LIVING ROOM-LEILA'S APARTMENT-NIGHT

A woman steps towards the door and opens it. BABYSITTER
(20's)

The Babysitter opens the door. She steps aside.

Nicholas walks in.

Nicholas leans down. He grabs the infant from the crib and wraps a blanket around her. Nicholas walks out of the apartment.

EXT. APARTMENT COMPLEX-CONTINUOUS

Nicholas steps down the stairs.

INT. WAITING AREA-AIRPORT-NIGHT

In the waiting area, Nicholas sits on the first row of chairs with a ***baby carrier*** on his stomach. He sets the baby carrier on the seat and moves it over. Nicholas grabs his cell phone from his pants pocket. He looks at the infant.

NICHOLAS

I got to call my wife. She might be
kind of mad at me for not calling
her.

INT. BEDROOM-SMITH RESIDENCE-NIGHT

A cell phone rings.

Carmen rushes into the bedroom. She answers the cell phone.

CARMEN

Nick!!

NICHOLAS (V.O.)

Yes! It's me.

CARMEN

You dick!!

NICHOLAS (V.O.)
Hey, language!

CARMEN
Where are you?

NICHOLAS (V.O.)
The airport.

CARMEN
Is everything alright now?

NICHOLAS (V.O.)
It will be.

EXT. AIRPORT-MORNING

Nicholas steps outside the automatic doors of the airport.

Carmen walks towards Nicholas.

Faith runs towards him and sees the baby carrier.

FAITH
You got a baby!

NICHOLAS
Yeah!

Nicholas looks at Carmen.

Carmen smiles.

CARMEN
Look at you! Getting all
sentimental!

Nicholas walks the baby carrier to the car.

Carmen watches the way he is with the infant.

CARMEN (CONT'D)
(shake head)

Carmen smiles.

INT. CARMEN'S CAR-AFTERNOON

Nicholas sits in the passenger seat, asleep.

Carmen looks at him and returns her attention to the road.

INT. LIVING ROOM-SMITH RESIDENCE-AFTERNOON

Nicholas sits back on the sofa, asleep with the baby on his chest.

Carmen steps towards him. She lifts the baby up and lays her down in the crib right in front of the sofa.

INT. GROCERY STORE-AFTERNOON

In the **Baby Products Aisle**. Carmen grabs six cans of **baby formula**. She looks at the cans and gently sets them down in the grocery cart.

CARMEN

I hope you like this stuff kid.

Carmen looks around.

John pushes his grocery cart towards Carmen.

Carmen looks at John.

JOHN

Hello, Carmen.

CARMEN

I see you got your wallet back from your wife.

JOHN

She's at her mother's for the week. So, she had to give it back to me.

CARMEN

Again, I was joking.

JOHN

I wasn't.

CARMEN

Take care, John.

JOHN

Back at you.

John pushes the grocery cart towards the end of the aisle.

Carmen watches him walk away.

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Carmen lays in bed with the infant in her arms.

Nicholas lies in bed, sound asleep.

Carmen looks at the infant.

CARMEN

I think you made him sleepy.

INT. BATHROOM-SMITH RESIDENCE-MORNING

Steam on the mirror. Nicholas wipes the mirror with a **towel**.
He looks at himself.

NICHOLAS

Stupid mirror!

CARMEN

Can you get me a towel, babe!

Nicholas steps towards the shower and hands Carmen the towel
in his hand.

CARMEN (CONT'D)

Thanks.

Carmen wraps the towel around her chest and steps out of the
shower.

CARMEN (CONT'D)

Are you going to be alright?

NICHOLAS

Yeah.

CARMEN

I don't think you will be the only
one staying home. Faith wants to be
home with you.

NICHOLAS

I could use the company.

CARMEN

I'll bring home take out for
dinner.

NICHOLAS

Sounds good.

INT/EXT. GARAGE-SMITH RESIDENCE-MORNING

Carmen sits in the driver seat.

The car REVERSES out of the garage.

The garage door closes.

INT. FAITH'S BEDROOM-MORNING

In her bed, Faith sits up and watches her *iPad*.

Nicholas steps into the bedroom.

Faith pushes the iPad underneath her blanket.

NICHOLAS

You don't have to hide that, kiddo.
I know you wanted to stay home with
me.

FAITH

Why'd you stay home, dad?

NICHOLAS

Because I was in another part of
the world that I wish I never get
to see again.

FAITH

But that's where you found Sierra,
right? And you protected her from
all the bad guys, right?

Nicholas reaches into his back pocket and lays Faith's book
on top of the blanket.

NICHOLAS

Your book protected me. Best part
about that is that you gave it to
me.

He leans towards Faith and kisses her on the cheek.

NICHOLAS (CONT'D)

What do you say we go get some
breakfast?

FAITH

Yes!

Nicholas reaches his hand out.

Faith grabs a hold. Shee stands up on her bed and jumps off.
Nicholas walks Faith out of the bedroom.

INT. BREAK ROOM-POLICE STATION-MORNING

Carmen pours coffee into a **Styrofoam cup**.

John walks into the Break Room.

Carmen stirs her coffee around with a **red straw**.

CARMEN
Seems kind of dead in the office
today.

JOHN
Their celebrating. Is Nick not
feeling well or something?

CARMEN
That trip took a lot out of him.

JOHN
Especially with him taking that
baby all the way from Cancun.

John looks at Carmen.

Carmen smiles.

JOHN (CONT'D)
What?

Carmen walks out of the break room.

INT. KITCHEN-SMITH RESIDENCE-MORNING

Faith sits on a **stool** at the **counter table**.

Nicholas sets a plate down with a **grilled cheese sandwich** on
it.

FAITH
Thanks dad.

NICHOLAS
No problem.

Nicholas spreads **butter** on two pieces of **bread**.

The infant girl lies asleep in her **rocker**.

Nicholas's cell phone rings. He answers it.

NICHOLAS (CONT'D)
Hello.

CARMEN (V.O.)
It's John!

NICHOLAS
What do you mean?

CARMEN (V.O.)
Nobody knew you were in Mexico but me!

NICHOLAS
Where are you now?

INT. CARMEN'S CAR-MORNING

CARMEN
I'm headed home!

NICHOLAS (V.O.)
Good.

A car slams into the back of Carmen's car.

Carmen looks back.

INT. JOHN'S CAR-MORNING

JOHN
Bitch!!

John slows down and then drives the car into the trunk of Carmen's car.

Carmen's car flips and sits on the roof.

EXT. EAST LOS ANGELES STREETS-MORNING

Carmen stands up from the wreckage and walks away with a limp. She rushes towards a Mexican Restaurant.

The driver door to John's car opens. He slams the door shut and pulls out his gun.

INT. KITCHEN-MEXICAN RESTAURANT-MORNING

Carmen grabs a **butcher knife** from the knife rack and a **meat cleaver**. She backs up and leans against the tile wall.

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

Cook #1 and #2 look at Carmen.

Carmen puts her hand to her mouth

CARMEN

Shh!!

John walks into the kitchen. He looks at the cooks and then looks back at Carmen.

Carmen rushes towards him and stabs him in his torso.

He grabs her by the throat and shoves her to the floor. John wraps his hands around her throat and starts to strangle her.

Carmen reaches for the meat cleaver. Her hand grips around the handle of the meat cleaver. She slices the side of his neck.

John falls to his side and pulls himself up. He looks at Carmen.

JOHN

You stupid --

-- Carmen fires a shot and hits John in the chest as he holds a butcher knife up over his head.

John falls to the floor, dead.

CARMEN

So long, Judas.

Carmen steps towards the exit door of the kitchen.

EXT. MEXICAN RESTAURANT-MORNING

Carmen steps outside into the back of the restaurant. She looks at the sky.

CARMEN

(breath)

INT. EMERGENCY ROOM-HOSPITAL-AFTERNOON

Carmen sits on an *exam table*. She looks at Nicholas, while he holds the infant girl in his arms. He holds Faith against his chest while she sleeps.

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Carmen lays in bed. Nicholas's arms wrapped around her.

INT. BATHROOM-SMITH RESIDENCE-MORNING

Carmen stands in front of the mirror. She looks at the bruises around her neck.

CARMEN
(sob)

She looks away and opens the bathroom door.

INT. BEDROOM-MORNING

Carmen steps towards the bed. She sits.

Nicholas sits up.

CARMEN
I don't feel like leaving the
house.

Nicholas stands up. He grabs the blanket and lifts the blanket.

Carmen raises her feet onto the bed.

Nicholas covers her.

NICHOLAS
Sleep in. I'll take care of the
girls.

CARMEN
Okay.

Nicholas kisses Carmen on the forehead. He walks towards the door and opens it. He shuts it.

INT. LIVING ROOM-SMITH RESIDENCE-EVENING

A **photo album** sits on Nicholas's lap. He turns a page. A wedding photo of his mother, Lola and his father, Barry.

NICHOLAS

I hope I'm doing right, mom. I want to be strong like you were but I'm not sure that I am.

Carmen steps outside of the bedroom. She leans against the wall. Carmen walks towards the sofa.

Nicholas looks at her.

Carmen sits down on the sofa with Nicholas.

NICHOLAS (CONT'D)

-- Did you have a good sleep?

CARMEN

I did. Thank you. Can I look?

Nicholas hands the photo album to Carmen.

Carmen looks at the photo.

CARMEN (CONT'D)

Your mom was beautiful.

NICHOLAS

She always said that was the happiest day of her life. Marrying him was.

CARMEN

What about us? Are you happy?

NICHOLAS

I am.

CARMEN

What are we going to do?

NICHOLAS

We're going to take it one day at a time.

Carmen lays her head on Nicholas's shoulder.

CARMEN

I love you.

He kisses her on the forehead and wraps his arm around her.

INT. WAITING ROOM-POLICE STATION-MORNING

Nicholas sits in the waiting room. His hands clamped together

Carmen sits in the chair to his right.

The Chief steps out of his office.

CHIEF
Come in, Carmen.

Carmen stands up and walks towards the Chief's office.

INT. CHIEF'S OFFICE-POLICE STATION-MORNING

Carmen sits.

CHIEF
There is no way of knowing how you
feel right now.

CARMEN
Has another fellow officer ever
tried to kill you the way John
tried?

CHIEF
No.

CARMEN
How would you know then?

CHIEF
We had no idea.

CARMEN
Funny. That's really funny!

CHIEF
I'm not laughing.

Carmen reaches for her badge. She tosses it to the Chief's desk and stands up.

CARMEN
I'm not either.

Carmen stands up and walks towards the office door.

INT. WAITING ROOM-POLICE STATION-CONTINUOUS

Carmen walks towards the empty chair and sits.

CHIEF (O.S.)
Nicholas!!

Nicholas gets up and walks towards the office.

INT. OFFICE-POLICE STATION-CONTINUOUS

CHIEF
Please sit?

NICHOLAS
No, I much rather stand. I sat
enough. It's been a rough couple of
days, but I know what's more
important than this job. I want to
be with my wife, two girls and
watch them grow up. I gave a lot of
myself to this department.

Nicholas grabs his badge from the inside of his jacket and
sets it down on the desk.

CHIEF
Take care.

NICHOLAS
You too.

Nicholas walks out of the office.

INT. WAITING ROOM-POLICE STATION-CONTINUOUS

Carmen gets up from the chair. She steps towards Nicholas and
hugs him.

NICHOLAS
Let's go home now.

CARMEN
Okay.

Carmen grabs his hand.

Nicholas and Carmen walk towards the exit door.

INT. KITCHEN-SMITH RESIDENCE-AFTERNOON

In the kitchen, Nicholas and Carmen sit on stools at the
counter.

Faith stands at the counter table.

NICHOLAS

Do you ever wonder what she's thinking about when she leans her head like that?

CARMEN

Sometimes I do.

NICHOLAS

My guess is she's going to be a writer or an artist.

CARMEN

Whatever makes her happy.

EXT. GROCERY STORE-AFTERNOON

Carmen gets out of the car. She grabs a grocery cart and steps towards the grocery store. Her eyes look around. Carmen's eyes get drawn to a **Billboard sign** that says, "Land Buying." A smile forms on Carmen's face.

INT. LIVING ROOM-SMITH RESIDENCE-EVENING

Nicholas sits on the sofa. A newspaper in his hand.

Carmen stands in front of him.

NICHOLAS

You want to buy some land?

CARMEN

Uh huh!

NICHOLAS

I don't know. Isn't that kind of a bad investment.

Carmen sits.

CARMEN

Not if we own ten acres.

NICHOLAS

And you really want to do this?

CARMEN

What is better than us owning our own land than living in a house that we pay a high mortgage on.

Nicholas looks up and thinks to himself.

NICHOLAS
What the heck. I'm in!

CARMEN
Yes!

Carmen jumps on Nicholas's lap and kisses him.

NICHOLAS
Easy, babe.

INT. OFFICE-BANK-AFTERNOON

A man sits in front of Nicholas and Carmen, signing paperwork. BANK MANAGER (40's)

The Bank Manager stands up and reaches his hand out.

Nicholas stands and shakes his hand.

Carmen stands and shakes his hand.

CARMEN
Thank you.

Carmen and Nicholas step outside of the office.

EXT. LAND-MORNING

Men steps towards an open field. CONTRACTOR'S #1, #2 and #3 (30's)

Contractors #1 and #2 lay out **two by fours**. Hammering them together. Contractor #3 lays another set of two by fours on the opposite side.

The Contractors raise the finished piece. Another four more wood frames finished.

A man installs pipes into the ground. PLUMBER (30's)

INT. BATHROOM-AFTERNOON

The Contractor #1 installs the sink and then the toilet.

EXT. LAND-CONTINUOUS

The Contractors finish the outside of the house.

Carmen stands Nicholas steps alongside of her.

He wraps his arm around her.

NICHOLAS
Looks good.

CARMEN
Yeah, it does.

Faith runs towards the house. She looks at Nicholas.

FAITH
It looks good, dad!

NICHOLAS
Welcome home kiddo!

Nicholas leans down and kisses Faith on the top of her head.

NICHOLAS (CONT'D)
Go check it out.

Faith rushes towards the house.

The infant girl is now a toddler. She walks alongside of Carmen.

Carmen lifts her up from the ground and kisses her on the cheek.

CARMEN
Let's go home!

Carmen and Nicholas walk towards the house.

INT. BEDROOM-MORNING

SUPER: TWELVE YEARS LATER

Nicholas lays in bed. He reaches his hand out and touches an empty spot in the bed.

CARMEN (O.S.)
Nick!! Are you awake?

NICHOLAS
No!!

CARMEN (O.S.)
You are too!! Can you get us some eggs from the chicken coop?

NICHOLAS
No!

CARMEN (O.S.)
Then I guess you don't want
breakfast.

Nicholas pushes the blanket off. He stands up and stretches.

INT. DINING ROOM-MORNING

A girl sits at the table, writing in a workbook. SIERRA (12)
Her attention is drawn to Carmen, with a question in mind.

SIERRA
What's the square root of a
million?

CARMEN
You tell me?

SIERRA
A thousand?

CARMEN
Right!

Nicholas steps into the dining room.

NICHOLAS
(yawn)

CARMEN
It took you long enough.

NICHOLAS
I was stretching!

CARMEN
Whatever.

NICHOLAS
Hey, Sierra? You want to help me
grab some eggs?

SIERRA
Sure. Can I have my allowance
after?

NICHOLAS
We'll see.

Sierra stands up and steps towards Nicholas. She walks past
him and walks out of the front door.

EXT. FARM-MORNING

Nicholas walks with Sierra towards the *chicken coop*.

SIERRA

What made you buy this land, dad?

NICHOLAS

We wanted to get away from the city. Life in the city was dangerous.

SIERRA

What were you before?

NICHOLAS

I was a detective. I thought I told you this story before.

SIERRA

I like it when you tell it.

Nicholas leans down and reaches into the chicken coop. He grabs five eggs. Nicholas shuts the door to the chicken coop and walks back to the house with Sierra.

NICHOLAS

I was shot once in my rookie year. I kept finding people dealing drugs. Drugs weren't going away. So, one day, your mom and I decided to buy this land. Live off the land and give you girls the best life.

SIERRA

Do you miss it?

NICHOLAS

Sometimes. I miss helping people.

SIERRA

Would you do it again if you had a chance?

NICHOLAS

Depends on what's going on out there. Now, let's go have some breakfast.

Nicholas holds the door open for Sierra.

Sierra steps in.

EXT. PORCH-EVENING

Sierra sits on the porch. She looks at an old photo album.

A woman in a restaurant uniform approaches Sierra. FAITH (22)

FAITH

Hey!

SIERRA

How was work?

FAITH

It sucked!

SIERRA

Can I ask you something?

FAITH

Sure.

SIERRA

Why is there not one baby picture
of me in this photo album?

FAITH

Because dad wanted to fill up a new
album for you. Do you want me to
show you?

INT. BEDROOM-EVENING

Sierra sits on the floor. She looks through the photos of
herself as a baby.

A knock on the door.

NICHOLAS

Sierra?

Sierra closes the photo album and slides it under her bed.

Nicholas opens the door and looks at Sierra's emotionless
straight face.

NICHOLAS (CONT'D)

Are you alright?

SIERRA

I'm fine. I was just reading a sad
book.

NICHOLAS
Come and say hi to your Aunt Brie.

Nicholas steps out of the bedroom.

INT. DINING ROOM-EVENING

A woman wearing bright colors, and flashy jewelry sits at the table. BRIE (48)

Brie sits across from Nicholas.

BRIE
(laugh)
Remember the day you walked in and
met my mom! How she looked
surprised.

Carmen sits at the end of the table.

CARMEN
She hated me.

BRIE
She didn't.

Sierra walks into the dining room.

BRIE (CONT'D)
Hey, Sierra!

SIERRA
Hi, Aunt Brie!

Brie taps her hand on the table.

BRIE
Why don't you come here and sit!

Sierra steps towards the empty chair at the end and sits.

BRIE (CONT'D)
How's school?

SIERRA
It's cool.

Nicholas looks at Sierra with a smile on his face.

BRIE
You should let me take her for the
weekend. We can go out to eat.
(MORE)

BRIE (CONT'D)

We can see Rodeo Drive. I can buy her a new dress.

SIERRA

What's Rodeo Drive?

Nicholas looks at Brie.

NICHOLAS

(laugh)

I appreciate the offer, but I really don't think it's a good idea.

SIERRA

Why?

NICHOLAS

It's the city. You won't like it.

SIERRA

Only if you let me experience it for myself.

NICHOLAS

Thanks a lot, Brie.

BRIE

I was only trying to show this poor girl a good time. You have her out here like an Amish farm girl.

NICHOLAS

You can go back to that rich fantasy life, but when it comes to my daughters. Don't influence them!

SIERRA

Enough!

Sierra slams her hands down. She gets up and walks out of the dining room.

INT. SIERRA'S BEDROOM-NIGHT

Sierra lays in bed. Her eyes closed. A knock on the door --

Carmen opens the door. She steps in and shuts it. Carmen steps towards the bed and sits.

CARMEN

Are you alright?

SIERRA

I don't like to hear them fight
like that.

CARMEN

They're brother and sister.

SIERRA

Is Aunt Brie gone?

CARMEN

No. She's spending the night. Your
father and her are making up.

SIERRA

I still don't understand why he
hates the city.

CARMEN

People.

SIERRA

Is that all?

CARMEN

There's more to it than that.
You'll understand when you're all
grown up.

SIERRA

I hope.

Carmen stands up and covers Sierra with her blanket. She
kisses her on the cheek.

CARMEN

Good night. Love you.

SIERRA

Love you too.

Carmen steps towards the lamp and turns it off. She shuts the
door.

EXT. PORCH-NIGHT (DREAM SEQUENCE)

Nicholas sits in a chair. A bottle of **Vodka** in his hand. He
lifts the bottle to his mouth.

A woman in a white linen gown stands beside him. LOLA (20's)

He looks at her.

She leans down towards him and touches his face. Lola kisses him on the cheek.

He looks at her with amazement in his eyes.

INT. MASTER BEDROOM-MORNING (END DREAM SEQUENCE)

Nicholas opens his eyes. He looks around and then looks at Carmen. Nicholas sits up and stretches.

INT. DINING ROOM-MORNING

Brie sits at the table. She drinks a cup of coffee.

Nicholas walks into the dining room. He walks past Brie.

NICHOLAS
Good morning.

BRIE
Morning.

Nicholas steps towards the *coffee maker*. He pours himself a cup and walks to the end of the table. Nicholas sits.

NICHOLAS
(sip)
I don't want her to go to the city,
but she has to learn on her own.
She's twelve years old. All I ask
is that you show a little
discretion.

BRIE
I promise. I will guard her with my
life.

NICHOLAS
I hope so.

EXT. FIELD-AFTERNOON

Nicholas walks a *duffle bag* towards Brie's car.

Sierra is leaned against Brie's car.

Carmen steps towards Sierra. She hands Sierra a hundred-dollar bill.

CARMEN
Just a little something for food. A
dress maybe.

Carmen hugs Sierra.

SIERRA
I love you.

CARMEN
Be safe out there.

Carmen kisses her on the cheek. Nicholas steps towards
Sierra.

NICHOLAS
Be safe and don't let your aunt
give anyone the finger.

Sierra hugs Nicholas. He kisses her on the top of her head.

NICHOLAS (CONT'D)
Be safe.

INT. BRIE'S CAR-AFTERNOON

The car drives past the city.

Sierra sits in the car with sunglasses on. She takes them
off. Her eyes bedazzled at the sight of the **Hollywood sign**
and the mansions.

Brie drives the car drives into a driveway and parks.

Sierra moves towards the dashboard, getting a better look at
the mansion.

SIERRA
This is your house!

BRIE
Yeap.

Sierra unfastens her seatbelt and gets out of the car.

INT. BEDROOM-MANSION-AFTERNOON

Brie opens the bedroom door.

Sierra looks at the bedroom.

Brand new **comforter**, **curtains** and **carpet**.

Sierra steps towards the bed and sits. She falls back onto it.

SIERRA
(breath)
This feels too good.

BRIE
What do you say we order in. How
does Chinese food sound?

SIERRA
I don't know. I never tried it.

BRIE
Nick kept you in the house like a
Martian! I'll go order.

Sierra sits up.

SIERRA
Where's your husband?

BRIE
He's away on business.

SIERRA
Is he coming back?

BRIE
Not for another month.

SIERRA
So, he won't care that I'm here?

BRIE
Hey, if I have company here with
me, he's happy!

INT. LIVING ROOM-MANSION-EVENING

Brie sits on the sofa. A large bowl of food on her lap.

Sierra sits a spot away from Brie.

The **television's** volume is blasting.

Sierra lies on the sofa, asleep. She opens her eyes and looks around.

SIERRA
Aunt Brie?

INT. KITCHEN-MANSION-NIGHT

Brie sits on the counter. A man kisses her neck. MAN (30's)
The Man kisses Brie on the neck.

Sierra steps towards the kitchen. Her eyes in shock.

The Man grabs Brie by the neck and brushes himself close to her.

Brie looks at Sierra.

Sierra steps out of the kitchen and rushes down the hallway.

INT. BEDROOM-MANSION-NIGHT

Sierra steps into the bedroom and shuts the door.

INT. DINING ROOM-MANSION-MORNING

Brie sits at the dinner table.

The Man pours coffee into Brie's mug.

BRIE

Thank you, sugar buns!

Brie smacks the man on his butt.

Sierra steps towards the table. She looks at the Man as he walks around in his colored boxers. Sierra sits.

SIERRA

Good morning.

BRIE

Good morning. Are you hungry? This guy knows how to cook!

SIERRA

No thanks. I think I'll just have an orange.

BRIE

Are you sure? You don't know what you're missing!

Sierra grabs a orange from the **fruit bowl** right in front of her. She peels it and takes a bite.

BRIE (CONT'D)
 Maybe we can go get our nails done,
 see a movie. Pig out. Have a girl's
 day out. What do you say?

SIERRA
 Sounds good.

INT. NAIL SALON-AFTERNOON

Sierra sits in front of a window. Her nails under the dryer.
 She looks out the window.

A woman sits outside, holding a **coffee can**. HOMELESS WOMAN
 (40's)

Sierra looks at her nails. She looks at the sixty-five
 dollars she has left. Sierra steps outside of the nail salon.

EXT. NAIL SALON-AFTERNOON

Sierra steps towards the coffee can and drops the money into
 it.

HOMELESS WOMAN
 Thank you. God bless you!!

SIERRA
 Same to you.

Brie turns Sierra around and begins to shake her with all her
 frustration.

BRIE
 Are you nuts!! Why'd you give that
 bum all your money!

SIERRA
 She's hungry, Aunt Brie!

BRIE
 There are some things you have to
 learn here in Hollywood. Don't help
 anyone that can't help themselves.

Brie steps towards her car. She looks at Sierra.

BRIE (CONT'D)
 Come on! Let's go!

Sierra's eyes saddened.

Brie looks at Sierra.

BRIE (CONT'D)

What?

SIERRA

I want to go home!

BRIE

Come on! We're just starting to have fun here! Are you going to let this stop the fun!

SIERRA

I want to see my dad.

EXT/INT. BRIE'S CAR-AFTERNOON

Sierra steps towards Brie's car and tosses her duffle bag into the back seat. Brie puts on her sunglasses.

BRIE

Let's go! I want to make it home before dark --

Sierra opens the passenger door and sits. She puts on her seatbelt.

The car backs out of the driveway.

EXT. FOOTHILLS-AFTERNOON

The car passes by trucks.

INT. BRIE'S CAR-AFTERNOON

Brie goes around a diesel truck and goes face to face with another truck. Her eyes grow wide, filling with fear. She turns the steering wheel to the left and drives into an **Orange Orchard field.**

The car hits a tree.

Brie flies headfirst through the windshield.

Sierra lays back. A cut on her head.

Not a blink from Brie's eye.

EXT. CEMETERY-MORNING

Nicholas stands in front of a casket being lowered.

Sierra's hand in his.

He drops a rose onto the casket.

NICHOLAS

Rest in peace baby sister.

He looks at Sierra.

Sierra hugs him.

INT. SIERRA'S BEDROOM-AFTERNOON

Sierra lays in her bed.

Carmen steps into the bedroom. She shuts the door. She sets a plate with a piece of **cherry pie** on the **nightstand**.

CARMEN

I saved you a piece of the pie.

SIERRA

No thanks.

Carmen steps towards the bed and sits down.

CARMEN

I know how you must be taking this
but --

SIERRA

(sob)
-- It's my fault she's dead!

CARMEN

Don't think that.

SIERRA

If I hadn't told her I wanted to go
home, she would probably still be
here --

-- Carmen hugs Sierra and kisses her --

CARMEN

-- I'm proud of you! Remember that!

INT. BATHROOM-MORNING

Sierra stands in front of a mirror and brushes her hair.

INT. SIERRA'S BEDROOM-MORNING

Carmen steps into Sierra's bedroom. She steps towards the laundry basket sitting beside the **vanity** in the corner. She looks at the **notepad** resting beside the **blush** and **mascara**. Carmen looks through the crack of the door, making sure the coast is clear.

She grabs the notepad.

CARMEN

(reading)

Life can be sweeter if you let it.
As long as you have the best life
you are living, no one can stop
that. Not even evil itself.

Carmen sets the notepad down. She grabs the laundry basket and steps out of the bedroom.

INT. DINING ROOM-MORNING

A brand-new **laptop** sits on the table in front of Sierra. Sierra looks at Nicholas, Carmen and Faith.

SIERRA

A laptop?

CARMEN

It is the best brand.

SIERRA

We don't have WIFI?

NICHOLAS

We will today. I'm having it
installed.

SIERRA

Thank you.

Carmen leans down.

CARMEN

(whisper)

Now you can share your words with
others.

SIERRA
(whisper)
Did you read my notes?

CARMEN
You have a gift honey!

Carmen steps away.

Nicholas leans down and kisses her on the forehead.

SIERRA
Oh, dad! You got slobber on my
head!

NICHOLAS
You know you don't mind me doing
it!

INT. SIERRA'S BEDROOM-NIGHT

Sierra sits in front of the laptop. She thinks to herself.

NICHOLAS
Have anything yet.

She jumps and get a second of a scare.

SIERRA
You scared me, dad!

NICHOLAS
I'm sorry. Anything I can do to
help?

SIERRA
Yeah, can you write it for me.

NICHOLAS
You got this kiddo. Just write what
comes to mind.

Nicholas steps out of the bedroom.

Sierra looks around her bedroom. She looks at the lollipops
sitting in her birthday mug.

SIERRA
Candy!

COMPUTER SCREEN

WORDS are typed after the title "CANDY."

SIERRA (V.O.)

Like the mountains, I was brought up from the best family I could ask for. Molded from clay by the man I call dad. Even though it seemed weird to others because he quit being a detective. I understand his reasons. Too many people died right in front of him. I had a brief brush with death. The casualty was one. Sometimes I think if I hadn't begged my aunt to drive me home, she would probably still be here. I missed my dad more than having a good time in the city. I prefer living the Amish lifestyle now than I did when my aunt offered to buy me a dress. Why would I need a dress? I don't have a boyfriend. Dad would probably say no dating until I'm done with school. From what I saw at my aunt's house, I'll stick with being single. Boys are trouble. They only want one thing. Love is just another word to them. It is used to get any girl that is an airhead into bed. I suppose when I get old enough, dad will let me live any way I want. His words are more valuable to me than from another man's mouth. Like Candy. Sweeter because I know he's not doing anything but telling me the truth.

BACK TO SCENE

Sierra smiles and cracks the joints in her fingers from the long typing process.

INT. OFFICE-MANSION-AFTERNOON

A woman sits in front of a laptop computer. She types on the keyboard. She rubs on her stomach. SIERRA (24)

A cell phone rings.

Sierra grabs it. She puts it to her ear.

SIERRA
Hello!

FAITH (V.O.)
Hello?

SIERRA
Hey, Faith? What's up?

FAITH (V.O.)
Are you on your way?

SIERRA
I'll be there in an hour.

EXT. SMITH RESIDENCE-AFTERNOON

A woman stands, leaned against the *fence*. FAITH (34)

FAITH
Dads been asking for you.

SIERRA (V.O.)
How's he doing right now?

INT. OFFICE-CONTINUOUS

FAITH (V.O.)
You better get down here.

SIERRA
I'm on my way.

Sierra ends the call. She closes her laptop and gets up.

INT. BATHROOM-DAY

Sierra stands in front of the mirror.

MONTAGE

-- Sierra applies lip-gloss.

-- Sierra applies mascara.

-- Sierra straightens her hair with a brush.

BACK TO SCENE

Sierra smiles.

SIERRA
(sob)
(cry)

She fights back the tears the best she can.

INT/EXT. SIERRA'S CAR-AFTERNOON

The car pulls into a driveway and parks in front of a log cabin.

Sierra opens the driver door and gets out. She shuts the door.

EXT. SMITH RESIDENCE-AFTERNOON

Sierra steps towards the grassy field.

Faith stands.

FAITH
(pint)
He's right there.

SIERRA
(sob)

Faith wipes Sierra's eyes with a tissue.

Sierra takes it and walks towards him. She sits in the chair right in front of him.

Nicholas sits. A warm blanket wrapped around him.

She leans down and kisses him on the cheek.

SIERRA (CONT'D)
I love you, dad.

Sierra sits.

NICHOLAS
How's your husband?

SIERRA
Doing good. He'll be here soon.

NICHOLAS

Walk with me.

Nicholas gets up and struggles to his feet.

Sierra grabs his **cane**.

He takes the cane from her. Nicholas walks towards the hill.

Sierra grabs his hand and helps him walk.

Nicholas stops. He falls to his butt.

Sierra kneels down.

SIERRA

Dad, are you okay?

NICHOLAS

I'm fine. I just wanted you to see this. Beautiful, isn't it?

SIERRA

Yeah, it is.

Sierra sits beside him.

He leans his head against her shoulder. His eyes close.

She looks down at a crumbled photograph in Nicholas's hand.

NICHOLAS

The best day of my life was meeting you.

Sierra takes the photo. She looks at it.

Nicholas falls back.

Sierra taps Nicholas on the face.

SIERRA

Dad!

EXT. PLAYGROUND-AFTERNOON

Sierra sits on a swing. She looks at the horizon on the hill. Faith steps towards Sierra.

FAITH

I saved you a piece of the pie.
Apple.

SIERRA

No thanks.

FAITH

Do you mind if I sit with you?

SIERRA

Go ahead.

Faith sits down. She digs her fork at the pie.

FAITH

(sob)

Their both gone.

Faith covers her face with the palm of her hands and drops the plate with the pie. Faith hugs Sierra.

Sierra holds her close.

INT. OFFICE-NIGHT

At her desk, Sierra sits in front of her laptop. She types on the keys.

COMPUTER SCREEN

A paragraph starts being typed.

SIERRA (V.O.)

Some don't remember losing a parent. I sure don't forget losing mom and dad. Losing her was one of the worst days of our lives. I still remember it like it was yesterday. We took a walk together that day I got the laptop.

BACK TO SCENE

Sierra stops typing. She turns her head away from the laptop.

SIERRA

(sob)

Mom.

EXT. FIELD-AFTERNOON-FLASHBACK

Sierra and Faith run ahead of Carmen.

Carmen slows down.

CARMEN
(breath)

Carmen stops to take a breather.

CARMEN (CONT'D)
(breath)
(wave)
Go ahead!

SIERRA (V.O.)
Dad stayed behind to make sure that
the WIFI got hooked up right. No
one saw it coming.

A truck drives fast down the gravel road. The truck drives towards Carmen. It hits her with a hard impact and knocks the life out of her.

Sierra and Faith rush towards her.

A man gets out of the truck. TRUCKER (30's)

SIERRA
(scream)

Carmen lies motionless. Her eyes open.

Faith kneels down.

Blood erupts into the graveled ground.

TRUCKER
Don't move her!

Nicholas rushes towards Carmen. He looks down at her and kneels. Nicholas lifts Carmen up from the bottom of her head. He looks at the blood on his hands.

NICHOLAS
(sob)

SIERRA (V.O.)
He blamed himself. Guilt had gotten
to him!

INT. LIVING ROOM-EVENING

A bottle of vodka in his hand. Nicholas lifts the glass bottle up.

NICHOLAS
(gulp)

He tosses the bottle to the ground.

SIERRA (V.O.)
My writing got noticed by a
professor at UCLA. With my mother's
encouragement, I made it.

INT. SIERRA'S BEDROOM-MORNING

Sierra sits in front of a laptop, typing.

Sierra zips her suitcase closed.

Faith grabs a duffle bag from the floor and looks back at
Sierra.

FAITH
Is that all of it?

Sierra looks around the bedroom.

SIERRA
Yeah.

FAITH
Let's get on the road.

SIERRA
I'm moving as fast as I can!

INT. LIVING ROOM-MORNING

Nicholas lays asleep on the sofa. He hugs on a pillow.

Faith looks at him.

FAITH
I'll meet you in the car, okay?

SIERRA
Alright.

Faith steps outside.

Sierra leans down. She kisses Nicholas on the cheek.

SIERRA (CONT'D)
I love you dad.

Sierra steps outside.

The door closes.

Nicholas opens his eyes.

NICHOLAS
I love you too.

INT. FAITH'S CAR-MORNING

Sierra sits down in the passenger seat. She looks at the front door of the house.

Faith buckles up.

FAITH
Are you alright?

SIERRA
Yeah.

Faith starts the car and puts the AUTOMATIC in DRIVE.

INT. LIVING ROOM-CONTINUOUS

He looks outside the window and watches the car drive away.

NICHOLAS
Bye.

Nicholas steps away from the window.

INT. DORM ROOM-AFTERNOON

The door opens.

Sierra looks into the dorm room. She flips the light switch.

SIERRA
Cool!

INT. STUDENT LIBRARY-UNIVERSITY-MORNING

SIERRA (V.O.)
I read every book written by an author like me. Dre Lopez and Shelly Owens. Gone but not forgotten. Everything they did, I wanted to do the same.

INT. COFFEE SHOP-AFTERNOON

Sierra stands behind the counter. Customers lined up right in front of her.

SIERRA (V.O.)
When the holidays came up. I would
call home, but dad wouldn't answer.
Things got hectic once he had the
heart attack.

INT. BATHROOM-AFTERNOON

Nicholas looks in the mirror. He grabs at his arm and falls to his knees. Nicholas falls onto his stomach.

Faith walks into the bathroom.

FAITH
Dad!! Daddy!!!

Faith pulls out her cell phone and dials 911.

INT. PATIENT ROOM-HOSPITAL-EVENING

Faith sits at Nicholas's bedside.

Sierra steps into the room and steps towards the bed.

SIERRA
(sob)
Is he?

Faith hugs Sierra.

FAITH
He will be.

INT. OFFICE-BACK TO PRESENT

Sierra is crouched down.

SIERRA
(pant)

Faith walks into the office.

FAITH
What was the emergency?

Faith looks at the water dripping from the **desk chair**.

FAITH (CONT'D)

Oh!

SIERRA

Are you going to help me?

Faith rushes towards Sierra.

INT. HALLWAY-HOSPITAL-AFTERNOON

NURSE (20's)

The Nurse rushes Sierra down the hallway, in a wheelchair.

Faith walks fast alongside her.

SIERRA

(breath)

Did you call Paul!

FAITH

He's on his way!

INT. DELIVERY ROOM-AFTERNOON

The Nurse pushes Sierra into the delivery room.

Faith rushes behind, trying to catch up.

SIERRA (V.O.)

Everything changes. His life and mine. I'm going to try and make the best of it.

INT. PATIENT ROOM-HOSPITAL-EVENING

Sierra sits in front of the laptop.

COMPUTER SCREEN

The paragraph starts being typed.

SIERRA (V.O.)

After the day of his death, I did what he wasn't able to do. I told a grim story and the worst day of his life. I feel like a different woman today.

(MORE)

SIERRA (V.O.) (CONT'D)
Not because I'm a mother but
because people like us can say we
made it out of that terrible
ordeal.

BACK TO SCENE

Faith steps into the room.

A boutique of **flowers** and **balloons** in her hands.

FAITH
What's up, you nerd!

Sierra closes the laptop.

SIERRA
I couldn't be happier.

FAITH
How does it feel?

Faith sets the flowers into a **vase**.

SIERRA
How does what feel?

Faith sits down.

FAITH
Being a mom.

SIERRA
Weird. You should know.

FAITH
I do.

SIERRA
Why aren't you with them?

FAITH
They're at school and work.

SIERRA
Oh.

FAITH
What about your husband?

SIERRA
He should be, right?

FAITH
He's coming! Last time I talked to
him on the phone. Is he excited?

SIERRA
Has been.

FAITH
Have you thought of a name?

SIERRA
It's a surprise.

FAITH
When are you going to tell me?

SIERRA
When the workaholic husband gets
here!

FAITH
Just end the suspense already!

SIERRA
Don't rush me!

A man in a black business suit walks into the patient room.
Sierra's face lights up with happiness. PAUL (26)

Paul steps towards Sierra and hugs her.

PAUL
I'm sorry.

SIERRA
You don't have to apologize. I was
in good hands.

Paul takes two steps back and holds Sierra's hand.

FAITH
Can we go see the kid now?

SIERRA
Shh!!

FAITH
What!

PAUL
Are you able to get to the
wheelchair?

SIERRA

Yeah.

Sierra pushes the blanket off and stands up to her feet.

Paul helps her to the wheelchair.

Sierra sits.

Paul covers her lap with a small hospital blanket.

INT. HALLWAY-HOSPITAL-AFTERNOON

In the hallway, Sierra stands to her feet. She leans against the glass of the window.

FAITH

Where is he?

SIERRA

(point)

The infant boy lays asleep. His name is written in big black letters. It reads: Nicholas.

FAITH

He's beautiful!

INT. NURSERY-HOSPITAL-AFTERNOON

The infant boy cries.

SIERRA (V.O.)

This one's for you dad!

FADE OUT:

THE END