

Whispers

Screenplay By
Nicholas P

Email: nickpaul2020@gmail.com
Copyright 2022

FADE IN:

EXT. DESERT-DAY

SUPER: SAUDI ARABI 2002

A man wanders in the hot scorching sun, and the blowing desert wind. KEVIN CRUMPLER, 19. A U.S. Marine. Thin and muscular built. A short-tempered young man with a serious mental illness.

Kevin drops to his knees -- He falls to the sandy ground -- and slouches his head down --

KEVIN
(breath)

Feet step towards Kevin -- and stops right in front of him.

KEVIN (V.O.)
The desert is hell. Now that she's here -- I can go to heaven --

CUT TO:

EXT. FIELD-FARM-AFTERNOON-FLASHBACK

SUPER: NEW ORLEANS, LOUISIANA 1990

CLETUS, 30. A farmer. A hardworking man with a bad temper.

Cletus holds a **double barrel shotgun** over his shoulder. He looks around the field. A young boy walks alongside Cletus and grabs ahold of his hand. 6-YEAR-OLD KEVIN. A shy and sweet boy --

CLETUS
-- You're too soft --

-- Cletus pushes his hand away --

6-YEAR-OLD KEVIN
-- What's soft, daddy?

CLETUS
You in twenty years. Go milk the cows, boy!

6-Year-Old Kevin runs off --

CUT TO:

INT. DINING ROOM-CRUMPLER HOUSE-EVENING

Cletus sits at the end of the table. His wife of ten years steps towards the table -- and sets a plate down in front of him. DAISY, 29. A homemaker. A shy and humble woman that does everything to care for her family.

6-Year-Old Kevin rushes towards a chair -- and sits across from Cletus. Daisy steps towards 6-Year-Old Kevin -- and kisses him on the top of his head --

6-YEAR-OLD KEVIN
Love you, mama.

DAISY
I love you too baby boy --

-- Cletus slams his hand down onto the table --

CLETUS
-- Enough with this loving soft
stuff --

-- Cletus gets up from the chair -- and grabs 6-Year-Old Kevin by his arm --

DAISY
He's just a boy, Cletus!

CLETUS
Shut your mouth woman! You're
making him too soft!!

Cletus lifts 6-Year-Old Kevin over his shoulder -- and rushes out of the dining room --

CUT TO:

EXT. BARN-EVENING

Cletus sets 6-Year-Old Kevin down to the ground -- and shuts the barn door -- He puts a **pad lock** on the **latch** of the door --

CLETUS
-- This is for your own good!

CUT TO:

INT. BARN-EVENING

6-YEAR-OLD KEVIN
No daddy!!

CUT TO:

EXT. BARN-CONTINUOUS

Kevin looks in the back of the barn. **Cows** and **goats** lay in their **stalls**. Kevin sits on the ground -- and covers his face --

6-YEAR-OLD KEVIN
(sob)

CUT TO:

EXT. FIELD-FARM-MORNING

Cletus walks through the rows of the **garden**. Daisy steps alongside of Cletus --

DAISY
-- How long is this going to go on for, Cletus?

CLETUS
When you stop babying that boy, Daisy!

DAISY
Come on! I think you're being too hard on him.

CLETUS
You can think and feel how you want. He's got to man up!

DAISY
He's only six.

CLETUS
When I was six, I already had a full-time job washing cars and helping my daddy trim the fields!

DAISY
Are you going to let him out, or am I?

Cletus grabs the **key** from his front pocket of his **overalls** --

and hands it to Daisy --

CLETUS
-- Here!

CUT TO:

EXT/INT. BARN-MORNING

Daisy opens the door to the barn -- and 6-Year-Old Kevin falls to the ground as the door opens -- Daisy leans down -- and lifts him off the ground --

CUT TO:

EXT/INT. TRUCK-MORNING

Daisy opens the passenger door -- and lays 6-Year-Old Kevin down on the passenger seat --

CUT TO:

INT. WAITING ROOM-HOSPITAL-AFTERNOON

Daisy sits in the waiting room. She reads a *magazine*.

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

The Doctor steps into the waiting room. Daisy sets the magazine down -- and stands up --

DAISY
-- How is he?

DOCTOR
He's asleep. He was dehydrated and restless. I want to keep him overnight for observation.

DAISY
Then can I take him home tomorrow?

DOCTOR
Yes. Can I ask how things are at home?

DAISY
Yeah, why?

DOCTOR
He was talking in his sleep.

DAISY
What did he say?

DOCTOR
Daddy, let me out.

DAISY
Oh.

DOCTOR
Why would he say that?

DAISY
My husband is the old-fashioned
type of man. He believes a boy
should be disciplined twenty-four
hours a day.

DOCTOR
It's still child abuse, Mrs.
Crumpler.

DAISY
Can I take him home tomorrow or
what?

DOCTOR
Sure.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Daisy lies in bed asleep with 6-Year-Old Kevin. Her arms
wrapped around him.

CUT TO:

EXT. CRUMPLER HOUSE-AFTERNOON

Cletus sits on the steps of the front porch. The truck drives
towards the house and parks.

CUT TO:

INT. TRUCK-AFTERNOON

6-Year-Old Kevin sits in the passenger seat. He looks out the
window and watches Cletus. 6-Year-Old Kevin grips his fingers
together. Daisy looks down at 6-Year-Old Kevin's hands. A
last-minute decision comes to her mind to turn back --

DAISY

-- Hold on, baby --

-- Daisy turns the steering wheel to the left -- and drives away from the house --

CUT TO:

EXT. CRUMPLER HOUSE-CONTINUOUS

Cletus runs after the truck --

CLETUS

-- Get back here!!

INT. TRUCK-CONTINUOUS

6-Year-Old Kevin looks back at Cletus running after the truck -- He looks at Daisy --

DAISY

-- We're going to be alright now, baby.

KEVIN (V.O.)

That was a fresh start for the best of us. Something had gotten to her. I don't know what it was, but we were both free.

INT. KEVIN'S BEDROOM-MORNING

SUPER: TWELVE YEARS LATER

Asleep in bed. A blanket over Kevin's upper body. An alarm clock sounds off.

Daisy steps into the bedroom. A **wooden spoon** and a **cooking pot** in her hands. She makes noise with the wooden spoon and cooking pot --

DAISY

-- Alright baby boy! Time to get up and go to school!

Daisy pulls the blanket off him --

KEVIN

-- Give me five more minutes --

DAISY

-- Get up --

-- Daisy steps out of the bedroom -- and walks into the kitchen -- Kevin gets out of bed -- He steps towards the hallway -- and walks into the bathroom --

INT/EXT. SCHOOL BUS-MORNING

The door to the school bus opens. Kevin steps onto the bus -- and steps towards the back.

MARIA SOUZA, 17. A senior high school student. A teenage girl with a big heart. Humble and kind.

Kevin sits in the seat in front of Maria. He leans over -- and kisses her --

BUS DRIVER, early 30s. A bus driver for ten years.

The Bus Driver turns and looks at Kevin --

BUS DRIVER

-- Hey, sit down!!

Kevin sits -- Maria stands up -- and moves to Kevin's seat.

Kevin moves towards the window --

BUS DRIVER (CONT'D)

I said sit down --

-- Maria sits --

MARIA

-- I tried to call you this morning. What happened?

KEVIN

I had a hard time sleeping.

MARIA

What? Were your neighbors playing their music loud?

KEVIN

No. Sometimes my brain won't shut up when I'm trying to sleep.

MARIA

Do you have any plans tonight?

KEVIN

No, why?

MARIA

Do you want to come over for dinner? My parents want to meet you.

KEVIN

I could eat.

MARIA

What about your mom, can she come?

KEVIN

She has to work.

MARIA

Maybe next time then.

KEVIN

Yeah.

CUT TO:

INT. CLASSROOM-HIGH SCHOOL-MORNING

Kevin sits in the middle of the classroom. He looks over his shoulder and gets chills up to the back of his neck. Maria sits behind Kevin. Kevin feels a pinch on his neck and smacks himself -- STUDENT #1 and #2. 18 and 17. Both seniors.

Maria gets a worried look on her face. Student #1 leans towards Kevin --

STUDENT #1

Are you alright?

Kevin raises his hand --

SCIENCE TEACHER, early 40s. A science teacher for twenty years.

SCIENCE TEACHER

--Yes?

KEVIN

Can I use the bathroom?

SCIENCE TEACHER

Grab a bathroom pass.

Kevin gets up -- and walks towards the door -- He grabs a **bathroom pass** -- and steps out of the classroom --

CUT TO:

INT. BATHROOM-HIGH SCHOOL-MORNING

Kevin steps in front of the bathroom mirror -- He turns on the **water faucet** -- and wets his face --

CHARLIE (V.O.)

What's wrong, Kevin, can't take that cold feeling on the back of your neck!

Kevin backs away from the sink --

KEVIN

-- Who said that?

CHARLIE (V.O.)

Why don't you take a deeper look in the mirror, and you'll get the idea?

Kevin moves towards the mirror -- and looks at himself --

From behind Kevin, a stall door opens. A man sitting on the toilet, reading a **newspaper**. CHARLIE, early twenties. A discharged marine. A crude, miserable and dangerous man with a bad temper. He folds the newspaper up -- and tosses it to the bathroom floor -- He pulls a **carton of cigarettes** out of his jacket pocket -- Charlie puts one in his mouth -- and proceeds to light it with a **zippo lighter** -- Kevin looks at him in the mirror --

KEVIN

-- There's no smoking in here!

Charlie gives Kevin a dirty look --

CHARLIE

-- What are you, my mother?

Charlie gets up -- and steps towards Kevin -- He looks at himself in the mirror --

CHARLIE (CONT'D)

-- Why don't you and I go get some frosty cold ones?

KEVIN

How long have you been here?

CHARLIE
Since this morning.

KEVIN
I mean, how long have you been following me?

CHARLIE
Oh, I'm just someone here to help you. My name's Charlie. You're Kevin?

KEVIN
Nice to meet you.

CHARLIE
You as well.

Kevin backs up --

KEVIN
-- Well, it's been nice talking to you, Charlie but I better get back to class.

CHARLIE
Maybe we can catch up after school.

KEVIN
I don't know --

CHARLIE
-- What are you, whipped or something?

KEVIN
I'm not whipped.

CHARLIE
Then I'll see you after school.

KEVIN
Fine.

Kevin steps out of the bathroom -- Charlie looks at himself in the mirror -- and brushes his fingers through his hair --

CUT TO:

EXT. FIELD-HIGH SCHOOL-AFTERNOON

On the sidelines of the football field, CHEERLEADER #1, #2 and #3. 16, 17 and 18 years old. Junior and senior students.

Maria practices the cheer with the cheerleaders. Kevin sits on the bleachers, and watches Maria. Charlie walks across the field -- and steps towards Maria -- Kevin stands up on the bleachers -- and jumps off -- Maria stops cheering -- and looks behind -- and sees nothing -- Kevin steps towards Maria -- Maria steps Kevin -- Maria snaps her fingers in Kevin's face --

MARIA

-- Hey --

-- Kevin looks at Maria --

KEVIN

-- What!

MARIA

Are you with me?

KEVIN

Yeah.

Maria grabs Kevin's hand --

MARIA

-- Come on. You can buy me a milk shake --

-- Maria and Kevin step away from the field --

CUT TO:

INT. DINING AREA-DINER-AFTERNOON

At the bar table, Maria sits on a stool. She takes a sip of *vanilla milkshake* from a *glass* -- Kevin looks at her --

MARIA

-- It's good.

KEVIN

(laugh)

MARIA

What happened to you in class today?

KEVIN

I wasn't feeling well.

MARIA

Did you have a headache?

KEVIN
The chills.

MARIA
If you feel nervous about meeting
my parents, it's fine. We can have
dinner another night.

Kevin looks around and then sees Charlie sitting down in a booth.

WAITRESS, early 20s. A waitress for two years.

Charlie grabs the waitress by her hair -- and kisses her with force -- Kevin's eyes grow in shock --

MARIA (CONT'D)
-- Are you even listening to me!

Kevin looks at Maria --

KEVIN
-- Yeah.

MARIA
What did I say?

KEVIN
Something.

Maria gets up from the stool -- Kevin grabs her -- and pulls her close -- He kisses her --

KEVIN (CONT'D)
I'll be there.

MARIA
Yes! Awesome --

-- Maria grabs her binder and books from the bar table -- She kisses him on the cheek --

MARIA (CONT'D)
-- I'll see you at eight.

Maria steps out of the diner. Kevin looks at the booth but finds Charlie has disappeared.

CUT TO:

INT. LIVING ROOM-AFTERNOON

In the living room, Daisy sits on the couch and reads a letter. Kevin steps in. Daisy looks at him --

KEVIN
-- What is it?

DAISY
It's your father.

KEVIN
What about him?

DAISY
He wants to see you.

KEVIN
How did he find us?

DAISY
I don't know.

KEVIN
When does he want to see me?

DAISY
Tomorrow.

KEVIN
Is there a phone number in the
letter that you can call and tell
him no?

DAISY
Maybe he's changed.

KEVIN
You want to go back to him?

DAISY
No. It might be good for you to
interact with him.

KEVIN
What time?

DAISY
After school.

KEVIN
Okay.

Daisy stands up -- and steps towards Kevin -- She kisses him on the cheek --

DAISY
-- Things will stay the same, baby.
I promise --

-- Daisy steps out of the living room --

CUT TO:

INT. BEDROOM-EVENING

Kevin looks at himself in the mirror. Charlie stands next to him. Kevin ties his **tie** --

CHARLIE
-- No, no, no!! You're doing it all wrong!

Charlie grabs the tie -- and takes out the knot -- He ties his tie the correct way -- and lays it against his chest --

CHARLIE (CONT'D)
-- There you go.

Kevin looks at himself in the mirror --

KEVIN
-- Thank you.

Charlie pats Kevin on the back --

CHARLIE
Go get her, kid!

CUT TO:

EXT. SOUZA RESIDENCE-EVENING

Kevin stands in front of the front door -- He rings the doorbell --

MR. SOUZA, early 40s. An accountant. Tall, and thin built. A high society type of man.

The front door opens. Mr. Souza looks at Kevin --

MR. SOUZA
-- Kevin, I presume?

KEVIN

Yes.

Kevin reaches his hand out for a handshake --

MR. SOUZA

Please, come in?

Kevin looks down --

KEVIN

(Shakes head)

CUT TO:

INT. DINING ROOM-SOUZA RESIDENCE-EVENING

In the dining room. Maria sits at the dinner table.

MARIA

(wave)

MRS. SOUZA, late 30s. An English teacher. A mild-mannered woman with good morals.

MRS. SOUZA

You must be Kevin? Maria has told us all about you.

KEVIN

She's told me a lot about you as well --

-- Mrs. Souza reaches for Kevin's hand -- Kevin grabs ahold -
- and shakes her hand --

MRS. SOUZA

-- You have a good grip. A strong one. Please, take a seat, Kevin.

Kevin steps towards the chair next to Maria -- and sits --
Mrs. Souza sits across from Maria and looks at Kevin --

MRS. SOUZA (CONT'D)

-- We're happy to finally meet you, Kevin.

Kevin looks at Maria --

MR. SOUZA

-- Maria told us you are some sort of math whiz.

KEVIN
Something like that.

MRS. SOUZA
She told us that's how you two
became so close.

KEVIN
Well, I just thought she had a
great smile, but I never expected
her to be better at math than me.

MARIA
(laugh)

MRS. SOUZA
We're just happy to see her smile.

MR. SOUZA
Yeah. The best sight I see every
time I see her at home.

Maria grabs ahold of Kevin's hand underneath the table --
Kevin looks at Maria. Mrs. Souza reaches for the **platter** of
vegetables -- and hands the platter to Kevin --

CUT TO:

EXT. BACK YARD-SOUZA RESIDENCE-NIGHT

Maria sits on a swing -- Kevin gets behind her -- and pushes
her --

MARIA
-- Thank you for coming. It was the
perfect night --

-- Maria looks up at the sky -- Kevin kisses her on the
forehead -- and then the lips -- He sits on the swing next to
her --

MARIA (CONT'D)
-- What's the one thing you had on
your mind?

CHARLIE (V.O.)
Go ahead and show her!

KEVIN
Can I show you something in the
rose garden?

CUT TO:

INT. KEVIN'S BEDROOM-NIGHT

Kevin steps into his bedroom -- and walks towards his bed -- He falls face down onto the bed -- and lays his face on his pillow -- Charlie jumps onto the bed --

CHARLIE
What are you doing boy?

KEVIN
Sleeping.

CHARLIE
After what just happened to you!

KEVIN
What are you talking about?

CHARLIE
That's right, you let me take the wheel well you sat in the passenger seat.

KEVIN
What did you do?

Charlie grabs Kevin by his hair -- and presses his hands on Kevin's head --

CHARLIE
-- How's this for making your dreams come true!

CUT TO:

EXT. BACK YARD-SOUZA RESIDENCE-NIGHT-FLASHBACK

Kevin gets up -- and grabs Maria by her hand -- Maria gets up -- and walks with Kevin to the **rose garden** -- She steps in front of him -- and faces him -- He backs her up into the **gazebo** -- Kevin kisses her -- and reaches down underneath her dress -- He pulls down her panties -- and unbuckles his belt -- She pulls down his boxers -- Kevin presses himself against her --

MARIA
(moan)

Kevin proceeds to go back -- and forth -- She grabs ahold of his back -- Maria's head leans over the gazebo --

MARIA (CONT'D)
(groan)

KEVIN
(moan)

Maria grabs ahold of Kevin -- and holds onto his shoulder --
She leans herself against his chest --

MARIA
-- Ahh! Baby! What's gotten into
you --

-- Maria kisses Kevin --

KEVIN (V.O.)
-- You didn't!

CHARLIE (V.O.)
It was my pleasure.

CUT TO:

INT. KEVIN'S BEDROOM--BACK TO PRESENT

Kevin head butts Charlie -- Charlie falls to the floor --
Kevin sits up on the bed -- Charlie stands up -- He pulls out
a cigarette -- and places it in his mouth --

KEVIN
-- What did I say about smoking!

CHARLIE
I say you suck and it's good for
me! You ought to try it sometime.
It'll put hair on your chest boy!

Kevin reaches for the cigarette -- and smacks it out of
Charlie's hand --

CHARLIE (CONT'D)
-- I hope you're happy. That was my
last one.

KEVIN
Good.

CHARLIE
Look, I'm going to go and give you
some time to process the whole
idea.

KEVIN
The process that you had sex with
my girlfriend!

CHARLIE

Wow! Now that you say it like that,
you make it sound so dirty.

KEVIN

Why did you do it?

CHARLIE

Because I'm your only friend. I
just wanted you to explore and
become the man you deserve to be.
Later!

Kevin closes his eyes -- and opens them -- Charlie is nowhere
in sight -- Kevin looks around --

KEVIN

-- Charlie?

CUT TO:

INT. LIVING ROOM-MORNING

Daisy lies on the couch asleep. Kevin steps in -- He looks at
Daisy -- He covers her with a **blanket** --

Kevin turns to the front door -- and grabs the doorknob -- He
opens the door -- and steps out -- The door shuts --

CUT TO:

INT. DINING AREA-DINER-MORNING

Kevin sits in a booth. His hands grip onto a glass of water -
- Cletus steps towards the booth -- Kevin stands up --

CLETUS

-- My boy. How you have grown!

Kevin reaches his hand out --

KEVIN

-- Hi, dad --

-- Cletus hugs Kevin -- and sits down --

CLETUS

I know you must have a bunch of
questions, and that's why I asked
to meet you. Feel free to ask me
anything?

Kevin looks down at his glass of water -- and looks at Cletus
--

KEVIN

-- What made you lock me in the barn that night? Was it because I was getting all the loving you never got as a child or were you repeating something that happened to you?

CLETUS

I did it to help you.

KEVIN

Help me with what?

CLETUS

Man up.

KEVIN

I was a boy.

CLETUS

You're right. I didn't really have any parenting skills, Kevin. I had no idea how to teach a boy.

Kevin looks at Cletus --

CHARLIE (V.O.)

-- I really don't like this guy!

KEVIN

Let's do something. You and me.

CLETUS

What do you want to do?

KEVIN

Let's go for a ride.

CLETUS

Where?

KEVIN

Just for a joyride. Come on, it'll be fun.

CLETUS

Okay.

CUT TO:

EXT. ALLEY-MORNING

Cletus walks towards his truck. Kevin walks behind him.

CHARLIE (V.O.)
 Alright, kid. This is where I take
 the wheel. Step aside!

KEVIN
 Okay.

CLETUS
 Okay, what?

KEVIN
 Do you mind if I drive?

CLETUS
 I don't know.

KEVIN
 I'll drive responsibility if it
 makes you feel better.

CLETUS
 Okay.

INT. CLETUS'S TRUCK-MORNING

Cletus sits down in the passenger seat. Kevin sits. He looks
 at the steering wheel. Kevin's eyes light up with excitement
 --

KEVIN
 -- I remember I used to want to
 drive this truck. Now, I get to.

CLETUS
 Just take an easy, okay?

KEVIN
 Okay.

Cletus grabs his seat belt --

CHARLIE
 -- You want to know something else,
 pops?

CLETUS
 What?

CHARLIE

I remember that you dislocated my
arm for touching your truck.

CLETUS

You remember that --

-- Charlie punches Cletus in the nose --

CHARLIE

-- Too bad you didn't see this
coming!

CLETUS

You broke my nose!

Charlie punches Cletus across the face -- and knocks him
unconscious --

CHARLIE

We all have to experience pain
sometime!

CUT TO:

EXT. FIELD-AFTERNOON

The truck is parked in the field, facing the highway. Charlie
takes the **gas cap cover** off -- and puts a **rag** into the **gas
tank** --

CUT TO:

INT/EXT. CLETUS'S TRUCK-AFTERNOON

Charlie leans into the driver seat -- and puts the AUTOMATIC
in DRIVE -- Charlie pulls out a lighter -- and lights the rag
on **fire** --

CUT TO:

EXT. FIELD-CONTINUOUS

The truck moves towards the highway. The truck explodes.
Charlie ducks down. His eyes in amazement.

KEVIN (V.O.)

We didn't have to do that.

CHARLIE

He deserved it!

KEVIN (V.O.)
Let's go!!

Charlie runs away from the scene of the crime.

CUT TO:

INT. LIVING ROOM-EVENING

Kevin opens the front door -- and steps in -- He shuts the door -- and steps towards Daisy --

KEVIN
-- What's wrong?

DAISY
(sob)
Your father, baby.

KEVIN
What about him?

DAISY
He's dead. They found his truck
torched --

-- Daisy stands up -- and hugs Kevin -- Kevin looks around the living room -- and wraps his arm around Daisy --

CUT TO:

INT. KEVIN'S BEDROOM-EVENING

Kevin looks down at his hand and the lighter he's holding --

KEVIN
-- I shouldn't have let you do
that.

CHARLIE (V.O.)
You wanted it. Why are you denying
yourself of it? You hated him more
than me.

KEVIN
He was my father.

CHARLIE (V.O.)
So!!

KEVIN
You had no right to kill him.

CHARLIE (V.O.)
You killed him. Remember that!

DAISY (O.S.)
Kevin!

KEVIN
Yeah!

The bedroom door opens. Daisy holds onto the doorknob --

DAISY
Maria's here. She wants to talk to
you --

-- Kevin holds the lighter behind his back -- and slides it
into his back pocket -- Kevin stands up -- and steps towards
the door -- He walks past Daisy --

CUT TO:

INT. LIVING ROOM-CONTINUOUS

Maria sits on the couch. A **can** of **coca cola** in her hand. She
sips from the can -- Kevin steps into the living room --

KEVIN
-- Hey, babe --

-- Maria sets the can down on the **coffee table** -- and stands
up -- She steps towards Kevin -- and hugs him -- She kisses
him on the cheek -- She backs away -- and sits down on the
couch --

KEVIN (CONT'D)
-- What's up?

MARIA
Nothing. I just wondered if you
wanted to go out.

KEVIN
And do what?

MARIA
Go to the drive-in.

DAISY
I think you should. You could use
some time alone together.

KEVIN
Are you sure, mom?

DAISY

Yeah.

Maria stands up -- and steps towards Kevin -- She grabs ahold of his hand --

KEVIN

Will you be alright?

DAISY

Yeah. Go ahead.

KEVIN

I'll see you later then.

DAISY

Love you.

Kevin and Maria step towards the front door -- Maria opens the door -- Kevin steps outside -- and walks out with Maria -- The door shuts -- Daisy sits in the recliner --

DAISY (CONT'D)

(sob)

(cry)

CUT TO:

INT. MARIA'S CAR-NIGHT

In the back seat of the car. Maria sits on Kevin's lap. She unbuttons her shirt -- and tosses it to the side -- Kevin unbuckles his belt -- and slides his pants down -- Maria reaches underneath her skirt -- and pulls down her panties -- Kevin pulls down his boxers -- Maria leans closer towards Kevin --She goes up -- and down --

KEVIN

(moan)

CHARLIE (V.O.)

Why don't you show her a really good time!

Kevin goes up -- and down at a quicker pace --

MARIA

(moan)

Kevin turns her -- and lays her on the seat -- He goes back -- and forth -- Maria wraps her arms around his back --

CUT TO:

INT. BATHROOM-SOUZA RESIDENCE-AFTERNOON

SUPER: TWO WEEKS LATER

Maria sits on the bathroom floor. **A pregnancy test strip** in her hand. Two + **signs**. Mrs. Souza steps into the bedroom. She crouches down -- and wipes the tears from Maria's eyes --

MRS. SOUZA
-- What's wrong?

Maria hands Mrs. Souza the test strip -- Mrs. Souza looks at the positive signs --

MRS. SOUZA (CONT'D)
What is this about?

MARIA
What do you want me to say?

MRS. SOUZA
I wanted more for you.

MARIA
I can still go to college.

MRS. SOUZA
Not with a baby.

MARIA
What do you want me to do?

MRS. SOUZA
Tell him first.

CUT TO:

INT. GIRL'S LOCKER ROOM-HIGH SCHOOL-AFTERNOON

Maria stands in front of the mirror. She feels her stomach --

Cheerleaders #1 and #2 look at Maria -- Dirty looks on both of their faces.

CHEERLEADER #1
You don't think that she's pregnant, do you?

CHEERLEADER #2
Only a girl that touches her stomach like that has to be.

CHEERLEADER #1
How do you think her boyfriend
feels?

CHEERLEADER #2
I bet you twenty dollars that he
doesn't know yet?

CHEERLEADER #1
Make it forty and we have a deal?

CHEERLEADER #2
You're on!

Cheerleader #1 and Cheerleader #2 shake hands --

CUT TO:

INT. AUDITORIUM-HIGH SCHOOL-AFTERNOON

A banner displayed over the doorway to the auditorium. It
reads: CAREER DAY!

Kevin looks around at the different choices of careers.

The one that gets his attention the most are the Marines.
Kevin steps towards the table of the Marines.

MARINE #1 and #2. Early 20s. Marines for two and three years.

Kevin looks at the brochures. Marine #1 hands Kevin a
brochure -- Kevin takes it -- and looks through it --

MARINE #1
-- Does it sound interesting to you
in the brochure?

KEVIN
It does.

CHARLIE (V.O.)
Very interesting.

Marine #2 hands Kevin a card with a phone number on it --

MARINE #2
-- Give me a call when you have
thought it over.

Kevin shakes his hand --

KEVIN
-- Thank you.

Kevin turns around -- and walks towards the door -- He stops -- and looks at Maria --

MARIA
-- Can we talk?

KEVIN
Sure.

CUT TO:

EXT. FIELD-AFTERNOON

Kevin sits on a bench. Maria stands -- and paces --

MARIA
-- I don't know how to say this?

KEVIN
Your pregnant.

Maria looks at Kevin with shock but relief --

MARIA
-- How did you know?

KEVIN
The only time you look serious is when something is bothering you.

Maria sits --

MARIA
-- Will you support my decision?

KEVIN
Yes.

MARIA
I want to have it.

KEVIN
Then here comes my question to you.

MARIA
What's that?

KEVIN
Marry me?

MARIA
Are you serious?

KEVIN
What do you say?

MARIA
Yes! Yes, I'll marry you --

-- Kevin hugs Maria -- and kisses her on the cheek --

CHARLIE (V.O.)
-- You're going to screw this up
for us!

CUT TO:

INT. AUDITORIUM-CHURCH-AFTERNOON

SUPER: TWO WEEKS LATER

PASTOR, early 40s. A pastor for twenty years.

PASTOR
You may now kiss the bride.

Kevin and Maria kiss. Kevin backs up -- and looks at Maria --

MARIA
-- Be careful out there and come
back to me in one piece, okay?

KEVIN
Okay.

CHARLIE (V.O.)
You my friend are pussy-whipped!

Daisy sits in the **pews**. Kevin turns -- and looks at Daisy. He
steps towards her --

DAISY
-- My boy. All grown up.

KEVIN
I'll be back soon.

Daisy hugs Kevin --

DAISY
(sob)

Kevin kisses Daisy on the cheek --

KEVIN
-- I'll be back mama.

Daisy kisses Kevin on the cheek --

DAISY
-- I know you will.

CUT TO:

EXT. FIELD-MORNING

On the training field, Kevin does his training with the other recruits.

MONTAGE

-- Kevin does sit-ups.
-- Kevin does push-ups.
-- Kevin does jumping jacks.

BACK TO SCENE

GUNNERY SERGEANT, early 30s. A gunnery sergeant for ten years.

Kevin lays on the ground. He aims a rifle at his target.

SCOPE

The target aims at a **watermelon** -- and fires -- The watermelon explodes.

Kevin lowers the rifle -- The Gunnery Sergeant looks at Kevin --

GUNNERY SERGEANT
Nice shot.

KEVIN
Thank you, sergeant!

CUT TO:

EXT. ROOFTOP-AFTERNOON

SUPER: ONE MONTH LATER

Kevin lays on his stomach at the top of the rooftop -- and aims his rifle.

KEVIN (V.O.)
 By that time, I had become the best
 sniper and took my new skill to the
 battlefield.

CUT TO:

EXT. VILLAGE-AFTERNOON

MARINE #1, #2 and #3. 18 and 19 years old.

CIVILIAN #1 and #2. Early 40s.

Civilian #1 pulls out a gun. A shot to his head. Civilian #1
 falls to the ground dead.

Civilian #2 and #3 drop to their knees. They put their hands
 behind their heads.

Marine #1 looks at Kevin -- and gives him a thumbs up --

CUT TO:

EXT. ROOFTOP-AFTERNOON

Kevin gives Marine #1 a thumbs up --

CUT TO:

EXT. VILLAGE MARKETPLACE-DESERT-DAY

Marine #1, #2 and #3 walk through the village marketplace.
 Kevin steps past the marketplace --

SAUDI SOLDIER #1 and #2. Early 30s.

Saudi Soldier #1 fires two shots -- and hits Marine #1 in the
 head -- Saudi Soldier #2 shoots Marine #2 -- Kevin reaches
 for his gun -- Saudi Soldier #1 points his **AK-47** at Kevin --

Kevin drops his gun to the ground -- Saudi Soldier #1 steps
 towards Kevin -- He points the tip of the gun in his Kevin's
 face --

SAUDI SOLDIER #1 (SUBTITLE)
 (In Arabic)
 Where's the rest of your soldiers!

KEVIN (SUBTITLE)
 (In Arabic)
 I'm the only one left!

SAUDI SOLDIER #1 (SUBTITLE)
 (In Arabic)
 Good!

Kevin grabs the gun from Saudi Soldier #1 -- and drives his hand up into his nose -- Kevin pulls the AK-47 off Saudi Soldier #1 -- and aims it at Saudi Soldier #2 -- He fires off a shot -- and Saudi Soldier #2 falls to the ground, dead.

CHARLIE (V.O.)
 That was a bad ass move, kid!

KEVIN
 I know.

Kevin steps towards a jeep -- and sits in the driver seat -- He puts the AK-47 down in the passenger side -- He starts the ignition and puts the automatic in DRIVE.

TRAIL ROAD

The jeep drives down the trail.

CUT TO:

INT. JEEP-AFTERNOON

Kevin drives the jeep down the trail road.

CUT TO:

EXT. DESERT-DAY

Through a lens scope on a rifle.

SAUDI SOLDIER #3 and #4. Early 20s.

Saudi Soldier #3 aims for the gas tank on the jeep.

SAUDI SOLDIER #4 (SUBTITLE)
 (In Arabic)
 Fire!!

TRAIL ROAD

The bullet hits the gas tank -- and the jeep drives off the trail -- An explosion erupts -- and flames set the jeep into a blaze --

SAUDI SOLDIER #3 (SUBTITLE)
 (In Arabic)
 -- Got him!!

Saudi Soldier #4 turns away from the horizon -- Saudi Soldier #3 turns around -- and walks away from the edge of the hill.

SAUDI SOLDIER #3 (SUBTITLE) (CONT'D)
 (In Arabic)
 Let's go!!

Kevin crawls from the wreckage -- Flames on his back -- He rolls around -- and puts them out --

KEVIN
 -- Ahh!!

Kevin sits up on his knees -- and tries to stand -- He steps towards the road -- Kevin falls to his knees -- His face in the sand -- Kevin looks up -- and sees feet stepping towards him -- Kevin looks up at the young girl's face. ANGEL EYES, 12. A young gypsy girl.

Kevin drops to the ground -- and passes out --

CUT TO:

INT. CAVE-NIGHT-BACK TO PRESENT

SUPER: EIGHT MONTHS LATER

Kevin lies asleep on a sleeping bag. He burst up from his sleep --and looks around the cave --

ANGEL EYES
 -- Bad dream?

Kevin looks at the Angel Eyes --

KEVIN
 -- You speak English?

ANGEL EYES
 Yes.

Angel Eyes steps towards Kevin. She leans towards him with a **jug** of **water** in her hands --

ANGEL EYES (CONT'D)
 -- Water --

-- Kevin takes the jugs -- and guzzles the water -- Kevin hands the jug back to her -- Angel Eyes sets the jug down --

KEVIN
 What's your name?

ANGEL EYES

Angel Eyes.

KEVIN

Angel Eyes?

ANGEL EYES

Look around?

Kevin looks up at the cave walls -- and sees a poster of "The Good, The Bad and the Ugly." Kevin looks at her --

KEVIN

-- Like the movie villain.

ANGEL EYES

Yes, but I'm not a villain.

KEVIN

Is it just you that lives here?

ANGEL EYES

Father is looking after the flock while I sleep here.

KEVIN

And your mother?

ANGEL EYES

She's away with my brothers and sister.

Kevin sits up --

KEVIN

-- I have to go.

ANGEL EYES

Wait!

KEVIN

What?

ANGEL EYES

Wait until morning.

KEVIN

Why?

ANGEL EYES

It's too dangerous at night. I'll guide you to the trail.

KEVIN

Thank you.

CUT TO:

EXT. DESERT-MORNING

Angel Eyes steps out of the cave -- and looks back at Kevin -
- Kevin looks at her --

ANGEL EYES

-- Are you ready?

KEVIN

Yes.

ANGEL EYES

You to have to run to the road,
find cover and the first chance you
get, alert the first military
vehicle that you see.

KEVIN

Okay.

Kevin gets into a running position --

ANGEL EYES

-- When I say go, go!

Angel Eyes looks and spots nothing to get in Kevin's way --

ANGEL EYES (CONT'D)

-- Go!!

Kevin runs -- and rushes towards the road. Angel Eyes ducks -
- and goes back into the cave -- Kevin runs onto the road --
and gets in front of the jeep driving towards him --

KEVIN

-- Stop!!

The jeep slows down --

GUARD #1 and #2. Early 20s.

Guard #1 gets out of the passenger seat -- and steps towards
Kevin --

GUARD #1

-- Hands up!

GUARD #1 (CONT'D)
What's your name?

KEVIN
Kevin Crumpler.

Guard #2 gets out of the driver seat -- and approaches Kevin
--

GUARD #2
-- You're the missing recruit we've
been looking for.

KEVIN
Yes --

-- Guard #1 wraps his arm around Kevin -- and walks him
towards the jeep -- Kevin gets in the backseat --

CUT TO:

INT. JEEP-MORNING

Guard #2 drives the jeep. Kevin looks around -- and looks at
the cave --

TRAIL ROAD

The jeep drives down the road.

CUT TO:

INT. INFIRMARY-AFTERNOON

In the infirmary, Kevin lies in bed asleep.

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

The Nurse steps towards Kevin -- and holds a **paper cup** of
pain killers, along with a cup of water -- Kevin's hand grabs
ahold of the Nurse's arm -- He opens his eyes --

KEVIN
-- What are those?

NURSE
Pain killers --

-- Kevin takes the cup -- and puts the painkillers into his
mouth -- The Nurse hands Kevin the cup of water -- Kevin
drinks -- and hands the cups back to the Nurse -- He closes
his eyes --

NURSE (CONT'D)

-- You got a message back from home.

KEVIN

What's the message?

NURSE

Your wife gave birth to a little girl --

-- Kevin opens his eyes --

KEVIN

-- What's her name?

NURSE

Charlene.

KEVIN

Wow. Beautiful name.

NURSE

I'll be back to check on you later.

The Nurse steps away --

KEVIN

-- Thank you.

NURSE

No problem.

Kevin closes his eyes.

CUT TO:

INT. JEEP-MORNING

The jeep drives down the road. A line full of people walk out in front of the jeep.

CUT TO:

EXT. DESERT-DAY

Saudi Soldier #4 stares at Kevin. He reaches into a **bag** -- and pulls out a **severed head** -- He tosses it at the jeep --

CUT TO:

INT. JEEP-CONTINUOUS

Kevin's eyes grow in shock as he realizes the head belongs to Angel Eyes. Kevin grabs a gun from Guard #1 -- and fires five shots --

KEVIN

-- Ahh!!!

Saudi Soldier #3 and #4 fall to the ground -- Kevin gets up -
- and he steps on the **gas pedal** -- The jeep speeds towards
Saudi Soldier #4 --

CUT TO:

EXT. DESERT-CONTINUOUS

Saudi Soldier #4 looks up -- and the jeep runs over him --

CUT TO:

INT. JEEP-CONTINUOUS

Kevin sits down in the back seat. He sets the gun down. He looks down -- and covers his face --

KEVIN

(sob)

Guard #1 looks at Guard #2 -- Kevin wipes his eyes -- and looks towards the open road up ahead.

CUT TO:

INT. PLANE-EVENING

Kevin sits in the back of the plane. His eyes closed.

CHARLIE (V.O.)

She was a good girl.

KEVIN

Yes, she was.

CHARLIE (V.O.)

We have to do something nice for
her.

KEVIN

I did. I got the guys that killed
her.

CHARLIE (V.O.)
We have to do more.

KEVIN
No matter what I do, it won't make
the world a better place.

CHARLIE (V.O.)
Still, we can help others.

KEVIN
Please, stop? I just want to see my
daughter, okay?

CHARLIE (V.O.)
Okay.

Guard #1 looks back at Kevin -- then looks towards the front
of the plane --

GUARD #1
-- Okay.

CUT TO:

EXT/INT. CRUMPLER RESIDENCE-AFTERNOON

Kevin steps towards the front door -- He drops his duffle bag
to the ground -- and knocks on the door -- The door opens.
Maria looks at Kevin -- and steps towards him -- She hugs him
-- and kisses him on the cheek --

MARIA
-- Am I dreaming?

KEVIN
No. I'm really here.

Maria steps back -- and feels Kevin's arms --

KEVIN (CONT'D)
Nothing's missing.

Maria kisses Kevin -- and grabs his hand -- She walks him
into the living room -- and shuts the door --

CUT TO:

INT. LIVING ROOM-CRUMPLER RESIDENCE-AFTERNOON

Kevin looks around the living room -- Maria steps towards the
baby crib --

MARIA
-- Please, sit down.

Kevin sits on the couch -- Maria lifts the newborn out of the crib --

MARIA (CONT'D)
-- I have someone here that I want
you to meet --

-- Maria steps towards Kevin -- and sits beside him -- Kevin
takes the newborn into his hands -- and holds her close to
his face --

KEVIN
(sniff)
She smells pretty.

MARIA
I guess she got that from me.

KEVIN
I wonder what she'll get from me.

MARIA
She has your eyes.

KEVIN
She has your lips.

MARIA
You think so?

KEVIN
I see them --

-- Kevin hands the newborn to Maria --

CUT TO:

EXT. DINER-AFTERNOON

Kevin steps towards the diner -- Daisy steps outside -- She
looks at Kevin --

DAISY
-- My boy --

-- Daisy hugs Kevin --

CUT TO:

INT. DINING AREA-DINER-AFTERNOON

Daisy sits across the table from Kevin -- Kevin takes a sip of his *coffee* from a *coffee mug* --

DAISY

I got so many things that I want to say. I don't know where to start.

KEVIN

Not a day went by that I didn't think about you.

DAISY

I'm just happy your home. We both are.

Kevin looks around --

DAISY (CONT'D)

-- I know you probably don't want to hear this.

KEVIN

What's that?

DAISY

I know what war does to people. I saw it with your father. I don't want to see it happen to you.

KEVIN

What! You mean go crazy!

DAISY

No, I wasn't going to say that.

KEVIN

That's what you meant, right? I'm not going crazy, mama! Would I be here if I was crazy!

DAISY

Just, calm down.

Kevin slams his hands onto the table --

KEVIN

-- I'm calm --

-- Daisy gets up --

DAISY

-- Can I get you another coffee?

KEVIN
No thank you.

Daisy steps towards the kitchen --

CUT TO:

INT. BEDROOM-CRUMPLER RESIDENCE-EVENING

Kevin sits on the edge of the bed -- He takes off his shirt.

Maria steps into the bedroom. Her eyes grow in horror at the sight of the **burn marks** on Kevin's back -- Kevin looks back at Maria -- Kevin stands up -- and hides his back --

MARIA
-- I'm sorry.

KEVIN
I'm going to go to sleep --

-- Kevin uncovers the bed -- lays down -- He lays his head on the pillow -- and closes his eyes -- Maria steps towards Kevin's side of the bed -- She sits down -- and reaches her hand to touch his back -- Kevin grabs her arm --

KEVIN (CONT'D)
-- What are you doing?

MARIA
Can't a wife make her husband feel better?

Kevin pulls Maria towards him by her waist -- and kisses her on the lips -- He rolls her onto the bed -- and kisses her on the neck --

CUT TO:

EXT. POST OFFICE-MORNING

Kevin walks past the post office -- and stops -- He looks at the **help wanted sign** in the window -- He walks towards the door -- and pulls it open --

CUT TO:

INT. MAIL TRUCK-MORNING

Kevin drives the mail truck through the streets. He sticks a **Tootsie Roll Pop** in his mouth --

CUT TO:

INT. LIVING ROOM-CRUMPLER RESIDENCE-EVENING

Kevin steps into the living room -- and drops his coat onto the arm of the couch --

KEVIN

-- Hello?

MARIA (O.S.)

In here!

Kevin walks into the kitchen --

INT. KITCHEN-CRUMPLER RESIDENCE-EVENING

Maria stands over a hot stove. She flips a **London Broil Steak** in a **frying pan** -- Kevin steps towards her -- and leans his head on her shoulder --

MARIA

How was work?

KEVIN

It went well. I'm getting the hang of it.

MARIA

That's good.

KEVIN

What's for dessert?

MARIA

Cherry pie.

Kevin kisses her on the back of her neck -- and runs his fingers through her hair -- He turns her around -- and lifts her onto the counter -- He reaches underneath her dress -- and yanks her panties down -- The newborn cries --

Maria leans herself over his shoulder --

MARIA (CONT'D)

-- Well do this later.

Kevin lifts her off the counter -- Maria steps towards the living room --

ANGEL EYES (V.O.)
Don't count on it!

KEVIN
Did you say something?

Maria stops -- She looks at Kevin --

MARIA
I didn't say anything.

KEVIN
Sorry.

Maria steps out of the kitchen --

ANGEL EYES (V.O.)
Kevin, Kevin?

KEVIN
What!

ANGEL EYES (V.O.)
Don't you even remember my voice?

KEVIN
Where are you?

ANGEL EYES (V.O.)
Feel the chill going up and down your spine?

KEVIN
No.

ANGEL EYES (V.O.)
Are you sure?

KEVIN
Yes.

ANGEL EYES (V.O.)
Why don't you come down to the basement and find me?

Kevin steps towards the door to the basement -- He opens it -
- and flips the light switch on --

KEVIN
Here I come.

CUT TO:

INT. BASEMENT-CRUMPLER RESIDENCE-EVENING

Kevin steps down the steps. He looks around the basement --

KEVIN
-- Okay, I'm here. Where are you?

ANGEL EYES (V.O.)
Appearances can be deceiving. You hear my voice but how do you know it's really her?

KEVIN
What are you then?

ANGEL EYES (V.O.)
I can be whatever you want me to be.

ANGEL EYES, 19. A shadowy ghost like figure. A cunning and deadly entity that can take the form of anyone.

She steps out of the shadowy corner. Kevin drops to his knees -- and looks at her with shock --

KEVIN
(sob)
-- I saw what he did with your --

ANGEL EYES
-- My head! Once someone attacks the body, the soul is free to roam the earth.

KEVIN
What about Charlie?

ANGEL EYES
What about him?

KEVIN
Did you send him to do your dirty work?

ANGEL EYES
You created Charlie, not me.

KEVIN
Why are you here?

ANGEL EYES
To be here --

-- Angel Eyes points at her head --

ANGEL EYES (CONT'D)
-- And to live up here.

KEVIN
What do you want from me?

ANGEL EYES
To be your friend.

Angel Eyes steps towards Kevin -- She grabs both of his arms
-- and pulls him up --

ANGEL EYES (CONT'D)
Go! I'll be here when you come back
tomorrow.

KEVIN
Okay --

-- Kevin rushes towards the stairs -- and looks back at Angel
Eyes -- The light goes out --

ANGEL EYES
-- Then there was darkness.

CUT TO:

INT. BEDROOM-CRUMPLER RESIDENCE-NIGHT

Maria lies under the blanket with Kevin on top of her -- He
goes back -- and forth --

KEVIN
(groan)

MARIA
(moan)

Maria wraps her arms around Kevin's back -- Kevin stops --
and pulls away -- Maria sits up -- and covers herself --

MARIA (CONT'D)
-- Did I do something wrong?

KEVIN
No.

MARIA
Then why did you stop?

KEVIN
I'm tired.

MARIA
Okay.

Kevin moves towards his pillow -- and lays his head down --
Maria covers him with the blanket --

CUT TO:

INT. SUPER MARKET-AFTERNOON

In the *arts & crafts aisle*, Kevin looks at the *oil paints* and
a painting brush.

KEVIN
hmm --

-- Kevin grabs the oil paints and a painting brush -- He
tosses them into his *grocery cart* -- Kevin pushes the cart
out of the aisle --

CUT TO:

INT. BASEMENT-CRUMPLER RESIDENCE-AFTERNOON

Kevin grabs the oil paints from the plastic grocery bag --
and the painting brush.

Angel Eyes leans her head over Kevin's shoulder --

ANGEL EYES
(whisper)
-- What catches your eyes the most?

Kevin smirks at the idea in his mind. He gets closer towards
the wall -- and begins to paint --

CUT TO:

INT. KITCHEN-CRUMPLER RESIDENCE-EVENING

Maria steps towards the basement door -- and grabs ahold of the doorknob -- She turns it -- and tries to open it -- The door's locked -- Maria knocks --

MARIA

-- Kevin!! Are you down there!!

CUT TO:

INT. BASEMENT-CRUMPLER RESIDENCE-CONTINUOUS

Kevin stops -- and listens --

MARIA (O.S.)

Kevin!! Are you down there!!

KEVIN

Yeah!!

MARIA (O.S.)

What are you doing down there!!

KEVIN

Painting!

MARIA (O.S.)

Are you finished yet!!

KEVIN

Yeah!

MARIA (O.S.)

Can you bring a can of green beans when you come up!!

KEVIN

Yeah!!

Angel Eyes leans her head on his shoulder --

ANGEL EYES

Looks good. Dead resemblance. Now, cover it up!

Kevin grabs a piece of **dry wall** from behind the **shelf** -- and places it in front of the painting -- Kevin grabs a can of green beans from the shelf --

CUT TO:

INT. KITCHEN-CRUMPLER RESIDENCE-CONTINUOUS

Kevin sits across from Maria at the table -- He digs his fork at the green beans -- Maria looks at Kevin --

MARIA

-- Something wrong with the food?

KEVIN

No. I don't have much of an appetite tonight.

MARIA

What are you painting down there?

KEVIN

Just painting the wall.

MARIA

Why?

KEVIN

I thought I liven the place up, you know.

MARIA

Is that why you left work? To paint?

Kevin gets up from his chair --

KEVIN

-- What are you, my mother!

MARIA

No, I'm your wife!

Kevin drops his plate into the sink -- and steps out of the kitchen -- Maria gets up -- and steps towards Kevin --

CUT TO:

INT. LIVING ROOM-CRUMPLER RESIDENCE-EVENING

MARIA

Get back here!!

KEVIN

Don't start with me!

Kevin steps towards the front door -- and pulls it open -- He steps outside -- Maria leans her head outside the doorway --

MARIA

-- Don't walk away from me, Kevin!!

Maria slams the door shut -- and walks back into the kitchen
--

CUT TO:

INT. KITCHEN-CRUMPLER RESIDENCE-CONTINUOUS

Maria grabs her plate from the table -- and tosses it into the sink -- She leans back on the counter -- and folds her arms. Her eyes look at the basement door.

She looks at the front door and then looks at the **lock**.

Kevin's **keys** on the table. Maria grabs the keys -- and steps towards the door -- She tries all the keys, until she gets the lock open with the right key --

CUT TO:

EXT. CONVENIENCE STORE-EVENING

Kevin steps outside of the convenience store. A **bottle** of **malt liquor** wrapped in a **brown paper bag**. Kevin feels in his pants pocket --

KEVIN

-- Shit --

-- Kevin rushes down the street --

CUT TO:

INT. BASEMENT-CRUMPLER RESIDENCE-EVENING

Maria steps down the stairs. She turns on the light -- and steps towards the wall. She moves the dry wall away from the wall -- Her eyes in shock -- She covers her face as she sees the likeness of Kevin underneath Angel Eyes. She puts the dry wall back in front of the painting -- and steps back towards the stairs -- She walks up towards the doorway -- Kevin steps in front of her --

KEVIN

-- Hello!

MARIA

Kevin! Honey?

KEVIN

Yes?

Maria backs up -- and Kevin steps towards her --

MARIA

-- You need help?

KEVIN

Not you too!

MARIA

Please, don't?

KEVIN

What!

Maria backs up -- and falls down the stairs --

KEVIN (CONT'D)

-- Maria!!

Kevin looks down at Maria at the bottom.

CUT TO:

EXT. CRUMPLER HOUSE-NIGHT

Daisy sits on the front porch. She holds the newborn in her arms. She's in daze of disbelief.

POLICE OFFICER #1 and #2. Early 30s. Police Officers for seven and ten years.

Police Officer #1 pats Daisy on the back -- Police Officer #2 looks at Daisy. Daisy looks at him --

DAISY

What?

POLICE OFFICER #2

Are you the mother of the woman?

DAISY

No. Her parents died last month in a car accident.

Daisy looks at the back of the **police cruiser** and looks at Kevin.

CUT TO:

INT. POLICE CRUISER-NIGHT

Kevin looks out of the window and stares at Daisy.

CUT TO:

CUT TO:

INT. TRANSPORT VAN-MORNING

SUPER: ONE MONTH LATER

Kevin sits in the transport van and leans his head against the window.

CUT TO:

INT. PATIENT ROOM-MENTAL HEALTH FACILITY-EVENING

Kevin sits on his bed and looks outside the window. Angel Eyes leans her head on his shoulder --

ANGEL EYES

What's the plan?

KEVIN

There is no plan.

ANGEL EYES

So, you're just going to give up?

KEVIN

I already gave up when I came back here.

Charlie steps out of the shadows -- and steps towards Kevin -

-

CHARLIE

-- This is all because of her!

KEVIN

No, it's not. It was my fault. I should have taken more responsibility for my life. Life has a funny way of kicking you in the ass. Just look at me.

CUT TO:

INT. CAFETERIA-MENTAL HEALTH FACILITY-MORNING

Kevin sits at a table. He digs his fork at his food. He looks across the table at the empty spot in front of him.

CUT TO:

INT. PATIENT ROOM-MENTAL HEALTH FACILITY-AFTERNOON

SUPER: TEN YEARS LATER

Kevin lays on his bed.

GUARD, early 30s. A guard for ten years.

The Guard opens the door --

GUARD

Kevin?

KEVIN

Yes?

GUARD

Your mother's here to see you.

Kevin sits up -- and stands -- He walks towards the door --

CUT TO:

INT. VISITING AREA-MENTAL HEALTH FACILITY-AFTERNOON

10-YEAR-OLD CHARLENE. A shy but funny girl. Red hair, blue eyes.

Kevin leans over the table --

KEVIN

-- Come to daddy --

-- 10-Year-Old Charlene hides her face -- and leans towards Daisy --

DAISY

-- Go ahead, sweetie?

10-YEAR-OLD CHARLENE

No.

Kevin sits down.

DAISY
She's just being shy.

KEVIN
Thank you for bringing her. I wish
it could be some place better.

DAISY
How's it going in therapy?

KEVIN
It's getting better. The doctor
wants me to start taking a
medication. Some kind of
antipsychotic.

DAISY
That's good. You'll be out of here
in no time.

KEVIN
I hope so.

DAISY
I'll see you next week.

KEVIN
I'm looking forward to it.

Daisy gets up -- and leans towards Kevin -- She kisses him on
the cheek -- Daisy grabs ahold of 10-Year-Old Charlene's hand
-- Kevin looks at 10-Year-Old Charlene --

KEVIN (CONT'D)
(waves)
-- Bye.

CUT TO:

INT. LOBBY-COURTHOUSE-AFTERNOON

In the lobby of the courthouse. Two men walk in.

BODYGUARD, early 20s. A bodyguard for two years.

ERIK, 30. An Italian mob boss. A white mask covers his face
but shows his blue eyes and doesn't conceal his silver spiked
dark hair.

The Bodyguard steps towards the front desk. RECEPTIONIST,
early 20s. A receptionist for a year.

RECEPTIONIST

Can I help you?

BODYGUARD

My employer would like to see Judge Paulson?

RECEPTIONIST

May I ask what this is all about?

Erik steps towards the front desk -- He leans towards the Receptionist -- He pulls out a *wad* of *cash* -- He takes off his mask --

ERIK

-- You want to know more?

The Receptionist nods her head "No."

Erik puts his mask back on --

ERIK (CONT'D)

-- Where's his office?

RECEPTIONIST

Down the hall on the left.

Erik takes a hundred-dollar bill from the wad of cash -- and lays it on the desk --

ERIK

-- Take your lunch toots!

Erik steps away --

CUT TO:

INT. JUDGE PAULSON OFFICE-COURTHOUSE-AFTERNOON

JUDGE PAULSON, early 50s. A judge for twenty years.

Judge Paulson sits at his desk. He reads through *paperwork*.

The door opens -- and the Bodyguard steps in --

JUDGE PAULSON

-- Can I help you --

ERIK

-- Yes, judge! That will be great -

-

-- Erik steps towards the desk -- and sits --

ERIK (CONT'D)
 -- I'm here to talk about Kevin
 Crumpler.

CUT TO:

INT. PATIENT ROOM-MENTAL HEALTH FACILITY-AFTERNOON

Kevin sits at his desk -- and writes a letter -- The door
 opens --

GUARD (O.C.)
 -- Kevin?

KEVIN
 Yeah?

GUARD
 You have a visitor.

Kevin stands up -- and walks towards the open door --

KEVIN
 -- Good. Mama's here.

GUARD
 It's not your mama.

KEVIN
 Who is it?

CUT TO:

INT. VISITING AREA-MENTAL HEALTH FACILITY-AFTERNOON

Kevin steps towards the table -- and looks at Erik. He sits -
 -

KEVIN
 -- I'm sorry, I don't know you, do
 I?

ERIK
 No.

KEVIN
 Why are you here?

ERIK
 I been following your story. You're
 some kind of split personality type
 of guy.

KEVIN

This conversation's over --

-- Kevin stands up -- and walks away --

ERIK

-- Wait!

Kevin stops -- and looks at Erik.

ERIK (CONT'D)

Please, sit down!

Kevin steps towards the table -- and sits --

ERIK (CONT'D)

-- I'm a generous man, which is why I'm here. I heard your story from the internet. How you were in the desert for months. I heard you were a great sniper.

KEVIN

What do mean were?

ERIK

(laugh)

I get you.

KEVIN

So, why do you wear that mask?

ERIK

I wear it to not scare people.

KEVIN

What happened to you?

ERIK

Five years ago, an enemy of mine scarred my face, killed my wife and kids. He should have killed me if he was that smart. I got him though. I heard you were on antipsychotics.

KEVIN

What makes you think I was ever on them?

ERIK

That's what it said in your file.

KEVIN
You read my file?

ERIK
Yes.

KEVIN
How?

ERIK
I spoke to the judge.

KEVIN
What for?

ERIK
Well, the judge has decided that
you have behaved and are able to
live free in society.

Kevin looks at Erik -- and leans towards him --

KEVIN
-- What's the catch?

ERIK
What, a guy can't help another guy
out?

KEVIN
There's always a catch.

Erik takes the mask off -- and looks at him --

ERIK
-- I'm man enough to look you in
the eyes and tell you that I need
you to work for me as my personal
assassin.

KEVIN
Can I tell you something?

ERIK
Sure.

KEVIN
I don't kill people. Everything I
did, I did it for the right
reasons.

ERIK
You have your scars just like I
have mine.

Erik reaches into his pocket -- and sets a wad of cash down on the table -- Erik gets up -- and grabs his mask --

ERIK (CONT'D)

-- I'll be waiting for you outside.
I'm hoping you'll join me --

-- Erik steps out of the waiting room --

Kevin thinks to himself and looks around. He looks at the Guard. The Guard looks away. Kevin looks at the exit doors.

He stands up -- and walks towards the doors -- He pushes the doors open -- and walks out --

CUT TO:

INT. LIMOUSINE-AFTERNOON

Erik sits in the back seat of the limousine. The door opens -
- Kevin sits -- and shuts the door --

KEVIN

-- Where to now?

ERIK

Have you ever been to New York?

KEVIN

No. Can we make a quick stop?

ERIK

Sure.

CUT TO:

EXT. CEMETERY-AFTERNOON

Kevin stands over Maria's **headstone**.

KEVIN

I'm sorry. I know I wasn't the best husband. I did everything I could to make it work. I'm sorry --

-- Kevin crouches down -- and rubs his fingers over the **engravement** of the headstone --

KEVIN (CONT'D)

-- I love you. I always have and always will.

Kevin stands up -- and walks towards the limousine --

CUT TO:

INT. JET-EVENING

In the front of the jet, Erik sits. A glass of **red wine** in his hand. He puts the glass close to his nose --

ERIK (SUBTITLE)
(sniff)
(In Italian)
So good!

KEVIN
What was it you said?

ERIK
It means so good.

KEVIN
What's the best thing about being
in New York?

ERIK
The food, the women and the sights!

Kevin's eyes grow with excitement.

CHARLIE (V.O.)
I love this guy!

ERIK
Get ready for the best experience
of your life!

Kevin grins.

CUT TO:

INT. HOTEL ROOM #420-HOTEL-MORNING

Kevin lies in a king-sized bed.

PROSTITUTE #1 and #2. Late 20s.

Kevin opens his eyes. He looks up at the ceiling -- and sees himself in a **mirror** above the bed. He looks at Prostitute #1 and #2. He sits up -- and grabs ahold of his head -- Kevin stands to his feet -- and walks down the hallway --

CUT TO:

INT. BATHROOM-HOTEL-MORNING

Kevin steps in front of the sink -- and looks at himself in the mirror -- He washes his face -- and covers his eyes with both of his hands -- He takes them off -- and looks in the mirror -- Maria is standing behind him --

MARIA

-- Good morning, Kevin --

-- Kevin flies back -- and falls to the floor -- He hits his head on the edge of the **bathtub** -- He grabs ahold of his head -- Maria crouches down -- and reaches her hand out to him --

She touches his face -- Maria closes her eyes -- Kevin closes his eyes -- and opens them. Maria is gone.

Kevin grabs ahold of the edge of the bathtub -- and pulls himself up to his feet -- Kevin grabs a **towel** from the **rack** -- and wraps it around his waist -- He steps towards the mirror.

He looks down at a silver pair of **scissors**. He picks them up -- Kevin begins to cut his hair --

CUT TO:

INT. HOTEL ROOM #420-HOTEL-MORNING

Kevin steps into the hotel room -- and steps towards the balcony.

CUT TO:

EXT. BALCONY-HOTEL ROOM #420-HOTEL-MORNING

Out on the balcony, Erik sits at a table. A mug full of coffee in his hand -- He sips gently. Kevin steps towards the ledge and looks over --

ERIK

-- Good morning!

KEVIN

Good morning.

ERIK

Did you sleep well?

KEVIN

What the hell happened last night?

ERIK
You sir are a wild man.

KEVIN
What did I do?

CUT TO:

INT. LIMOUSINE-NIGHT-FLASHBACK

In the back of the limousine, Kevin sits across from Erik. He takes a shot -- and tosses it to the floor of the limousine -

CUT TO:

EXT. BROOKLYN STREETS-NIGHT

On the corner of the Brooklyn streets, Prostitutes #1 and #2 look at Kevin. Prostitute #1 steps towards Kevin --

PROSTITUTE #1
-- Are you guys looking for a good time?

ERIK
You bet baby!!

Erik reaches into his pocket -- and pulls out a hundred-dollar bill -- He hands it to her --

ERIK (CONT'D)
-- Take care of my friend.

PROSTITUTE #1
You got it baby.

Prostitute #1 grabs Kevin's hand -- and pulls him towards the hotel --

PROSTITUTE #1 (CONT'D)
-- Come on.

Erik pulls out another hundred-dollar bill -- and hands it to Prostitute #2 -- She grabs his hand -- and presses his it against her breast --

ERIK
-- My kind of lady.

CUT TO:

INT. HOTEL ROOM #420-HOTEL-MORNING

Kevin and Prostitute #1 lay underneath the blanket -- Kevin goes back -- and forth --

PROSTITUTE #1
(moan)
-- There you go baby!!

Prostitute #2 steps towards the bed -- and jumps onto Kevin's back -- She kisses Kevin -- Kevin kisses her back --

CUT TO:

EXT. BALCONY-HOTEL ROOM #420-HOTEL-MORNING-BACK TO PRESENT

Kevin holds his head as if he's in disbelief --

KEVIN
-- That's not wild.

ERIK
I guess I should mention that you did a line of cocaine off both of the girls.

KEVIN
Okay. That's wild. Did I do anything else?

ERIK
You growled like a dog. At me.

KEVIN
Okay, that's weird.

ERIK
Yeah! Right when you took the girl I was going to take.

Erik tosses a prescription bottle to Kevin -- Kevin catches it --

KEVIN
-- What are these for?

ERIK
The doctor wants you to take those.

KEVIN
I thought this is the reason why you hired me?

ERIK

Yes and no. I hired you to take out anyone that double crosses me, not to go nuts on someone for being in the same room as you.

Erik stands up --

ERIK (CONT'D)

-- You can take the pill once in a while. Just take them before you see me.

Erik turns towards the hotel room --

ERIK (CONT'D)

-- I got to go.

Eric steps into the hotel room --

CUT TO:

INT. HOTEL ROOM #420-HOTEL-CONTINUOUS

Kevin follows him to the door --

KEVIN

-- Where are you going?

ERIK

I got to set up a meeting with some Russian mobster. We got business to discuss. I'll send the limousine back for you. I left you a suit in your closet --

KEVIN

What about the room?

ERIK

I bought you the room for a couple of days. Get cleaned up! I'll see you at eight --

-- Erik opens the door -- He steps out -- The door closes --

Kevin looks at Prostitute #1 and #2 --

KEVIN

-- Hey!! It's time to get up now!!

CUT TO:

INT. BATHROOM-HOTEL-EVENING

In front of the bathroom mirror, Kevin shaves his face -- and looks at Charlie in the mirror --

CHARLIE
-- Looking good already.

Angel Eyes leans over his other shoulder --

ANGEL EYES
-- So handsome.

CUT TO:

INT. HOTEL ROOM #420-HOTEL-CONTINUOUS

Kevin stands in front of a mirror. He ties his tie --

KEVIN
Perfect!

CUT TO:

INT. LOBBY-CONDOMINIUM-EVENING

Kevin sits alongside Erik. Erik looks through a *food magazine* -- Kevin looks around the lobby -- Erik looks at the pastas -
-

ERIK
-- I got to make that.

GUARD #1 and #2. Early 20s. Guards for two and five years.

Guard #1 opens the door --

GUARD #1 (SUBTITLE)
(In Russian)
Come in!

CUT TO:

INT. PENTHOUSE-CONDOMINIUM-EVENING

Guard #2 leads Erik and Kevin towards the office --

CUT TO:

INT. OFFICE-PENTHOUSE-CONDOMINIUM-EVENING

Erik steps into the office -- and walks towards a chair set in front of a desk. Kevin steps in -- and walks in -- He sits -- Kevin sits next to Erik --

IVAN PETROV, 55. A Russian mob boss. Ruthless, aggressive and short tempered.

The chair turns. Ivan lights a **cigar** in his mouth, and puffs the smoke into the air --

IVAN
Good to final meet you, Erik!

ERIK
Likewise.

IVAN
I understand you are a man that handles business in California.

ERIK
Sometimes. What is it that you need?

Ivan looks at Guard #1 --

IVAN
(whistle)

The office door opens --

JOY, 13. An orphan girl. An abused girl with trust issues.

Ivan reaches his hand out --

IVAN (SUBTITLE) (CONT'D)
(In Russian)
-- Come here, darling!

Joy steps towards Ivan -- Ivan grabs her -- and turns her towards Erik --

IVAN (SUBTITLE) (CONT'D)
(In Russian)
-- These men are here to take you to California. Your new home.

JOY (SUBTITLE)
(In Russian)
I want to go back to my real home!

IVAN (SUBTITLE)
 (In Russian)
 California is your home now --

-- Ivan pinches her cheeks together -- and kisses her on the cheek -- He pushes her away -- Joy falls to the floor --

Kevin gets up -- and helps her stand to her feet -- Joy pulls away from him --

JOY (SUBTITLE)
 (In Russian)
 -- Get away from me!

Kevin sits down -- Ivan looks at Kevin --

IVAN
 I have a proposition for you.

ERIK
 What's that?

IVAN
 Take the girl to California for me.
 My son will be waiting for you
 there and you will be paid what I
 owe you.

ERIK
 Sounds good but my flight doesn't
 leave until tomorrow morning. What
 am I supposed to do with the kid
 until then?

IVAN
 Watch her.

ERIK
 My associate here would do me the
 honors of watching her for you.

IVAN
 Good. Then we have a deal.

Kevin leans towards Erik --

KEVIN
 (whisper)
 -- Are you crazy! Do you really
 want to leave me with a child!

ERIK
 (whisper)
 Shh!

(MORE)

ERIK (CONT'D)
 This will be really good for you. A
 chance to bond with a real person.

KEVIN
 (whisper)
 I don't want to bond!

ERIK
 (whisper)
 Chill!

CUT TO:

INT. HOTEL ROOM #420-HOTEL-NIGHT

The door opens -- and Joy walks in. Kevin steps behind her.
 She looks around -- Kevin shuts the door -- Joy steps towards
 the balcony --

EXT. BALCONY-HOTEL ROOM #420-HOTEL-MORNING

Joy steps towards the ledge. She climbs up --

INT. HOTEL ROOM #420-HOTEL-CONTINUOUS

Kevin looks outside of the balcony -- and sees Joy on the
 ledge --

EXT. BALCONY-HOTEL ROOM #420-HOTEL-CONTINUOUS

Kevin rushes towards Joy --

JOY
 -- Don't come any closer!

KEVIN
 You speak English!

JOY
 Duh! Isn't that the way you
 American's talk to each other!

KEVIN
 Come on, kid! Don't do anything
 stupid.

JOY
 My name is Joy, dumbass! Not kid.

KEVIN

Joy, you have to come down from there! If you do, I'll order you whatever you want from room service!

JOY

I can't go to his son, you understand! He's a perverted spoiled asshole!

CHARLIE (V.O.)

My opinion, let her do it. What are you really getting out of this?

KEVIN

You don't want to die. I can see it in your eyes.

JOY

Have you ever lost someone?

KEVIN

My wife.

JOY

How do you feel now?

KEVIN

Empty.

JOY

Does it get better?

KEVIN

Slowly. Come on --

-- Kevin reaches his hand out -- Joy looks at Kevin's hand --

JOY

-- **Cheeseburger.**

KEVIN

You got it.

Joy jumps into Kevin's arms -- Kevin lets her down -- Joy steps into the hotel room --

CUT TO:

INT. HOTEL ROOM #420-HOTEL-CONTINUOUS

Joy sits at the bar table -- and shoves a cheeseburger into her mouth -- Kevin steps towards Joy with a can of coca cola --

KEVIN

-- There you go --

-- Joy swallows her food --

JOY

-- Thank you.

Kevin sits in a chair -- and kicks his feet up on the coffee table --

JOY (CONT'D)

-- What was your wife's name?

KEVIN

Maria.

JOY

Was she pretty?

KEVIN

Beautiful.

Joy opens the can -- and takes a sip -- She eats the rest of the cheeseburger --

JOY

He stole me from my mother. Right after she died.

KEVIN

I'm sorry.

JOY

Are you?

KEVIN

I am. Come on, let's get you to bed.

Joy lays in the left side bed. Kevin covers her with the blanket -- Joy turns away -- and looks at the wall -- She closes her eyes --

JOY

-- Good night.

CUT TO:

INT. JET-MORNING

In the front row of the jet, Joy sits by the window, and Kevin sits near the aisle.

FLIGHT ATTENDANT, early 20s. A flight attendant for two years.

The Flight Attendant approaches Kevin and Joy with the **service trolley** --

FLIGHT ATTENDANT
-- Can I get you something before
we land? Miss?

Joy looks at the Flight Attendant --

JOY
-- A coke, please?

The Flight Attendant hands Joy a cup full of **ice** and a can of coca cola --

JOY (CONT'D)
-- Thank you.

The Flight Attendant steps towards the back of the jet with the trolley -- Kevin leans towards Joy --

KEVIN
How are you doing over there?

JOY
I could be doing worse, but I think
I'll make it.

KEVIN
That's good thinking.

JOY
Do you think I'll make it in
California?

KEVIN
I don't know. It's too early to
tell.

Joy hands Kevin the can of coca cola -- and gets up --

KEVIN (CONT'D)
What's wrong?

JOY
I feel sick.

KEVIN

Sick how?

JOY

Sick. Like I'm nervous and don't
want to go to California If you
paid me --

-- Joy unfastens her seatbelt -- and stands up --

KEVIN

-- Where are you going?

JOY

To the bathroom.

Kevin thinks to himself. He gets a bad feeling. Kevin stands
up -- and rushes towards Joy --

KEVIN

-- Hey --

-- Joy rushes towards the lavatory -- She pulls the door open
-- and gets in -- Joy gets in. Kevin reaches his hands for
her -- She shuts the door -- and locks it --

CUT TO:

INT. LAVATORY-JET-MORNING

Joy looks around -- and sees no way of escape. She looks up
at the ceiling -- and pulls herself up -- Joy holds herself
up against the ceiling with her arms and legs against both
sides of the walls --

CUT TO:

INT. JET-CONTINUOUS

Kevin rams himself into the lavatory door -- and pushes it
open -- He looks around.

CUT TO:

INT. LAVATORY-JET-CONTINUOUS

Kevin steps in -- and looks around --

KEVIN

-- Where the hell did you go!

Joy drops down -- and rushes out of the lavatory -- Kevin looks back at her --

CUT TO:

INT. JET-CONTINUOUS

Joy rushes towards the Flight Attendant -- and jumps over a seat -- She grabs ahold of the Flight Attendant from behind -- and pulls out a piece of a broken mirror -- Joy holds it to her neck --

Kevin rushes down the aisle -- He holds his hands up --

KEVIN

-- Easy there, okay?

JOY

Did you really think I was going to make it that easy for you, Kevin? Do you have any idea what men like Ivan and his son do to girls like me?

KEVIN

You're right, I have no idea.

JOY

I can't let you take me in.

KEVIN

I don't have a choice.

JOY

You do. You can let me go or I can slice this woman's throat open --

FLIGHT ATTENDANT

-- No --

JOY

-- Shut up!

KEVIN

Relax! No one's getting their throat cut today!! Just be cool!

JOY

Cool! What would you know about being cool!

KEVIN

Let her go and find out.

Joy lowers her arm from around the Flight Attendant's neck -- and pushes her towards Kevin -- Kevin catches her -- Joy kicks her foot at Kevin -- Kevin catches it --

KEVIN (CONT'D)
-- Nice kick --

-- Joy lifts her other foot -- and kicks it at Kevin -- Kevin lets go of the Flight Attendant -- He grabs Joy by her arm -- and pulls her towards him -- He puts her in a sleeper hold --

KEVIN (CONT'D)
-- Don't underestimate your
opponent girlie! That's how you get
killed!

Joy tries reaching out -- but her arms drop -- and she passes out -- Kevin drops her to the floor -- The Flight Attendant gets up -- and looks at Joy --

FLIGHT ATTENDANT
-- Is she dead?

KEVIN
No, she's unconscious. How close
are we?

FLIGHT ATTENDANT
We're about to land.

Kevin grabs Joy by the waist -- and lifts her up -- He sets her down in a passenger seat -- and fastens her seatbelt.

The Flight Attendant looks at Joy's face --

FLIGHT ATTENDANT (CONT'D)
-- She's a maniac!

Kevin sits down -- and fastens his seatbelt -- He looks out the window --

CUT TO:

INT. LIMOUSINE-AFTERNOON

Joy lays on the floor of the limousine -- She opens her eyes -- Joy looks up -- and looks at Kevin --

JOY
-- Where are we?

KEVIN
In Los Angeles.

JOY
What did you do to me?

KEVIN
There are things that you don't
know about me. Don't ever kick at
me again. I will break every bone
in your body and turn you into a
human pretzel!

Joy kicks her foot at Kevin's face -- Kevin catches it -- He
looks at her --

KEVIN (CONT'D)
-- I warned you!

Joy raises her hands up --

JOY
-- Okay! Okay! I'm sorry! I won't
do it again!!

KEVIN
I'll hang on to it till we get
there.

CUT TO:

EXT. MANSION-AFTERNOON

The limousine pulls into a driveway -- and parks.

CUT TO:

INT. LIMOUSINE-CONTINUOUS

Joy looks at Kevin --

JOY
-- Can I have my leg back now?

Kevin lets go of her leg -- Joy sits up -- and moves her leg
around -- Kevin opens the door -- and gets out --

KEVIN
-- Let's go kid --

-- Joy moves towards the open door --

CUT TO:

INT. MANSION-CONTINUOUS

Kevin steps towards Joy -- and grabs ahold of her shoulder --

JOY

-- What are you doing!

KEVIN

Shut up and let me do all the talking!

XANDER, late 30s. A Russian mob boss, and brothel owner. Tall, and intimidating. A ruthless and dangerous man.

Xander steps towards Joy. He holds a briefcase in his hand.

Xander grabs ahold of Joy's face -- He puts his fingers in her mouth -- He shoves her --

XANDER

-- And you must be Erik's associate?

KEVIN

Something like that.

Xander passes the briefcase to Kevin -- Kevin takes it --

XANDER

-- I guess Erik gets what he wants and so do I --

-- Kevin looks at Joy and then at Xander --

KEVIN

-- Actually, I have another proposition for you.

XANDER

Really, what's that?

KEVIN

I volunteer my services to you for her.

XANDER

How do you plan to volunteer?

KEVIN

I never said I work for one person.

XANDER

Why should I hand her over to you?

KEVIN

I can teach her stuff. Stuff you
and others wouldn't see coming.

A smirk appears on Xander's face --

XANDER

-- Okay --

-- Xander pushes Joy towards Kevin --

XANDER (CONT'D)

-- You have six months.

KEVIN

You have a deal --

-- Kevin reaches his hand out -- Xander grabs ahold -- and
shakes his hand -- Xander lets go -- and walks away. Joy
looks at Kevin --

JOY

-- Thank you --

-- Joy hugs Kevin's legs --

KEVIN

-- Hey! Let go --

-- Joy backs up --

JOY

-- Sorry.

KEVIN

First rule. Don't show weakness.
It'll get you killed!

JOY

Got it!

KEVIN

Come on, let's go!

CUT TO:

INT. LIVING ROOM-CONDO-AFTERNOON

Kevin and Erik walk through the living room --

ERIK

I can't believe you actually want
to do this.

KEVIN

Me either.

ERIK

I hope you can deliver because we're putting a lot on the line for this girl. Please, don't waste time.

KEVIN

I won't.

Erik turns -- and walks towards the front door --

ERIK (O.S.)

Enjoy your new home, Kevin.

Joy steps into the living room --

JOY

-- So, when do we start?

CUT TO:

BACK YARD-CONDO-DAWN

Joy lays flat on her stomach. Kevin crouches down -- and leans over her --

KEVIN

-- Come on! Don't stop now!!

JOY

Just for the record -- This wasn't my idea.

KEVIN

Do you want out?

JOY

I didn't say that.

KEVIN

Then stop slacking and give me all you got! Now!!

Joy does a push-up all the way --

JOY

-- Ahh!!!

KEVIN

That a girl.

MONTAGE

-- Joy punches a punching bag.
 -- Joy hits the boxing pads that Kevin is holding.
 -- Joy does sit-ups.

BACK TO SCENE

Joy finishes her last sit-up and drops to the concrete.

JOY
 (breath)

Kevin reaches his arm out --

KEVIN
 -- Good job --

Joy grabs ahold -- Kevin pulls her up --

CUT TO:

INT. JOY'S BEDROOM-CONDO-NIGHT

Joy lies in her bed, asleep. Kevin steps in. He looks at Joy while she sleeps. He flips the light switch off -- Joy sits up --

JOY
 -- Leave the light on!

Kevin flips the light switch on -- Kevin steps towards the bed -- and sits down --

KEVIN
 -- What is that all about?

JOY
 I have problems sleeping with the
 lights off.

KEVIN
 Get some sleep, okay.

JOY
 Alright --

-- Joy lays her head down on the pillow -- and covers herself
 -- Kevin steps out of the bedroom --

CUT TO:

INT. BATHROOM-CONDO-MORNING

Kevin stands in front of the mirror -- Shaving his face --
 Charlie steps beside him --

CHARLIE

-- I need to talk to you.

KEVIN

Not now, Chuck. I have a meeting
 with Erik.

CHARLIE

It's important.

KEVIN

Spit it out then.

CHARLIE

Do you remember how you had those
 blackouts?

KEVIN

I have no idea of it. So, no. I'll
 be back later. Tell me then --

-- Kevin wipes his face with a towel -- and drops it to the
 hamper -- He steps out of the bathroom -- Charlie sits on the
 counter -- and looks down --

CUT TO:

EXT. GIRLS LOCKER ROOM-HIGH SCHOOL-AFTERNOON-FLASHBACK

SUPER: THIRTEEN YEARS EARLIER

ANASTASSIA, 15. A junior foreign exchange student. A shy and
 beautiful girl.

Kevin kisses Anastassia underneath the shower head -- and
 pushes her against the **tile wall** -- He pushes himself against
 her --

ANASTASSIA

(moan)

CHARLIE
Ah, baby!!

CUT TO:

INT. BATHROOM-CONDO-MORNING-BACK TO PRESENT

Charlie gets off the counter -- and walks out of the bathroom
--

CUT TO:

EXT. PATIO-RESTAURANT-MORNING

Erik sits at a table. His eyes focused on a photograph of Joy and her mother, Anastassia.

A paragraph in Erik's eye view. It reads: Twins separated after mother's death. Complications in birth. Father unknown.

Kevin steps towards the table. Erik closes the file and puts the **folder** away in his briefcase --

KEVIN
-- Hello! Did you order yet?

ERIK
Sort of. I got you the **lasagna**.

KEVIN
Thank you. I love lasagna.

ERIK
How are things going with the kid?

KEVIN
She's a fast learner.

ERIK
How fast?

KEVIN
Like she'll make men kneel to her.

ERIK
Sounds like a girl I would want on my team. I got to go.

Erik stands up -- and grabs his briefcase from the ground --

KEVIN
-- Wait? You're not eating with me?

ERIK
I already ate. Try the Classic
Tiramisu. It's to die for!

Erik turns around -- and walks out of the patio of the restaurant --

KEVIN
-- See you later

ERIK
Bye.

CUT TO:

INT. FIRST CLASS-AIRPLANE-EVENING

Erik sits near the window -- He looks out -- He grabs his glass of red wine -- and drinks --

CUT TO:

INT. WAITING ROOM-ORPHANAGE-AFTERNOON

Erik sits in the waiting room. He looks around.

ORPHANAGE MANAGER, early 30s. A manager for ten years.

BABY, 13. A shy but sweet girl. Dark hair, blue eyes.

ORPHANAGE MANAGER (SUBTITLE)
(In Russian)
Alright, here she is.

Erik stands up -- and walks towards Baby -- He crouches down to one knee --

ERIK (SUBTITLE)
(In Russian)
You're a pretty girl! You're going to like it in America.

ORPHANAGE MANAGER (SUBTITLE)
(In Russian)
And who are you?

ERIK (SUBTITLE)
(In Russian)
I'm taking her back to her father.

BABY (SUBTITLE)
 (In Russian)
 My father!

ERIK (SUBTITLE)
 (In Russian)
 Yes. Shh --

-- Erik puts his index finger to his mouth. Erik looks at the Orphanage Manager --

ERIK (SUBTITLE) (CONT'D)
 (In Russian)
 Can I sign the paperwork?

CUT TO:

INT. OFFICE-ORPHANAGE-AFTERNOON

Erik looks through the paperwork -- and signs every page that is needed for his "JOHN HANCOCK." He signs the last page -- and hands it to the Orphanage Manager --

ORPHANAGE MANAGER (SUBTITLE)
 (In Russian)
 -- Thank you.

She hugs Baby --

ORPHANAGE MANAGER (SUBTITLE) (CONT'D)
 (In Russian)
 Take care of yourself in America.

BABY (SUBTITLE)
 (In Russian)
 I will.

Baby lets go of the Orphanage Manager -- and looks at Erik -- Erik reaches his hand out -- Baby grabs ahold -- and steps out of the front door --

CUT TO:

INT. LIVING ROOM-CONDO-EVENING

In the living room, Joy sits on the couch with Kevin. A **carton** of **ice cream** in her hands -- She licks the **spoon** --

The doorbell rings. Kevin gets up -- and steps towards the front door -- He pulls the door open --

EXT/INT. CONDO-EVENING

Kevin looks at Erik --

KEVIN

-- Erik, this is a surprise. I haven't heard from you in a couple of days.

ERIK

I had my reasons --

-- Erik steps aside -- and pushes Baby right in front of Kevin --

KEVIN

Why does she look familiar?

ERIK

Can we come in?

KEVIN

Sure.

Erik walks in -- He grabs ahold of Baby's hand -- and she steps in --

INT. LIVING ROOM-CONDO-CONTINUOUS

Joy looks at Baby. She drops the carton of ice cream to the floor -- and gets up -- She walks around Baby -- Her eyes amazed --

JOY

-- What in the world is going on here?

KEVIN

Yeah, I like to know the same thing.

ERIK

Joy, this is your sister, Baby.

Joy looks at Erik -- and gets closer to Baby. She pinches her -- Baby slaps Joy's hand --

KEVIN

Can I have a word with you in private?

ERIK

Sure.

Kevin steps further into the living room -- Erik follows him
-- Kevin sits -- Erik sits --

KEVIN

-- Why didn't you tell me about
this?

ERIK

I found out at the last minute and
went to the orphanage that she was
living in.

KEVIN

What am I supposed to do with her?

ERIK

Train her. Have Joy help you --

-- Erik stands up -- and walks towards Baby -- He grabs her
by the hand -- and walks her towards the front door -- He
kneels down --

ERIK (SUBTITLE) (CONT'D)

(In Russian)

You're going to live here now. This
man is going to look after you and
teach you some cool stuff.

BABY (SUBTITLE)

(In Russian)

Will I see you again?

ERIK (SUBTITLE)

(In Russian)

Yes. In a couple of days. Be a good
girl and do whatever you can to
help.

BABY (SUBTITLE)

(In Russian)

I will.

Erik stands to his feet -- and kisses her on the forehead --

ERIK (SUBTITLE)

(In Russian)

Good girl.

Erik looks at Kevin --

ERIK (CONT'D)

(wave)

KEVIN
(wave)

Erik steps towards the front door -- and grabs ahold of the doorknob -- He opens the door -- and steps out -- The door slams shut --

KEVIN (CONT'D)
(claps)
Okay! Who here wants to go to bed?

JOY
She's not sleeping here.

KEVIN
Joy, be nice.

JOY
I was here first. I got first dibs
and sweet cakes isn't staying.

Baby slugs Joy on her shoulder --

JOY (CONT'D)
-- Ahh --

-- Joy puts her hand over the spot that Baby hit --

JOY (CONT'D)
-- Did you see that! She slugged
me!

BABY
I hit you twice --

-- Baby hits Joy again --

KEVIN
-- You were just speaking Russian?

BABY
Erik had a tutor teach me before we
got here.

KEVIN
What else can you do?

BABY
Just give me something to work
with.

KEVIN
Computers?

BABY
I know some tricks.

KEVIN
We'll get you something to start
off with tomorrow. For now, it's
bedtime.

CUT TO:

INT. JOY'S BEDROOM-CONDO-NIGHT

Joy sits up in bed. She looks at Baby. Baby looks at her.

BABY
Yes?

JOY
Are you just trying to win him
over?

BABY
I don't know what you mean. I'm
just like you. I'm trying to live
life to the fullest.

Joy lays down -- and covers herself with her blanket -- She
closes her eyes --

JOY
-- Good night.

BABY
Sweet dreams.

CUT TO:

INT. LIVING ROOM-CONDO-MORNING

Kevin walks in with a **laptop box** in his hand. Baby sits on
the couch --

KEVIN
-- Can you work with this?

BABY
Yes!

Joy walks into the living room -- She watches Kevin
interacting with Baby --

KEVIN

-- Show me what you can do.

Baby gets up -- and walks down the hallway -- and heads for her bedroom --

BABY (O.S.)

We could use our own computer laboratory.

KEVIN

We'll work on it.

Joy steps towards the couch -- and sits -- She grabs the **TV remote** --

JOY

She's here for one day and she gets a computer.

KEVIN

So, you're going to pout now?

Kevin pulls a shopping bag from behind his back -- and hands it to Joy -- Joy tosses the remote to the couch -- and grabs the shopping bag from Kevin -- Joy pulls out a **red** and **black dress** from the bag -- She stands up -- and holds it against herself --

JOY

-- I love it --

-- Joy looks at Kevin --

JOY (CONT'D)

-- Thank you. I'm going to go try it on right now --

Joy rushes out of the living room --

CUT TO:

INT. LIMOUSINE-MORNING

Erik sits. Kevin sits across from him.

KEVIN

I don't want to give the girls up.

ERIK

You don't have a choice.

KEVIN

What if I work it off and buy their freedom?

ERIK

Then you'll be sacrificing yourself for them. Is that what you're willing to do?

KEVIN

For them, yes. Would you?

ERIK

With every last breath in my body. You bet I would.

KEVIN

Do you mind if I make a call?

ERIK

No, go ahead?

CUT TO:

INT. LIVING ROOM-CRUMPLER RESIDENCE-AFTERNOON

Daisy sits on her sofa and reads a book. The house phone rings. Daisy puts down the book -- and grabs the receiver --

DAISY

-- Hello?

KEVIN (V.O.)

Hi, mama?

DAISY

Kevin! I'm glad to hear your voice.

KEVIN (V.O.)

I know I haven't been the best son. I'm sorry for that.

DAISY

You've been great.

KEVIN (V.O.)

Listen, I'm going to be away for a while. I can't explain it.

DAISY

My door is always open. You know that.

KEVIN (V.O.)
I do.

DAISY
Take care of yourself, okay?

KEVIN (V.O.)
Okay. I love you, mama.

DAISY
I love you too --

-- Daisy hangs up the receiver -- and covers her face --

DAISY (CONT'D)
(sob)
(cry)

CUT TO:

INT. LIMOUSINE-CONTINUOUS

Kevin puts the cell phone down -- and looks at Erik --

KEVIN
-- I'm fully at your service now.

Erik reaches into his briefcase -- and pulls out two photos.
He hands them to Kevin --

ERIK
These are the lawyers of the law
firm that are trying to build a
case against me.

KEVIN
So, you want me to kill them all?

ERIK
Unless you have an idea of getting
them all at the same time.

KEVIN
A perfect one. Now that I'm
thinking about it.

CUT TO:

EXT. ROOFTOP-AFTERNOON

Kevin lays on the gravel of the ground. He holds a **detonator** in his hand. He watches the lawyer's step into the building -

-

KEVIN

Just one more minute.

The minute passes. Kevin presses the **red button** on the detonator. The building explodes -- Kevin backs away from the edge of the rooftop -- and runs --

CUT TO:

INT. LIMOUSINE-CONTINUOUS

Erik looks at Kevin --

KEVIN

-- What?

ERIK

We have a problem. The job was good enough to pay for one of the girls. You have to choose.

KEVIN

Please, don't make me choose?

ERIK

It was one million.

KEVIN

What about another deal?

ERIK

I can't make anymore.

KEVIN

I want her back when I make enough.

ERIK

We'll work on it. I promise.

KEVIN

No promises.

CUT TO:

INT. JOY'S BEDROOM-CONDO-MORNING

Joy folds her clothes -- and sets them down in her suitcase.
Kevin steps into the bedroom --

KEVIN

-- Are you almost ready?

JOY

I'm finished --

-- Joy closes the **suitcase** -- and zips it closed -- She lifts it off the bed -- and steps towards the door -- Kevin grabs the suitcase --

KEVIN

-- I'm going to get you out of this.

JOY

Whatever.

CUT TO:

INT. LIVING ROOM-CONDO-AFTERNOON

Joy steps into the living room -- Baby sits on the couch and watches television. She looks at Joy -- and gets up -- She steps towards Joy -- Baby hugs her --

BABY

-- I'll see you when you get back.

JOY

Take care --

-- Joy kisses Baby on the cheek -- and steps towards the front door --

CUT TO:

EXT. MANSION-AFTERNOON

The limousine pulls up to the driveway. Xander stands and waits.

CUT TO:

INT. LIMOUSINE-AFTERNOON

Joy sits across from Erik. Erik looks at her --

ERIK
-- Are you ready?

JOY
No.

Erik opens the door.

EXT. MANSION-CONTINUOUS

Joy gets out of the limousine -- and steps towards Xander.

XANDER (SUBTITLE)
(In Russian)
Welcome.

Joy steps towards the front door --

-- Erik gets out of the limousine -- and steps towards Xander
-- Joy's suitcase in Erik's hand -- He hands it to Erik --

XANDER (CONT'D)
-- Keep it. She's not a little girl
anymore.

ERIK
She is in my book.

XANDER
That's why your books are short.

ERIK
We'll get her back.

XANDER
Yeah! I'll bet my life with that
one.

ERIK
Be careful with what you say.

Xander steps away from Erik -- and walks to the front door --
Xander looks at Erik --

XANDER
(laugh)

Erik steps back towards the limousine -- and sits down -- He
shuts the door --

CUT TO:

EXT. HOLLYWOOD HILLS-NIGHT

Kevin lays on his stomach. He holds a rifle in his hands -- and looks through the scope --

SCOPE

The target aims for Xander's bedroom window. The bullseye aims right for the middle of Xander head.

"Worth It" by MAD FVN plays.

KEVIN
Give me a reason!

CHARLIE (V.O.)
Do it! You know you want to.

KEVIN
No. I want her back.

Kevin looks through the scope -- and aims it at Joy's window --

SCOPE

The target on Joy.

CUT TO:

INT. BEDROOM-MANSION-NIGHT

Joy sits on the bed -- and looks out the window --

JOY
(wave)

CUT TO:

EXT. HOLLYWOOD HILLS-CONTINUOUS

Kevin lowers the rifle -- and stands up -- He rushes away --

CUT TO:

INT. LABORATORY-CONDO-AFTERNOON

Baby sits in front of her laptop -- and types on the keys -- Kevin steps into the laboratory --

KEVIN
-- Can you access banks?

BABY
Sure. Why?

KEVIN
I want to wire money to two
different accounts.

BABY
Do you have the names of the
accounts you want the money wired
to?

KEVIN
Ivan and Xander Petrov.

BABY
I can do it.

KEVIN
Great.

BABY
Where do you want me to take the
money from?

KEVIN
Rossi.

BABY
The Italian mob leader?

KEVIN
Yes.

BABY
Okay. Here it goes.

CUT TO:

INT. DINING ROOM-ROSSI MANSION-MORNING

ALDO ROSSI, 49. A crime boss. A short and big sized man with
a short temper.

Aldo sits at the dining room table. He looks at his cell
phone as it vibrates --

PHONE SCREEN

A banking app on the screen. The balance at the bottom is at zero funds.

BACK TO SCENE

Aldo stops -- and gets a closer look at the screen -- He throws his cell phone at the wall --

ALDO
-- Ahh!!!

CUT TO:

EXT. PATIO-RESTAURANT-MORNING

Kevin sits across from Erik. Erik eats his *spaghetti* --

ERIK
-- I liked the thought of what you did but it's too risky.

KEVIN
They have the money for her. Now, I want her back.

ERIK
I'm sorry but he moved her away.

KEVIN
Where?

ERIK
Where do you think? Russia.

KEVIN
Then I'm going to Russia.

ERIK
Stop, please! When I know something, I'll help you get her back. For now, eat your food.

Kevin stands up -- and pushes the chair into the table --

KEVIN
-- I lost my appetite --

-- Kevin walks away --

KEVIN (V.O.)
 Believe it or not, I did get her
 back. It wasn't easy but the girl
 had a plan of her own.

INT. AUDITORIUM-FUNERAL HOME-AFTERNOON

SUPER: FIVE YEARS LATER

Kevin sits in the front row. He stands up -- and steps
 towards Daisy's casket -- He looks at her --

KEVIN
 -- I hope I made you proud, mama.

CHARLENE, 15. A high school student. Red hair and green eyes.

CHARLENE
 She was --

-- Kevin looks at Charlene --

KEVIN
 -- Charlene --

-- Kevin reaches over for a hug --

CHARLENE
 -- No, please --

-- Kevin lowers his arms --

KEVIN
 -- Okay. I understand.

CHARLENE
 I want you in my life. I just hope
 you want me in yours.

Charlene steps away --

CUT TO:

EXT. COTTAGE-MORNING

JOY, 18. An assassin. Blonde hair, blue eyes. Very cunning
 and manipulative

Joy lies on the ground. Bullet wounds marked all over her
 chest and torso.

RUSSIAN THUG #1 and #2. Early 20s. Military trained.

Joy blinks her eyes. She smiles --

JOY
-- And the Oscar goes to me!

Russian Thug #1 reaches his hand out for Joy -- Joy grabs
ahold -- He pulls her up to her feet --

JOY (CONT'D)
-- Where's Baby?

Russian Thug #2 hands Joy an **iPad** --

IPAD SCREEN

A recording of the condominium building exploding.

BACK TO SCENE

Joy hands Russian Thug #1 back the iPad --

JOY (CONT'D)
-- She's a genius!

RUSSIAN THUG #1 (SUBTITLE)
(In Russian)
Where to now, boss?

JOY (SUBTITLE)
(In Russian)
Say that again, please?

RUSSIAN THUG #1
Boss.

JOY
That sounds awesome! Back to the
laboratory.

CUT TO:

INT. TRUNK-MORNING-FLASHBACK

SUPER: ONE HOUR EARLIER

Joy lays on her back -- and turns a **flashlight** on -- She
reaches underneath the shirt she is wearing -- and presses a
red button -- Joy turns off the flashlight --

CUT TO:

INT. LABORATORY-CONDO-BACK TO PRESENT

BABY, 18. A hacker. Intelligent, and skilled at computers. Dark hair, blue eyes.

Baby sits in front of her computer screen. Joy steps into the laboratory. Baby backs away from her desk -- and stands up from her desk chair --

JOY

-- Hey! That blood vest worked perfectly! Good work with the building too.

BABY

That's the last of the Petrov family.

JOY

I hope so. Have you heard from Kevin?

BABY

He's staying off the grid for now.

CUT TO:

INT. LIMOUSINE-AFTERNOON

The limousine stops at a red light. Erik looks at his iPad --

IPAD SCREEN

The explosion of the condominium plays.

BACK TO SCENE

Erik smiles --

ERIK

-- Good for you.

CUT TO:

EXT. DESERT-AFTERNOON

SUPER: NEVADA DESERT

"Whiskey Noir" by Alexis Jordan V plays.

Kevin stands up -- and looks at the horizon --

CHARLIE (V.O.)

For those dark times, things
started to slow down and get
better. Now, I'm living life off
the grid, and I am waiting to go to
war. I'll see you on the
battlefield soon enough. Ooha!!

FADE OUT:

THE END