

La Playa

Screenplay by

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"Revenge is a dish best served cold"

-Pierre Choderlos Laclos

FADE IN:

EXT. BEACH-NIGHT

Waves crash against the rocks.

Women's feet walk across the shore.

MARIE, 26. Tattoo artist. Malicious, ruthless and bloodthirsty.

A **silver pistol** in the grip of her hand. It drops to the wet sand.

MARIE (V.O.)
Waves, all I see is waves. The
ocean doesn't change. Just me. I
changed.

She looks at the sky.

CUT TO:

EXT. VENICE BOARDWALK-DAY

SUPER: ONE YEAR EARLIER

Crowds of PEOPLE surround the boardwalk, passing by the shops and VENDERS.

CUT TO:

INT. TATTOO PARLOR-DAY

Marie sits on a stool, pressing the needle of the machine into a man's back. Finishing a **giant snake**. She wipes the finished tattoo with a **paper towel**. MAN CUSTOMER, 30s.

MARIE
And there we go!

MAN CUSTOMER
You're done?

MARIE
Yeap!

CUT TO:

INT. BATHROOM-CONDO-NIGHT

Water pouring over her head in the shower, Marie brushes the water through her hair.

CUT TO:

INT. LIVING ROOM-CONDO-NIGHT

Marie steps out of the bathroom, tying the strap to her **bikini top**. She pulls out a pair of jean shorts. Her eyes on the ankle monitor.

MARIE

Two more days.

Marie steps towards the front door. She opens the door.

A man stands in front of her with a **pizza box** in his hands.
DELIVERY GUY, 20s.

DELIVERY GUY

Pizza!

Marie hands him twenty-five dollars.

He hands her the pizza box.

MARIE

Thanks.

DELIVERY GUY

Have a good night!

Marie shuts the door.

The pizza box on her lap. She takes a bite from a slice of pizza. The **TV remote** in her other hand. In frustration, she hits the power button and tosses the remote to the sofa.

MARIE

Boring!!

The **record player** in her eyesight.

Marie stands up and steps towards the record player. Her hands flip through the records until she comes across the one that catches her eye.

MARIE (CONT'D)

Ahh!!

She sets the record on the player and sets the needle down.

The music plays. "Time in a Bottle" by Jim Croce plays.

Marie slowly dances to the music in the living room. She grabs a flower from the vase, spinning in circles. On one foot, she stands, spinning herself towards the display of **framed photographs**. She grabs it and jumps over the sofa, going in circles. Her eyes on the photograph of her parents. She drops to her back and onto the sofa. Her arms wrap tight around the framed photo, hugging it. She closes her eyes.

MARIE (CONT'D)

Love you so much!

CUT TO:

EXT. BEACH-DAY

Two men walk across the beach, their feet digging into the wet sand. LUIS, 52. Cartel boss. Ruthless, dominate and controlling. CARLOS, 50. Cartel boss. Dangerous, ruthless and manipulative.

Carlos looks at the stores across the beach.

CARLOS (SUBTITLE)

(In Spanish)

Why are we here, Luis? All these people are nothing but a bunch of bottom feeders.

LUIS (SUBTITLE)

(In Spanish)

To learn, Carlos. Everyone is different. Not every person is out to hurt us. Come on, let's learn something.

CUT TO:

INT. TATTOO PARLOR-DAY

A fresh inked tattoo across a WOMAN CUSTOMER'S chest.

Marie fills in the last line of the tattoo.

MARIE

And we're done!

CUT TO:

EXT. TATTOO PARLOR-DAY

Carlos steps past the front window. He looks in, shielding his eyes with his hand. He pulls a **lollipop** from his mouth.

CUT TO:

INT. TATTOO PARLOR-CONTINUOUS

Marie spreads a gob of **Vaseline** across the tattoo. She looks at the window. Her eyes on Carlos. Marie stands up.

MARIE

Let me help you up.

The Woman Customer stands up and steps towards the front door.

CUT TO:

EXT. TATTOO PARLOR-CONTINUOUS

Carlos steps away from the window.

CUT TO:

INT. TATTOO PARLOR-CONTINUOUS

Marie steps towards the window. Her eyes on Carlos.

She looks down.

MARIE

(cry)

A tear runs down her cheek.

CUT TO:

INT. LIVING ROOM-CONDO-DAY

SUPER: ONE DAY LATER

A woman sits across from Marie, removing the ankle monitor. CHRISTA, 31. Probation Officer. A no non-sense and strict woman.

CHRISTA

There you go!

Marie stands up and steps around the living room.

MARIE
Yes! Free at last.

CHRISTA
Remember! Keep your nose clean.

MARIE
I got it!

CHRISTA
Good.

Christa stands up.

CHRISTA (CONT'D)
What set you off to hit that guy?

MARIE
He said something derogatory about
my mother!

CUT TO:

INT. BAR-NIGHT-FLASHBACK

Marie stands at the bar table.

DRUNK MAN, 30s.

A Drunk Man runs into Marie. He grabs a hold of her waist,
pressing himself against her. She elbows him.

DRUNK MAN
Bet your mother would suck my cock!

Marie punches him across the face and kicks him in the groin.

The Drunk Man drops to the floor.

CUT TO:

EXT. VENICE BOARDWALK-BACK TO PRESENT

A large cup in her hand, a smile on her face and her time
outside of her cubbyhole condo behind her. She lifts the
sunglasses up. Marie looks at the ocean.

"Blinding Lights" by The Weeknd plays.

She steps onto the sand.

CUT TO:

EXT. BEACH-DAY

Marie lays a towel onto the *lounge chair*. She sits and leans back.

MARIE
(breath)

Carlos steps past her, his eyes on her.

MARIE (CONT'D)
Can I help you with something?

He turns and looks her in the eyes.

CARLOS
Just passing through.

MARIE
So, pass through.

Carlos takes a step. He stops.

CARLOS (SUBTITLE)
(In Spanish)
May I say you are a beautiful lady.

He steps away.

Marie looks off into space, hearing the words come from his mouth.

25-YEAR-OLD CARLOS (V.O.) (SUBTITLE)
(In Spanish)
Such a beautiful woman.

CUT TO:

INT. KITCHEN-NIGHT-FLASHBACK

A 25-YEAR-OLD CARLOS stands with a woman, his fingers in her mouth. HEATHER, 34. Artist. Her eyes show the fear as she looks across the way, staring at 8-YEAR-OLD MARIE.

A man lies on the floor, his eyes wander. RANDY, 37.
Photographer.

25-Year-old Carlos cocks his gun and aims it at Randy's head.

25-YEAR-OLD CARLOS (SUBTITLE)
 (In Spanish)
 Goodbye!

A gunshot to the head.

HEATHER
 No!!!

A boy is pushed into the kitchen. RJ, 12. Eighth grader.

A man grabs a hold of his hair. 27-YEAR-OLD LUIS.

RJ
 Ahh!!

27-Year-Old Luis cocks his gun.

27-YEAR-OLD LUIS (SUBTITLE)
 (In Spanish)
 Go to sleep little one.

He fires a shot.

HEATHER
 (sob)
 (cry)

27-Year-Old Luis looks at Heather and then at 25-Year-Old Carlos.

27-YEAR-OLD LUIS
 Look at me!

Heather looks at him.

27-YEAR-OLD LUIS (CONT'D)
 So long!

He fires a shot.

25-Year-Old Carlos drops her to the floor.

25-YEAR-OLD CARLOS
 That was completely unnecessary!

27-YEAR-OLD LUIS
 Come on!

25-Year-Old Carlos follows him towards the front door.

8-Year-Old Marie looks at Heather's lifeless face.

8-YEAR-OLD MARIE
(cry)

CUT TO:

EXT. BEACH-BACK TO PRESENT

Marie sits up. Her eyes on Carlos as he steps towards the shore.

Carlos swims into the ocean water face first.

Marie steps closer to the shore. Her eyes on him.

Carlos disappears into the water.

She rushes in, swimming deeper.

He floats to the surface.

Marie grabs a hold of him. She pulls him towards her.

LIFEGUARD, 20s.

A Lifeguard grabs a hold of Carlos, drags him onto the sand.

LIFEGUARD
I got him!

Marie lifts his feet, setting them down.

The Lifeguard begins to perform **CPR**.

Marie pushes him away and performs it. She presses her mouth onto his.

MARIE
(breath)

She presses her hands onto his chest.

MARIE (CONT'D)
One, two, three!
(breath)

CARLOS
(spit out water)
(breath)

Marie backs away.

The Lifeguard looks at her.

The BEACH CROWD looks at her.

BEACH CROWD
(applause)

She rushes away.

Carlos looks at her as she runs away.

CUT TO:

INT. BATHROOM-CONDO-DAY

MARIE
(breath)

She brushes her hands through her hair, pulling at it.

MARIE (CONT'D)
What are you doing!!

CUT TO:

EXT. STREETS-DAY

A wide smile on her face, Marie approaches the front door to the stairs to her condo.

CUT TO:

INT. LIVING ROOM-CONDO-DAY

The door opens.

Marie slides her keys into her pants pocket. She looks and sees a **bouquet** of **roses** set on her coffee table.

MARIE
What the --

She steps towards the card resting against the bouquet.

MARIE (CONT'D)
(read)
Beautiful roses for the beautiful
woman that saved my life. Please,
join me on my yacht for a big
dinner. Carlos.

Marie sets the card down on the coffee table.

CUT TO:

INT. BEDROOM-CONDO-DAY

Marie steps into the bedroom. Her eyes in amazement. She looks at the red dress, thinking to herself of what she has to lose.

CUT TO:

EXT. OCEAN-NIGHT

A speed boat speeds towards a **yacht**.

CUT TO:

EXT. YACHT-NIGHT

Fixing his tie, looking at himself in the mirror, Carlos smiles.

Marie appears behind him.

Carlos looks back at her.

CARLOS
Glad you made it.

He looks at her from head to toe, stunned by her beauty.

CARLOS (CONT'D)
Shall we?

Carlos reaches his hand out for hers.

Marie grabs a hold.

He walks her towards a table, pulling out a chair for her.

MARIE
Thank you.

WAITER, 30s.

A Waiter steps towards the table.

WAITER
Can I start you off with something
to drink, sir?

CARLOS
Champagne, please?

The Waiter starts to step away.

CARLOS (CONT'D)
Wait!

The Waiter stops.

CARLOS (CONT'D)
Make that Tequila instead!

WAITER
Yes, sir.

The Waiter steps away.

Carlos looks her in the eyes. He smiles.

MARIE
So, what do you want?

CARLOS
Nothing. I just like to get to know
you.

MARIE
What for?

CARLOS
Your company.

MARIE
That's it?

CARLOS
That's it.

The Waiter steps towards the table with a bottle of Tequila
and **two shot glasses**.

CARLOS (CONT'D)
Thank you.

The Waiter steps away.

Carlos pours her a glass. He pours his and sets the bottle
down.

CARLOS (CONT'D)
To us!

He takes the shot. His hand slams it down.

Marie lifts the glass up, not taking her eyes off him for a second. She takes the shot.

The Waiter steps out with two plates of **salmon steaks** and **asparagus**, setting them down in front of them.

CARLOS (CONT'D)
I hope you like salmon.

MARIE
I love it.

CARLOS
Good.

CUT TO:

INT. CHARLIE'S BMW-NIGHT

A woman sits in the driver seat; **binoculars** pressed over her eyes. CHARLIE, 55. Police detective. Dedicated, head strong and courageous.

CHARLIE
Keep close! You hear me!

CUT TO:

EXT. YACHT-CONTINUOUS

The Waiter scoops **chocolate ice cream** on top of a piece of **chocolate cake**.

CHARLIE (V.O.)
Do you hear me!

WAITER
Yes.

The Waiter steps towards the table with the plates, setting them down in front of Marie and Carlos. He takes the clean plates and steps away.

WAITER (CONT'D)
enjoy.

MARIE
Thank you.

CARLOS
Thank you.

Marie and Carlos look at each other, smiling.

MARIE (CONT'D)
(laugh)

CARLOS
(laugh)
I'm glad you're here.

MARIE
Me too.

He touches her hand.

She looks at his hand.

Carlos leans towards her, expecting a kiss.

Marie turns her face away.

MARIE (CONT'D)
Walk me off, please?

Carlos looks away.

CARLOS
Okay.

CUT TO:

INT. CHARLIE'S BMW-CONTINUOUS

Charlie lowers the binoculars down. She leans herself close to the dashboard.

CHARLIE
Who is this girl? I like her!

CUT TO:

EXT. YACHT-CONTINUOUS

Marie stands on the edge of the speedboat while Carlos leans towards her.

MARIE
Here's something to hold you over.

Marie kisses him on the cheek. She taps him on the cheek.

MARIE (CONT'D)
Good night!

She steps all the way onto the speedboat.

Carlos feels his cheek.

The speedboat speeds away, disappearing into the dark.

CUT TO:

EXT. SPEEDBOAT-NIGHT

Marie looks back at the yacht. She smiles.

CUT TO:

INT. CHARLIE'S BMW-NIGHT

Charlie leans back into the driver seat, binoculars in her hand.

CHARLIE
Charlie, you smart bitch! This
could crack the case!!

CUT TO:

INT. BEDROOM-CONDO-DAY

The sun rest on her face.

Marie opens her eyes. She sits up and stretches out her arms. An aroma spreads throughout the condo, causing her to stop stretching.

MARIE
(sniff)

She stands up and rushes out of the bedroom.

CUT TO:

INT. LIVING ROOM-CONDO-DAY

Marie steps into the living room, her eyes in amazement.

Trays of *scrambled eggs*, *waffles* and *bacon*.

She steps towards a ***basket*** full of ***muffins***. Her eyes close.

MARIE
(sniff)

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-DAY

CHIEF, 30s.

Paperwork dropped on her desk.

Charlie looks at the paperwork and then at the Chief.

CHARLIE

Thanks.

CHIEF

Don't thank me yet. There's a lot in that report about Marie Summers that you don't know.

CHARLIE

And what's that?

CHIEF

She's related to someone you knew.

CHARLIE

Who?

CHIEF

Smith.

She looks at him with seriousness.

CHARLIE

Nick?

The Chief nods his head "Yes."

CHARLIE (CONT'D)

Anything else?

CHIEF

Read the report and come to me after you're done.

Charlie flips a page over.

CHARLIE

(read)

Child was found with three dead bodies. Parents suffered shots to the head, as well as the older sibling.

CUT TO:

INT. LIVING ROOM-SUMMERS RESIDENCE-NIGHT-FLASHBACK

POLICE OFFICER #1 and #2, 20s.

Police Officer #1 lifts 8-Year-Old Marie off the floor and carries her out of the living room. Her saddened eyes look at the covered bodies of her parents and brother.

8-YEAR-OLD MARIE
Mom -- dad -- RJ
(sob)

POLICE OFFICER #1
I got you, girlie. Your cousins
coming.

CUT TO:

INT. INTERROGATION ROOM-POLICE DEPARTMENT-DAY

In the corner of the room, 8-Year-Old Marie sits, drawing in crayon.

8-YEAR-OLD MARIE
Looks good.

Police Officer #1 looks at her.

POLICE OFFICER #1
Who are you talking to?

8-YEAR-OLD MARIE
No one.

CUT TO:

INT. OBSERVATION ROOM-POLICE DEPARTMENT-DAY

A man stands in front of the window, watching 8-Year-Old Marie. NICHOLAS, 37. Police detective. Down to earth and courageous. A man stands beside him. CHIEF, 50.

NICHOLAS
How long has she been talking to
herself?

CHIEF
Ever since we brought her to the
station.

The Chief hands Nicholas a **juice box**.

NICHOLAS
What's this for?

CHIEF
Her.

He tosses the juice box back to the Chief.

CUT TO:

INT. INTERROGATION ROOM-POLICE DEPARTMENT-CONTINUOUS

Nicholas steps into the room. He looks at Police Officer #1.

Police Officer #1 stands up and steps out of the room.

The door closes.

Nicholas steps towards her.

NICHOLAS
Marie?

8-YEAR-OLD MARIE
Yes?

NICHOLAS
Do you remember me?

8-YEAR-OLD MARIE
No.

NICHOLAS
I'm your cousin, Nicholas.

8-YEAR-OLD MARIE
Like Santa?

NICHOLAS
Yes, like Santa.

8-Year-Old Marie continues to draw.

NICHOLAS (CONT'D)
Would you like to go and get
something to eat?

She looks at him.

8-YEAR-OLD MARIE
Chicken nuggets.

NICHOLAS
Yeah. Anything you want.

8-Year-old Marie stands up and steps towards Nicholas. She grabs a hold of his hand.

NICHOLAS (CONT'D)
Let's go, okay.

Nicholas walks her out of the room.

CUT TO:

INT. TATTOO PARLOR-BACK TO PRESENT

Marie wipes the chair down with a wet rag.

The door opens.

Charlie steps in. She takes off her sunglasses.

MARIE
Do you have an appointment?

Charlie looks at Marie.

CHARLIE
Do I need one.

Marie looks at her watch.

MARIE
I guess I can fit you in.

She steps towards the counter.

MARIE (CONT'D)
Just tell me what you want?

Charlie leans down towards her ear.

CHARLIE
A police shield of my former partner.

MARIE
What's his name?

CHARLIE
Nicholas Smith.

Marie looks at her. She covers her face.

MARIE
Can you leave, please?

CHARLIE
Look --

MARIE
-- Leave!!

Charlie reaches into her pocket and pulls out a card.

CHARLIE
When you feel like talking.

MARIE
I won't.

She steps towards the front door and steps outside.

CUT TO:

INT. BEDROOM-CONDO-DAY

Marie sits up on the bed, staring at Charlie's contact card.
She drops it down.

MARIE
(breath)

She grabs a hold of her head, gripping with a lot of emotion.

CUT TO:

INT. MARIE'S BEDROOM-SUMMERS RESIDENCE-DAY-FLASHBACK

Nicholas zips a *duffle bag* closed.

8-Year-Old Marie looks at the duffle bag.

NICHOLAS
That's all your clothes.

8-YEAR-OLD MARIE
Wait!

She rushes out of the bedroom.

CUT TO:

INT. RJ'S BEDROOM-SUMMERS RESIDENCE-DAY

The door opens.

8-Year-Old Marie steps towards the dresser.

A **blue baseball cap** with the letter's "RJ" on it.

She grabs it and puts it over her head.

NICHOLAS (O.S.)

Marie?

8-Year-Old Marie steps out of the bedroom.

CUT TO:

INT. HALLWAY-SUMMERS RESIDENCE-DAY

She shuts the door. Her eyes are on Nicholas.

NICHOLAS

Are you ready?

8-YEAR-OLD MARIE

Yes.

NICHOLAS

Nice hat.

He reaches to touch the hat.

She pushes his hand away.

8-YEAR-OLD MARIE

No!

NICHOLAS

Okay.

Nicholas reaches his hand for hers.

She grabs a hold.

He walks her towards the stairs.

CUT TO:

INT. BEDROOM-CONDO-BACK TO PRESENT

RJ's baseball cap in the palms of her hands.

MARIE
(sob)
(cry)

CUT TO:

INT. LIVING ROOM-CONDO-DAY

A note in the palm of her hands. She looks at what it says. It reads: Join me tonight at 9pm. Carlos. Marie thinks about it.

CUT TO:

EXT. DOCK-DAY

A cigar in his hand, Carlos stands, looking around.

Marie steps towards him.

His eyes in amazement.

A smile on her face. She steps closer.

CARLOS
Wow!

Marie looks down at the dress.

MARIE
What? Is there something on the dress?

CARLOS
I mean you look beautiful.

MARIE
Thank you.

He reaches out for her hand.

CARLOS
Shall we?

She grabs a hold of his hand.

MARIE
We shall.

He helps her onto the **sailboat**.

CARLOS
Get ready for a wet adventure!

CUT TO:

EXT. DECK-SAILBOAT-DAY

Steering the sailboat deep into the ocean, Carlos goes to the left and to the right with the **wheel**.

Marie steps towards him.

MARIE
(yell)
Can I help!

CARLOS
(yell)
Take the wheel!!

Carlos rushes towards the **boom**.

CUT TO:

EXT. DOCK-CONTINUOUS

The sailboat resting against the dock. Marie is kneeled down, tying the **ropes** around the **rod**. She reaches into her pants pocket. Her face changes into Charlie's

CHARLIE
(laugh)

Charlie stands up and steps away from the sailboat.

CHARLIE (CONT'D)
(laugh)

CUT TO:

INT. BEDROOM-CONDO-DAY

Marie opens her eyes.

MARIE
(stretches)
Another day, another dollar.

CUT TO:

INT. BATHROOM-CONDO-DAY

Marie brushes her teeth. She spits the toothpaste out.

CUT TO:

INT. OFFICE-POLICE DEPARTMENT-DAY

Charlie sits at her desk, the **newspaper crossword puzzle** in her eyesight as she fills in the answers.

The Chief steps towards her, drops the newspaper down on her desk.

CHIEF

Busy?

CHARLIE

Extremely.

CHIEF

Remember that cartel boss you were keeping an eye on?

CHARLIE

What about him?

CHIEF

He's missing.

Charlie looks at him.

CHARLIE

Okay. What are we supposed to do about it? The guy probably got drunk and fell asleep on a pair of girl's tits, in her apartment. I don't know, somewhere!

CHIEF

Look around and see.

Charlie stands up. She steps towards the door.

CUT TO:

INT. CHARLIE'S BMW-DAY

The radio plays. "The Boys" by Nicki Minaj & Cassie plays.

CHARLIE
Your lipstick stain smells like a
cheap hotel; Diamond watches and a
gold chain can't make my frown turn
around.

Charlie parks the BMW.

CUT TO:

EXT. BOARDWALK-DAY

Marie steps alongside rows of fruit baskets. VENDOR, 30s.

The Vendor opens a ***paper bag***.

VENDOR
What can I get you?

MARIE
Two oranges.

He grabs two oranges and puts them into the paper bag.

VENDOR
Uh huh.

MARIE
Two apples.

He puts two apples into the bag.

VENDOR
Okay.

MARIE
And a **vine of grapes.**

The Vendor hands her a bag of grapes.

VENDOR
Is that all?

MARIE
Yes. How much?

VENDOR
Fifteen.

Marie pulls out a twenty-dollar bill from her pants pocket and hands it to the Vendor. He hands her the bag of apples and oranges.

MARIE

Thanks.

Charlie steps towards her.

CHARLIE

Hello.

Marie looks at Charlie in the corner of her eye.

MARIE

Can I help you?

CHARLIE

That's what I'm hoping but will
you?

MARIE

What's that supposed to mean?

CHARLIE

Where were you last night?

MARIE

In my bed, sleeping.

CHARLIE

Do you mind accompanying me to
confirm that?

MARIE

Sure.

Marie steps away.

CHARLIE

Hey!

(points in the other
direction)

This way.

Marie turns around.

MARIE

Right!

She steps ahead of Charlie.

CUT TO:

INT. INTERROGATION ROOM-POLICE DEPARTMENT-DAY

A man sits across from Marie, attaching the last wire to her hand. POLYGRAPH EXAMINER, 50s.

POLYGRAPH EXAMINER
Are you ready?

MARIE
Yes.

He looks down at the paper of questions.

POLYGRAPH EXAMINER
Is your name Marie Summers?

MARIE
Yes.

POLYGRAPH EXAMINER
What was the last thing you
remember about last night?

MARIE
Going to sleep.

POLYGRAPH EXAMINER
Did you have anything to do with
Carlos Perez's disappearance?

MARIE
No.

He looks at the needle, noticing it's not moving.

POLYGRAPH EXAMINER
What was the thing you did with
Carlos?

MARIE
Sailed.

POLYGRAPH EXAMINER (V.O.)
She passed.

CUT TO:

INT. OBSERVATION ROOM-POLICE DEPARTMENT-DAY

Charlie looks at the Polygraph Examiner and returns her attention to Marie.

CUT TO:

INT. INTERROGATION ROOM-POLICE DEPARTMENT-CONTINUOUS

Marie looks around the room, her eyes focus on a **Cockroach**.

MARIE (V.O.)
I'm not even going to react.

CUT TO:

INT. CHIEF'S OFFICE-POLICE DEPARTMENT-DAY

Charlie drops the results of the polygraph test onto the Chief's desk.

CHARLIE
She passed!

The Chief looks at the paper and then at Charlie.

CHIEF
I'm not convinced.

CHARLIE
Now what?

CHIEF
Keep your eyes on her.

CHARLIE
As you wish.

Charlie turns around. She walks out of the office.

CUT TO:

EXT. POLICE DEPARTMENT-DAY

The front doors open.

Marie steps outside of the police department.

CUT TO:

EXT. STREETS-DAY

Charlie runs after Marie.

CHARLIE
Marie!!

MARIE
(roll eyes)
Shit! What!

Marie looks back at her.

CHARLIE
Where are you going now?

MARIE
I got to get to the shop.

CHARLIE
Let me give you a ride.

MARIE
No thanks. I rather take the bus.

CHARLIE
I --

MARIE
Look, I see that you are only
looking out for me, but I can take
care of myself, okay!

CHARLIE
Okay.

Marie steps away.

CHARLIE (CONT'D)
Nick says hi.

She looks back at her.

MARIE
Tell him hi for me.

CHARLIE
You should really tell him
yourself.

Marie steps across the street.

MARIE
Maybe.

CUT TO:

INT. CITY BUS-DAY

Her hand gripped around the *handlebar*.

CUT TO:

INT. AUDITORIUM-FUNERAL HOME-NIGHT

Luis steps towards the casket. He looks at Carlos.

LUIS (SUBTITLE)
(In Spanish)
I'm going to get her for you
brother.

Luis leans down and kisses Carlos on his forehead.

CUT TO:

EXT. FUNERAL HOME-NIGHT

He pushes the front doors open; he kicks one of the doors,
untying his tie.

CHARLIE (O.C.)
Coffee!

Luis looks and sees Charlie.

She hands him a coffee cup.

He pushes it away.

LUIS
Who the hell are you!

CHARLIE
I'm with the L.A.P.D.

LUIS
Sorry, no cops allowed.

Luis steps away.

Charlie follows him.

CHARLIE
Can I make a suggestion?

LUIS
What's that?

CHARLIE
Leave well enough alone.

LUIS
Sure thing.

CHARLIE
I'm serious.

LUIS
So am I.

He opens the driver door.

CHARLIE
Where are you going?

LUIS
I got a brother to bury, so,
please! Go away.

Luis sits in the driver seat and shuts the door.

The car drives away.

CHARLIE
You're as good as dead.

She looks at the coffee's in both her hands.

CHARLIE (CONT'D)
More for me.

Charlie sips from both of the cups.

CHARLIE (CONT'D)
(slurp)

CUT TO:

EXT. PARK-DAY

Running on the track around the park, Marie goes at a fast pace.

MARIE
(breath)

CUT TO:

EXT. STREETS-DAY

Across the street from the park, Charlie's BMW is parked.

CUT TO:

INT. CHARLIE'S BMW-DAY

Charlie holds binoculars in her right hand and a cup of coffee in the left. She takes a sip.

CHARLIE
(slurp)

CUT TO:

EXT. PARK-CONTINUOUS

She stops running and looks across the street at the BMW.

MARIE
(shake head)

Marie continues running.

CUT TO:

INT. GYM-NIGHT

Jogging on a *treadmill*, Marie runs at a medium pace, not taking her eyes off the monitor.

Three rows down from her, Charlie jogs, keeping her eyes on Marie.

A guy jogging on her right side.

A very handsome 25-Year-Old young man. T.A. A personal trainer. Kind and down to earth.

Marie glances at him, giving him a smile.

T.A.
Hi.

MARIE
Hi.

T.A.
How are you?

MARIE

Good.

She looks away.

MARIE (CONT'D)

How are you?

T.A.

Good.

MARIE

Are you training for something?

T.A.

Maybe. You?

MARIE

Just life.

T.A.

I feel you.

CUT TO:

EXT. PARK-DAY

Marie sits across from T.A. She grabs a grape from the bowl in front of her.

MARIE

What else do you like to do when you're not at the gym, hitting on girls.

T.A.

I coach.

MARIE

You coach what?

T.A.

I coach an all-girls volleyball team.

MARIE

Really?

T.A.

Yes.

MARIE

I got to see that.

T.A. smiles.

CUT TO:

EXT. FIELD-DAY

A team of six women stand huddled up together. TRICIA, 21. CARRIE, 20. TERRI, 22. KERRY, 24. HILARY, 21. SARAH, 25.

T.A. stands in behind the women.

T.A.
Hi, ladies!

	TRICIA		CARRIE
Hi!!!		Hi!!!	

Terri steps up to him.

TERRI
I need help with my shooting.

T.A. looks back at Marie.

T.A.
Care to join us?

MARIE
I'm not any good.

T.A.
Neither are they.

HILARY (O.C.)
We heard that!

MARIE
(laugh)

The volleyball bounces from Hilary to Terri and over the net. T.A. hits it over, landing on the sandy ground.

T.A.
Woo!!

He turns to Marie.

T.A. (CONT'D)
(high five)

MARIE
(high five)

Carrie serves the ball.

It bounces to Marie.

Marie hits it.

The volleyball hits the ground.

TERRI
Oh man!
(throws tantrum)

T.A. drops to both his knees.

T.A.
(wave)
(breath)
Later!

TERRI (O.C.)
Good game!

Marie sits across from T.A.

CARRIE (O.C.)
Nice meeting you, Marie!

MARIE
(wave)
You too.

T.A. (O.C.)
You did great out there!

Marie looks at T.A.

MARIE
You're a great coach.

He sits up.

T.A.
Let me take you home.

MARIE
Okay.

She stands up and reaches her hand out for his.

He grabs ahold.

Marie pulls him up.

T.A.
Thanks.

CUT TO:

INT. T.A.'S MUSTANG-NIGHT

T.A. turns the key. He looks at Marie.

T.A.
I had fun.

MARIE
Me too.

T.A.
We should do it again.

MARIE
I would like that.

T.A.
How's tomorrow sound?

MARIE
(laugh)

She leans towards him and kisses him on the lips.

MARIE (CONT'D)
Tomorrow night.

T.A.
Okay.

Marie opens the passenger door. She gets out.

The passenger door closes.

CUT TO:

EXT. TATTOO PARLOR-NIGHT

Marie walks away. She looks back.

MARIE
(wave)
Goodnight.

CUT TO:

INT. T.A.'S MUSTANG-CONTINUOUS

T.A. turns the key in the ignition.

He puts the Automatic in Drive.

T.A.

Woo!!

He presses his foot on the gas pedal.

CUT TO:

INT. BEDROOM-CONDO-NIGHT

Marie steps towards the bed. She lies down and covers herself. A flip to the light switch. Marie closes her eyes, a big smile on her face.

MARIE

(giggle)

CUT TO:

INT. GYM-DAY

Dumbbells in her hands. Marie lifts them up and down.

MARIE

(breath)

Charlie takes two steps towards her.

MARIE (CONT'D)

I take it that you came to watch me
some more.

CHARLIE

I'm just checking out the place.

MARIE

Bullshit!

Marie kneels down and sets the dumbbells down.

MARIE (CONT'D)

Look, if you're here to talk to me
about Nick. Save it. I don't have
to do anything.

Marie stands up, she turns back and looks her in the eyes.

CHARLIE

I'm not here for that but I think
you should go see him.

MARIE

Why would I go see that loser!

Charlie slugs her.

Marie drops to her butt. She holds onto her face.

CHARLIE

He's not a loser. Don't ever talk
about him like that!

Charlie turns around and walks out of the gym.

MARIE

Understood.

CUT TO:

INT. TATTOO PARLOR-DAY

Marie sits on the stool with YOUNG ADULT CUSTOMER, 20s.
Inking across his entire back.

The door opens.

Charlie steps in.

Marie looks at her.

MARIE

I have a witness this time!

CHARLIE

(raise arms up)
I come in peace.

Charlie sits down.

Marie finishes the last lines on the tattoo.

MARIE

Finished!

She wipes Vaseline across the tattoo and places Saranwrap
over it.

MARIE (CONT'D)

There you go!

The Young Adult Customer sits up.

YOUNG ADULT CUSTOMER
Thank you.

He steps towards the door and pulls it open.

The door closes as he steps out.

CHARLIE
I expect to see him tomorrow for
lunch. If you feel like coming --

MARIE
-- I'll go.

Charlie stands up.

CHARLIE
Great.

She turns to the door.

MARIE
Charlie?

Charlie looks back at Marie.

MARIE (CONT'D)
Thank you.

CHARLIE
That's what friends are for.

She pulls the door open and steps out.

CUT TO:

INT. BEDROOM-CONDO-DAY

In front of the mirror, Marie stands.

MONTAGE

-- Marie applies mascara.

-- Marie applies blush.

-- Marie applies lip-gloss.

BACK TO SCENE.

MARIE
(pout lips)
(giggle)

The doorbell rings.

Marie rushes out of the bedroom.

CUT TO:

INT. LIVING ROOM-CONDO-NIGHT

Marie opens the front door.

T.A. stands in the doorway. His eyes in amazement.

T.A.
Wow!

MARIE
Hi.

He looks at his watch.

T.A.
I hope I'm not late.

MARIE
No. Come in.

T.A. steps in.

She shuts the door.

MARIE (CONT'D)
Can I get you something to drink?

T.A.
Water's fine.

MARIE
Okay.

Marie steps into the kitchen.

T.A. sits. He watches her pour water into a glass. His eyes hypnotized by her beauty. He stands up.

CUT TO:

INT. KITCHEN-CONDO-NIGHT

She looks at him, smiling.

Marie steps towards the living room.

CUT TO:

INT. LIVING ROOM-CONDO-CONTINUOUS

T.A. steps towards her.

MARIE
Here you go!

He takes the glass of water from her and sets it down on the coffee table. T.A. turns to her and kisses her.

She wraps her arms around him. He lifts her up from the floor.

MARIE (CONT'D)
(giggle)

T.A. presses her back into the wall, stepping towards the hallway.

CUT TO:

INT. BEDROOM-CONDO-NIGHT

T.A. and Marie pressed together in the spooning position. Her hand grabbing the back of his head. He kisses her neck and presses harder against her.

MARIE
(pant)

He goes harder.

MARIE (CONT'D)
(moan)

CUT TO:

EXT. PATIO-CONDO-DAY

Marie looks back at T.A. as he sleeps in bed. She returns her attention to the morning sky. Her hand pressed against her chin.

CUT TO:

INT. CHARLIE'S BMW-DAY

Charlie drives. She looks at the gift box resting on Marie's lap.

CHARLIE
What's in the box?

MARIE
A present.

CHARLIE
For whom?

MARIE
Faith.

CHARLIE
That's nice of you.

Charlie looks outside the window.

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-DAY-FLASHBACK

A young girl stands in front of a mirror, the RJ baseball cap over her head. 10-YEAR-OLD FAITH, a kind but impressionable girl.

10-YEAR-OLD FAITH
You look cool!

The door creaks open.

10-Year-Old Faith looks at 8-Year-Old Marie.

8-YEAR-OLD MARIE
Take that off!!

She rushes towards 10-Year-Old Faith.

10-YEAR-OLD FAITH
(scream)

CUT TO:

INT. HALLWAY-SMITH RESIDENCE-DAY

10-Year-Old Faith rushes into the hallway.

8-Year-Old Marie jumps onto her. She drives her back into the floor.

10-YEAR-OLD FAITH
Daddy!!

Nicholas pulls 8-Year-Old Marie off of 10-Year-Old Faith.

10-YEAR-OLD FAITH (CONT'D)
She's crazy!! Something's wrong
with her!

NICHOLAS
Alright, enough!!

NICHOLAS (V.O.)
Am I doing the right thing by doing
this?

HEADMASTER (V.O.)
She'll get the best care we give.
Believe me, she'll be thanking you.

NICHOLAS
I just hope you're right.

CUT TO:

INT. OFFICE-BOARDING SCHOOL-DAY

Nicholas sits in front of a woman, in deep thought and fighting back the tears.

HEADMASTER, 50s.

NICHOLAS
She's going to hate me for this.
(sniffle)

INT. DORM ROOM-BOARDING SCHOOL-DAY

8-Year-Old Marie looks outside the window. She pounds her fists against the glass.

8-YEAR-OLD MARIE
(yell)
Nick!!

CUT TO:

EXT. BOARDING SCHOOL-DAY

Nicholas looks back at the window and a very upset 8-Year-Old Marie. He opens the driver door and sits down.

CUT TO:

INT. DORM ROOM-BOARDING SCHOOL-CONTINUOUS

The window breaks.

8-YEAR-OLD MARIE
(yell)
Nick!!!

CUT TO:

INT. CHARLIE'S BMW-BACK TO PRESENT

Charlie looks at Marie.

Marie looks outside the window.

CHARLIE
Are you ready?

MARIE
Yes.

Marie opens the door and gets out.

CUT TO:

INT. LIVING ROOM-SMITH RESIDENCE-DAY

A woman steps towards the door and opens it. Her eyes look in the corner, right at Marie. FAITH, 28. An artist. Down to earth and honest.

FAITH
Marie.

MARIE
Hi, Faith.

Faith steps aside.

FAITH
Come in!

Marie looks at Charlie.

Charlie pushes her in.

Marie steps in, looks around.

FAITH (CONT'D)
Can I get you something to drink?

CHARLIE
Iced Tea, please?

Faith looks at Marie.

Marie looks at Faith.

MARIE
I'll have the same.

FAITH
Okay.

Faith steps into the kitchen.

CHARLIE
I'll be right back.

Charlie steps towards the door and opens it.

MARIE
Where are you going?

CHARLIE
I got to go pay my respects.

The door closes behind her.

Worry in her face, Marie becomes nervous and sits on the sofa.

Faith steps into the living room. She looks around for Charlie.

FAITH
Where's Charlie?

MARIE
She stepped outside to pay her respects.

FAITH
Oh!

Faith hands her her glass of iced tea.

MARIE
Thanks.

Faith sits in the recliner.

FAITH
So, how have you been?

MARIE
Doing alright. Working on my art.

FAITH
Oh, tattoo's.

MARIE
Yeah. Art.

FAITH
Tattoos can't be art. Not to me.

MARIE
Yes, they can. I draw them in stencil and trace them onto a person's body with ink. That's art!!

Faith stands up.

FAITH
No!! Painting on a canvas is art!

Faith leans her head into her face.

FAITH (CONT'D)
Art!!

MARIE
You better get your face out of my personal space!

FAITH
What are you going to do about it!

Marie pushes her.

Faith steps towards her, raising her fists.

Nicholas steps into the living room and pushes himself between them.

NICHOLAS
Hold on!! What's going on in here!

MARIE
Your daughter's an idiot, Nick!

NICHOLAS
Whoa! No need for name calling.

Faith looks away.

NICHOLAS (CONT'D)
Squash this! Now!

Marie turns away.

He grabs a hold of his head in frustration.

NICHOLAS (CONT'D)
You won't make peace for
yourselves; I'll find a way for
you.

CUT TO:

INT. GYM-DAY

Nicholas tapes the **boxing glove** around Marie's hand.

MARIE
Is this really necessary?

NICHOLAS
If you want me to referee, then
this is how we're going to settle
it!

He rips the tape and steps back.

FAITH
Dad, why?

NICHOLAS
Begin!!
(wave)

Marie steps towards her.

FAITH
Why do you have to make things so
difficult?

MARIE
Because you're not always right.

FAITH
Whatever you say sister!!

Marie punches her in the nose.

Faith drops flat on her back. She looks up at Marie.

MARIE
Come on! We have dinner waiting.

Faith stands to her feet. She raises the gloves up, guarding her face.

FAITH
Come on! Chicken shit!

Marie throws a combination of punches.

Faith uppercuts her.

Marie falls back to the mat.

MARIE
(grunt)

She looks at Faith.

Faith steps closer and reaches down to pull her up.

FAITH
Come on, dinner's getting cold.

Marie grabs a hold of Faith's hand.

Faith pulls her up.

MARIE
Thanks.

Faith steps towards the ropes and gets out of the ring.

CUT TO:

INT. DINING ROOM-SMITH RESIDENCE-NIGHT

Charlie sits across from Nicholas.

Faith sits across from Marie.

NICHOLAS
So, Marie, what's in the box?

MARIE
Oh, I forgot!

Marie rushes out of the dining room.

MARIE (O.C.) (CONT'D)
I'll be right back.

FAITH
What do you think it is?

NICHOLAS
Whatever it is, it's the thought
that counts.

Marie steps towards the table, the gift box in her hands. She sets it down on the table.

FAITH
What is it?

She opens the box and shows the three baseball caps.

MARIE
Faith!

Marie tosses one to Faith.

MARIE (CONT'D)
Nick!

She tosses one to Nicholas.

The third cap she tosses into the air. It flies into Charlie's hands.

MARIE (CONT'D)
Chuck!

Charlie looks at her, not happy with being called "Chuck."

Marie loses the smile when she looks at her.

MARIE (CONT'D)
Sorry.

Faith looks at the stitched **dove** on her baseball cap.

FAITH
It's neat. Thank you.

Nicholas's baseball cap has **Santa Claus** on it.

NICHOLAS
Thank you.

A **badge** on the front of Charlie's.

Nicholas puts his over his head.

NICHOLAS (CONT'D)
How does it look?

FAITH
You look good, dad!
(laugh)

CHARLIE
What's for dessert?

FAITH
Cheesecake.

Nicholas smiles.

NICHOLAS
Bring that bad boy in here!

CHARLIE
(laugh)

Faith stands up and steps out of the dining room. Her footsteps echo into the kitchen.

CUT TO:

EXT. FRONT YARD-SMITH RESIDENCE-DAY

Marie steps towards the BMW.

Nicholas steps behind her.

NICHOLAS
Marie?

Marie looks back at him.

He raises his arms up, signaling that he's asking for a hug.

She steps towards him.

He hugs with all the strength he can, without breaking a bone in her body.

NICHOLAS (CONT'D)

I love you.

MARIE

I love you too.

Nicholas kisses her on the cheek.

Marie steps towards the passenger door and pulls it open.

CUT TO;

INT. CHARLIE'S BMW-NIGHT

Marie sits. She shuts the door.

Charlie looks at her.

CHARLIE

Are you alright?

MARIE

Yeah.

She turns the key in the ignition.

CUT TO:

INT. OFFICE-MANSION-NIGHT

At his desk, watching the computer screen.

COMPUTER SCREEN

Charlie's BMW pulls up to the curb, parking in front of the tattoo parlor.

Charlie's face appears as the window goes down.

BACK TO SCENE

LUIS (SUBTITLE)
(In Spanish)
Little bitch!

CUT TO:

INT. CHARLIE'S BMW-CONTINUOUS

MARIE
Good night.

CHARLIE
Good night.

MARIE
I'll see you around.

CHARLIE
Definitely.

Marie opens the door and gets out.

The doors slams shut.

CUT TO:

INT. OFFICE-MANSION-CONTINUOUS

Luis keeps his eyes on the computer screen.

COMPUTER SCREEN

Charlie looks straight, almost like she's looking directly at Luis.

BACK TO SCENE

Luis stands up and steps out of the office.

CUT TO:

INT. LIVING ROOM-MANSION-NIGHT

The doorbell rings.

Luis steps towards the door. He pulls it open.

Charlie rushes in and points a gun in his face.

He pushes her against the door.

LUIS
You got a lot of nerve showing up
like this!

CHARLIE
What are you going to do about it!

He kisses her. His hands pressed against her chest.

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-NIGHT

Nicholas sits on the bed. He raises his legs up. The photograph of his deceased wife Carmen is in his eyesight.

NICHOLAS
I love you.

Resting his head against the pillow, Nicholas switches off the lamp.

NICHOLAS (CONT'D)
Good night.

CUT TO:

INT. BEDROOM-MANSION-NIGHT

Laid in bed together, Luis looks over at Charlie.

LUIS
I got you something.

CHARLIE
What is it?

Luis leans towards her and hands her a box.

Charlie grabs it and opens it. A **silver plated, diamond watch** sits in the box.

CHARLIE (CONT'D)
It's beautiful.

She slides it onto her left wrists.

LUIS
Can I ask you one question?

CHARLIE
Sure.

LUIS
What are you going to do about that little bitch?

CHARLIE
What can I do, she's no danger to this whole case. As long as she knows nothing, she won't react.

LUIS
She killed my brother!

CHARLIE
She passed the test. Let it go.

LUIS
Either you do something, or I will.

Charlie pushes the covers off of her.

LUIS (CONT'D)
Where are you going!

CHARLIE
Home.

She stands up and steps out of the bedroom.

MARIE (V.O.)
(moan)

CUT TO:

INT. BEDROOM-CONDO-NIGHT

Her face pressed against the pillow; Marie holds her butt against T.A.'s groin.

T.A. goes back and forth.

MARIE
(grunt)

He goes at a faster pace.

MARIE (CONT'D)
(moan)
(grunt)

MARIE (V.O.)
You really know how to make a woman
feel.

Marie sits up beside T.A. Her fingers massaging his head. She
kisses his lips.

T.A.
Glad we had a chance to do this
again.

MARIE
Me too.

CUT TO:

INT. TATTOO PARLOR-DAY

Marie wipes the chair down with a rag, preparing it for a
customer.

The door opens.

Charlie steps in.

Marie looks at Charlie.

MARIE
Hey.

CHARLIE
Good afternoon.

MARIE
What brings you in?

CHARLIE
The shields? Can you put them on my
right upper arm.

MARIE
I have to stencil them but yeah.
Take a seat or go get yourself
something to eat. I'll have it for
you in an hour.

CHARLIE
Do you want anything?

Marie looks at Charlie's new watch.

MARIE
New watch?

Charlie looks at the watch.

CHARLIE
Yeah! Pretty cool huh! The police
force gave it to me.

She smiles.

CHARLIE (CONT'D)
See you in an hour.

Charlie opens the door and steps out.

Marie looks around, thinking about the watch on Charlie's wrist.

Tracing the stencil with the tattoo machine. The police shields becoming visible on her right upper arm.

Marie wipes Vaseline across the tattoo and covers it with Saranwrap.

MARIE
You're inked!

CHARLIE
Thanks. What do I owe you?

MARIE
It's on the house.

CHARLIE
I can't let you do that!

MARIE
It's final.

Charlie steps towards the door. She looks back at Marie.

CHARLIE
Thanks again. See you later.

CUT TO:

EXT. STREETS-DAY

Charlie rushes towards her BMW. She hits the unlock button.

CUT TO:

EXT. TATTOO PARLOR-DAY

Marie locks the door to the tattoo parlor. She rushes across the street.

CUT TO:

EXT. STREETS-CONTINUOUS

Her eyes on Charlie.

T.A.
Hey babe!!

T.A. steps in front of her.

Marie covers her face in frustration for a few seconds, smiling after knowing it's T.A.

MARIE
Babe! You scared me for a second there.

T.A.
Sorry. I thought I would take you out for lunch.

MARIE
That sounds good. Come on, let's go.

He wraps his arm around her shoulder and walks her across the street.

CUT TO:

EXT. PATIO-SEA FOOD RESTAURANT-DAY

The head of a *shrimp* goes into Marie's mouth, taking a bite.

T.A. looks at her.

T.A.
Are you alright?

MARIE

Yeah, why?

T.A.

You seem like there's something on your mind.

MARIE

It's nothing, just something stupid.

T.A.

Maybe I can help.

MARIE

You already have.

She leans towards him, kissing him on the lips.

CUT TO:

INT. LIVING ROOM-CONDO-NIGHT

Her **laptop** resting on her lap. Marie taps her fingers on the **keyboard**. She leans towards the screen.

LAPTOP SCREEN

A photograph of Charlie along with a paragraph. It reads: Hero cop stops drug trafficking.

The CURSOR goes to the SEARCH ENGINE. HERO COP STRIKES AGAIN is typed in. It clicks on the GO button.

A photograph of Charlie with Luis shows. A paragraph at the bottom. It reads: Hero cop arrests cartel enforcer.

BACK TO SCENE

Marie looks at the smile on Charlie's face. She covers her face, feeling saddened by what she's looking at.

CUT TO:

EXT. POLICE DEPARTMENT-DAY

Charlie steps out of the front doors of the police department.

She smiles wide, feeling like she's arrested every bad guy in the world. She steps towards the driver door to her BMW, opening the door.

CUT TO:

INT. TAXI-DAY

Marie looks outside the window, watching Charlie get into the BMW.

TAXI DRIVER, 30s.

She slides a ***hundred-dollar bill*** into his pocket.

MARIE
Follow that BMW.

TAXI DRIVER
Okay.

CUT TO:

EXT. APARTMENT COMPLEX-DAY

The BMW parks.

The Taxi parks across the street.

CUT TO:

INT. TATTOO PARLOR-DAY

Marie hands the Taxi Driver a card.

MARIE
Here.

The Taxi Driver takes the card.

TAXI DRIVER
What's this for?

MARIE
Call that number just in case I'm
not back in ten minutes.

She hands half a hundred to him.

MARIE (CONT'D)
You'll get the other half later.

He takes it.

Marie opens the door and gets out.

The door shuts.

CUT TO:

EXT. APARTMENT COMPLEX-CONTINUOUS

Marie steps up the steps to the apartment complex.

CUT TO:

INT. LIVING ROOM-CHARLIE'S APARTMENT-DAY

Charlie steps into the living room. She takes off her shirt and steps down the hallway.

The doorknob turns. The door opens.

Marie steps in. She closes the door gently.

CHARLIE (O.S.)
I'm sexy and I know it!

Charlie steps into the living room.

CUT TO:

INT. CLOSET-CHARLIE'S APARTMENT-DAY

MARIE
(breath)

Marie looks through the crack of the door.

A hand wraps around her mouth, gripping a rag tightly.

MARIE (CONT'D)
(muffle)

She looks in the corner of her eye at T.A.

T.A.
Hey babe!

The closet door opens.

Charlie stands in front of Marie.

Marie's eyes start to close, passing out from the *chloroform* she's inhaled.

T.A. smiles.

CUT TO:

INT. LIVING ROOM-CHARLIE'S APARTMENT-CONTINUOUS

CHARLIE
Wakey, wakey, princess!

MARIE'S POV:

A blurry vision of Charlie.

CHARLIE (CONT'D)
Come on! Wake your ass up!

MARIE
Charlie?

CHARLIE
That's the name. I like you to meet
someone. Come here!

T.A. gets close.

Charlie rubs her hands on his face.

CHARLIE (CONT'D)
Meet Thomas Adams. My son!

MARIE
Son?

CHARLIE
That's right. See! My son, Lucas
died. His wife left me with me with
no chance to see my grandchild. My
daughter stopped talking to me. All
I have left is him! Best son I
could ask for!

She kisses him on the cheek.

BACK TO SCENE

MARIE
(shakes head)
What!

Charlie looks at T.A. She crouches down to look Marie in eyes.

CHARLIE

Handsome, isn't he. It was too good
to be true.

Her eyes fill with tears, looking directly at him with rage.

CHARLIE (CONT'D)

Don't feel bad, girlie. He fucked
the entire volleyball team too. Why
do you think they listened to his
every command.

MARIE

How could you do this? How could
you do this to Nick!

Charlie pulls out a switchblade and presses it against her
cheek.

CHARLIE

Ask this question, how could Nick
let his bastard father do what he
did to me, all those years and not
have him put away!

MARIE

What are you talking about!

CHARLIE

Your family has a history of
screwing people, women, like me.
I'm just the one with the balls to
break the tradition.

A phone rings.

Charlie looks around.

CHARLIE (CONT'D)

Who's is that!

She looks at Marie.

CHARLIE (CONT'D)

Is that yours!

MARIE

Maybe.

Charlie reaches into Marie's pants pocket and pulls out her
cell phone. She looks at the screen.

It reads: Nick's calling. Charlie hits the answer button and presses it against Marie's ear.

MARIE (CONT'D)
Hey Nick?

NICHOLAS (V.O.)
Marie? Why did it take you so long to answer?

MARIE
I misplaced my phone.

NICHOLAS (V.O.)
Are you alright?

MARIE
Yeah, wouldn't I be?

CUT TO:

INT. OFFICE-SMITH RESIDENCE-DAY

Nicholas's eyes on the computer screen, seeing the **GPS** of Marie's phone location

NICHOLAS
Do me a favor?

MARIE (V.O.)
Sure?

NICHOLAS
Put Charlie on the phone!

CUT TO:

INT. LIVING ROOM-CHARLIE'S APARTMENT-CONTINUOUS

Marie looks at Charlie.

Charlie puts the cell phone to her ear.

CHARLIE
Hello Nicky poo!

NICHOLAS (V.O.)
You know better to call me that.

CHARLIE
Yeah, but I know how much it gets under your skin.

NICHOLAS (V.O.)
Okay, here's how this is going to go. We're going to meet up and you're going to let her go.

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

NICHOLAS (V.O.)
You didn't think I noticed you going to pay your respects.

CUT TO:

EXT. FIELD-DAY-FLASHBACK

Charlie reaches into her pants pocket and pulls out a **wad** of **cash**. She stuffs it into the tree trunk, along with evidence of **cocaine** and **jewelry**. She steps away and approaches a grave. She looks down at the headstone. She looks at the house, making sure no one's in sight.

CUT TO:

INT. NICHOLAS'S BEDROOM-SMITH RESIDENCE-DAY

The curtains open.

Nicholas's eyes on Charlie.

CUT TO:

INT. OFFICE-SMITH RESIDENCE-BACK TO PRESENT

Nicholas lifts a backpack up from his desk, the cell phone still pressed against his ear.

NICHOLAS
Funny thing is that you have something I want, and I got something you want.

CHARLIE (V.O.)
Don't play with me, Nick.

NICHOLAS
Oh, you don't want to play, Chuck!

CUT TO:

INT. LIVING ROOM-CHARLIE'S APARTMENT-CONTINUOUS

CHARLIE
Time and place?

NICHOLAS (V.O.)
The field.

CHARLIE
Seven o' clock.

NICHOLAS (V.O.)
That works.

CHARLIE
See you there!

The phone clicks.

Charlie ends the call. Her eyes on Marie and then on T.A.

CHARLIE (CONT'D)
Looks like we're going on a field
trip.

Charlie looks at her watch.

MARIE
I guess you got that as an early
retirement present from your other
boss.

She looks at her.

CHARLIE
I'm the boss!

CUT TO:

INT. BASEMENT-SMITH RESIDENCE-DAY

Nicholas flips on a switch.

"Tom Sawyer" by Rush plays.

NICHOLAS
Got to get ready for some guests!

CUT TO:

EXT. PARKING LOT-APARTMENT COMPLEX-NIGHT

She walks Marie towards her car; a gun pressed against her back.

Marie looks around.

A ring comes from a cell phone.

Charlie answers it.

CHARLIE

Yeah!

LUIS (V.O.)

Where are you?

CHARLIE

Got to do something first. You got me on GPS, right?

LUIS (V.O.)

Yes. Why?

CHARLIE

I got to play with my former partner. See you there!

She ends the call.

MARIE

I guess he's getting played too.

Charlie presses the gun deeper into her back.

CHARLIE

Shut up!

CUT TO:

EXT. FIELD-NIGHT

His eyes on the road up ahead, Nicholas stares a hole into the farmland.

CUT TO:

EXT/INT. CHARLIE'S BMW-NIGHT

The passenger door opens.

T.A. gets out and shuts the door.

CHARLIE

Be safe!

Marie looks at Charlie.

MARIE

You really don't know who you're
dealing with!

Charlie pulls out a gun and aims it at her face.

CHARLIE

Shut your mouth!

CUT TO:

EXT. FIELD-NIGHT

T.A. steps behind Nicholas, a knife in his hand. He steps
onto something. His eyes in shock as he sees it's a **land
mine**.

T.A.

Shit!!

It blows up, splattering him all over the field and Nicholas.
Nicholas looks back.

NICHOLAS

Sucker!

CUT TO:

INT. CHARLIE'S BMW-NIGHT

Charlie looks across the field and sees there's red mist in
the sky.

CHARLIE

Thomas!!

MARIE

Told you!

Charlie looks at Marie. She pushes the driver door open.

CHARLIE

Come on!

CUT TO:

EXT. FIELD-CONTINUOUS

Charlie pushes her towards the back of the BMW.

Luis steps towards her. He looks at Marie.

LUIS

You got her. Let me do her!

He points a gun at Marie.

CHARLIE

No can do!

LUIS

She killed my brother!

CHARLIE

No, she didn't. I did!

Charlie aims the gun at his head and shoots.

Luis drops to the ground, dead.

Marie looks at her. She turns her around and walks her down the road.

MARIE

They killed my parents. Did you have a part in that too?

CHARLIE

Why help the police when you can help others. Luis and Carlos were generous with their money. Cartel enforcers. After one of their own got me in the same position as you are now. I became pregnant with Thomas, but I left him in the care of a nanny.

CUT TO:

EXT. BEACH-DAY-FLASHBACK

31-YEAR-OLD CHARLIE stands on a deck, rocking her newborn son to sleep.

CHARLIE (V.O.)

I got away from L.A. I gained the trust of a new friend.

(MORE)

CHARLIE (V.O.) (CONT'D)
Someone that wanted the Smith's
dead. Summers too!

CUT TO:

INT. OFFICE-WAREHOUSE-NIGHT

A woman in a **cholo hat**, stands holding a cell phone against her ear. MICHELLE, 22. Leader of the joker gang. Ruthless woman with zero empathy.

CHARLIE (V.O.)
Michelle had sent her best
enforcers to help me. Even though
they were power hungry, they still
had a boss. Who better than me! Her
dying wish, kill Heather and her
family!

CUT TO:

INT. LIVING ROOM-SUMMERS RESIDENCE-NIGHT

8-Year-Old Marie hides underneath the sofa. Her eyes watching Heather drop to the floor.

CHARLIE (V.O.)
Who knew you would survive that
night. I didn't.

CUT TO:

EXT. FIELD-BACK TO PRESENT

She presses the gun into her back.

CHARLIE
See, Michelle was a Valens too. Bet
you didn't know that!

MARIE
I never asked.

Charlie stops.

CHARLIE
Stop!

Marie stops.

CHARLIE (CONT'D)

Nick!

Nicholas stands ten feet away.

NICHOLAS

Chuck!

He looks at Marie.

CHARLIE

Where's the dough?

NICHOLAS

In the house.

CHARLIE

Go get it!

NICHOLAS

Sure. Let her go first.

CHARLIE

No can-do partner! Get me the goods and you can have her back.

NICHOLAS

Let her go and I'll let you have what little dignity you have left.

CHARLIE

Dignity, ha!

NICHOLAS

That's why you came back to me that day in the coffee shop. So, you could dig into the cartel's pockets.

CHARLIE

I'm a businesswoman, Nick. You should know that by now.

Nicholas looks at Marie. He glances at her foot and gun.

Marie looks at Nicholas's mouth.

NICHOLAS

(mouths)

Go!

Marie steps onto Charlie foot, knocks the gun out of her hand and punches her across the face.

Charlie falls to the ground.

NICHOLAS (CONT'D)

Run!

Marie runs towards the house.

Charlie stands up and runs after her.

CHARLIE

You little bitch!!

Marie looks down on the ground, hopping over the land mines on the ground.

Charlie steps onto one. She looks down.

CHARLIE (CONT'D)

Oh, fuck!!

She falls back.

Nicholas ducks, covering his face.

The land mine goes off, blowing off her legs.

Marie takes cover behind a tree. She looks at the destruction of the field.

MARIE

Shit!!

Charlie looks up at the sky and then at her missing legs.

CHARLIE

Oh God!!

Nicholas stands up.

NICHOLAS

So much for being subtle!

CUT TO:

EXT. FRONT YARD-SMITH RESIDENCE-NIGHT

Marie sits on the porch, wrapped in a blanket.

PARAMEDICS #1 and #2, 20s.

Paramedic #1 pushes Charlie on a **gurney**. Charlie glances at Marie, feeling delirious in her state of mind after losing her legs.

Nicholas steps out of the house and sits alongside of her. He wraps his arm around her. She leans her head on his shoulder.

MARIE

I'm sorry.

He looks at her in the corner of his eye.

NICHOLAS

No, I am.

MARIE

Is this the best time to ask if I can stay for a couple of days.

NICHOLAS

(laugh)

As long as you want.

DETECTIVE, 30s.

DETECTIVE

Smith!

Nicholas looks at the Detective.

NICHOLAS

Yes?

DETECTIVE

Nice work!

NICHOLAS

Thanks.

DETECTIVE

We could use you on the force again.

NICHOLAS

Thanks, but I'm retired.

DETECTIVE

Too bad. You two have a good night.

MARIE

Thanks.

NICHOLAS

You as well.

The Detective steps away.

CUT TO:

INT. BEDROOM-SMITH RESIDENCE-DAY

She opens her eyes, sitting up in bed. Marie looks around the room.

MARIE
(sniff)

Marie moves the covers off.

CUT TO:

INT. KITCHEN-SMITH RESIDENCE-DAY

MARIE
(stretch)

Nicholas looks at Marie.

NICHOLAS
Good morning!

MARIE
Good morning.

He hands a coffee mug to her.

She takes it.

Marie looks at Faith.

MARIE (CONT'D)
Hey!

FAITH
Breakfast?

MARIE
Please!

FAITH
Do you mind setting the table?

MARIE
Sure.

Marie steps towards the table.

NICHOLAS
I'll help you with that.

Nicholas steps behind her.

CUT TO:

EXT. FRONT YARD-SMITH RESIDENCE-DAY

Marie steps towards a car.

NICHOLAS
You don't have to leave. Sierra
won't be home for another week.

Marie looks at him.

MARIE
Yeah, but I got my life in the
city, and you have a life here.

NICHOLAS
Take care of yourself.

MARIE
You too. Crazy man!

Nicholas hugs her and kisses her on the cheek. He steps back.

Marie opens the back door. She sits and shuts the door.

The car drives away.

NICHOLAS
(wave)

CUT TO:

INT. PATIENT ROOM-HOSPITAL-DAY

Her eyes open.

CHARLIE
Where am I?

DETECTIVE
In the hospital!

She looks at him.

CHARLIE
Who are you?

DETECTIVE

Someone you can't win sympathy
with. You're under arrest. You have
the right to remain silent.

CHARLIE

Yeah, yeah! Call my lawyer!

She looks down, expecting to have her legs there.

CHARLIE (CONT'D)

Bitch!

CUT TO:

EXT. BOARDWALK-DAY

Marie walks on the boardwalk, sipping from a paper cup. She sits. Across the way, a guy lifts weights, making eye contact with her. Marie smiles. JOE, 28. Doctor. A kind and straight forward man.

Joe smiles back at her.

CUT TO:

INT. BATHROOM-CONDO-DAY

Marie's pressed against the tile wall of the shower.

Joe goes back and forth.

MARIE

(moan)

JOE

(grunt)

CUT TO:

INT. BEDROOM-CONDO-DAY

In bed together, Marie lights a cigarette.

MARIE

(inhale)

(puff)

She passes it to him. He puts it out in the **ashtray**.

MARIE (CONT'D)
Why'd you do that?

JOE
It's bad to smoke.

MARIE
What are you, a doctor!

JOE
Yes.

MARIE
(shakes head)
Whatever.

JOE
Do you want to go out sometime?

MARIE
What, the sex wasn't enough?

JOE
No.

MARIE
Yeah.

He kisses her on the lips.

INT. LOBBY-WOMEN'S INSTITUTE-DAY

SUPER: SIX MONTHS LATER

The front door for the Women's Institution opens.

GUARD, 20s.

A Guard pushes Charlie in. He wheels the wheelchair in.

FRONT DESK LADY, 30s.

The Front Desk Lady stands up.

FRONT DESK LADY
Who's the lucky lady?

The Guard hands the Front Desk Lady the paperwork.

GUARD
Charlie Wheeler.

FRONT DESK LADY
Charlene.

CHARLIE
It's Charlie, dumb bitch.

GUARD
Language!

FRONT DESK LADY
I'll show you to her room.

She walks ahead of them.

FRONT DESK LADY (CONT'D)
You're a lucky lady, Charlie, you
have a cell all to yourself.

CUT TO:

INT. CELL-WOMEN'S INSTITUTION-DAY

The door opens.

The Front Desk Lady moves.

The Guard wheels Charlie in. He parks her in front of the window.

GUARD
Do you want me to put her in bed?

FRONT DESK LADY
No. The orderly can. Let her stay
by the window.

GUARD
Be a good girl, Wheeler!

Charlie flips him off.

GUARD (CONT'D)
(laugh)

The Front Desk Lady and the Guard step out of the cell.

The door closes.

CHARLIE
Home sweet home!

CUT TO:

INT. CAFETERIA-WOMEN'S INSTITUTION-DAY

Charlie sits in front of a tray of food. A man steps towards her. ORDERLY, 30s.

ORDERLY
Are you done, Wheeler?

CHARLIE
I don't have much of an appetite.

ORDERLY
What do you have an appetite for then?

CUT TO:

INT. BATHROOM-WOMEN'S INSTITUTION-DAY

He goes back and forth while Charlie sits on the toilet.

CHARLIE
(pant)

ORDERLY
(grunt)

He leans his head against her chest.

CUT TO:

INT. LIVING ROOM-MANSION-DAY

MOVERS #1 and #2, 30s.

Mover #1 sets a box down on the floor.

Mover #2 sets a chair down next to a pile of boxes.

Marie steps into the living room.

MARIE
Thank you.

She hands Mover #1 two hundred dollars.

MOVER #1
Thank you. Have a good day.

Movers #1 and #2 step out of the living room.

MARIE

You too.

Joe steps behind her, wrapping his arms around her. He feels around her pregnant belly.

MARIE (CONT'D)

We're home.

JOE

We are.

MARIE

Do you think she'll like it here?

JOE

We'll see.

He kisses her on the neck.

CUT TO:

EXT. CEMETERY-DAY

Flowers in her hand, Marie stops in front of two headstones. She sets the flowers down against them.

MARIE

Hi mom and dad. RJ. I know it's taken me a while to come out here and see you. As you are watching over me now. You always have been. I'm having twins. Yeah! I found out today and I have to tell you.

She leans down and kisses her hand.

MARIE (CONT'D)

I love you all.

Marie lays her hand on the headstones.

Joe steps behind her.

JOE

Is everything okay?

Marie looks at him.

MARIE

Yes.

She steps towards him.

He grabs a hold of her hand.

MARIE (CONT'D)
Go ahead and say something.

JOE
Like what?

MARIE
Anything.

JOE
Hi! I just want you all to know how much I appreciate your daughter and sister. She's the best thing that's happened to me.

He kisses her on the forehead.

MARIE
Goodbye.

Marie walks with Joe, stepping towards the SUV.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-DAY

SUPER: TWO MONTHS LATER

A newborn's cry echos through the entire hospital.

Marie sits up, nursing her newborn daughter.

Another newborn alongside of her in an *incubator*.

MARIE
Mommy will get to you soon! I got to feed your sister first.

CUT TO:

INT. NURSERY-MANSION-DAY

Rocking back and forth, nursing her newborn son. She looks down at her newborn daughter, as she is sound asleep.

CUT TO:

INT. JOE'S SUV-DAY

Joe stops the SUV in front of the house.

Marie looks at the house.

MARIE

Memories. So many of them here.

Joe looks at the house and at her.

JOE

Are you going to be alright?

MARIE

Yeah. I got to pay my respects.

JOE

Okay.

Marie opens the door and gets out.

CUT TO:

INT. LIVING ROOM-SMITH RESIDENCE-DAY

The front door opens.

Marie steps in and shuts the door behind her.

FAITH (O.C.)

You made it!

Marie jumps out of her skin, feeling scared from the sudden voice in the room. She looks at Faith.

FAITH (CONT'D)

I'm sorry.

MARIE

It's fine.

She looks at Faith.

MARIE (CONT'D)

How is he?

FAITH

He's resting in his chair.

Faith steps towards the recliner. She taps on his shoulder.

FAITH (CONT'D)

Dad?

Nicholas opens his eyes.

NICHOLAS

What?

FAITH

We have company.

He turns his head and sees Marie. Nicholas closes his eyes and leans his head back.

FAITH (CONT'D)

Dad!

NICHOLAS

What!

FAITH

Marie came all this way to see you,
stay awake for ten minutes and I'll
give you a piece of apple pie!

Nicholas raises his hand up.

NICHOLAS

(waves fingers)

Come here!

Marie steps towards him. She looks at him, seeing he's tired.

NICHOLAS (CONT'D)

Come here!

Marie leans her face towards him. He touches her cheek.

NICHOLAS (CONT'D)

You look like her.

MARIE

(sob)

She kisses his hand.

NICHOLAS

Don't be like me, okay. Protect
your family at all costs.

MARIE

I will.

(cry)

NICHOLAS
Bring the kid's next time.

MARIE
I will.

CUT TO:

EXT. FRONT YARD-SMITH RESIDENCE-DAY

Marie steps towards Joe's truck. She looks at the birds flying. A smile on her face.

CUT TO:

EXT. COURTYARD-WOMEN'S INSTITUTION-DAY

At a table, staring off into space, Charlie sits.

ORDERLY
Come on, let's get you out of here.

CHARLIE
And go where?

ORDERLY
You'll see.

CUT TO:

EXT. BEACH-DAY

Her towel on the lounge chair, spreading **suntan lotion** on her skin, Marie looks at the two sleeping newborns.

MARIE
We can't be out here for too long.

Joe grabs a **water bottle** from the **cooler**.

JOE
We won't be.

He sits down.

Marie leans back onto the lounge chair. She looks at Joe.

MARIE
Wake me up in thirty minutes,
please?

JOE

Okay.

She closes her eyes.

Joe leans his head all the way back. He closes his eyes.

The Orderly pushes the wheelchair through the sand.

Charlie has her eyes covered.

ORDERLY

Open them!

Charlie uncovers her eyes. She looks at the beach, feeling surprised.

CHARLIE

The beach!

ORDERLY

Yes!

MARIE (O.C.)

Shh!! We're trying to sleep!

CHARLIE

That voice sounds familiar.

ORDERLY

I'll be right back.

CHARLIE

Don't get lost.

Charlie pushes herself further to look at the person behind the voice. Her eyes in shock as she sees its Marie. She looks at the newborns sleeping in their carriers.

CHARLIE (CONT'D)

Come with me little ones!

She grabs the newborns and lays them on her chest. Slowly wheeling herself on the walking path.

CUT TO:

EXT. BEACH-NIGHT (DREAM SEQUENCE)

Babies cry.

Marie opens her eyes. She sits up.

MARIE
Mommies coming!

She stands up. Her eyes wander, looking everywhere.

MARIE (CONT'D)
Where are you!!

MARIE (V.O.)
My worst nightmare had come true.
It became real.

CUT TO:

EXT. BEACH-DAY (END DREAM SEQUENCE)

Joe shakes her to wake up.

JOE
Wake up!

Marie opens her eyes.

MARIE
What!

JOE
Someone took the kids!

MARIE
What!

She pushes him off and stands to her feet.

MARIE (CONT'D)
Where are they!!

Marie spins around, looking for her missing children.

TEEN GIRL, 18.

TEEN GIRL (O.C.)
Hey!

Marie looks at her.

MARIE
Yes!

TEEN GIRL
Are you looking for two babies?

MARIE

Yes!

TEEN GIRL

I saw a woman with two babies.

MARIE

Where!

TEEN GIRL

(point)

Down to the right. Near the picnic tables.

Marie rushes to the right of the path.

JOE

Marie, hold on!!

She looks to her right.

CHARLIE (O.C.)

I'm a friend of your mommies. Yes,
I am!

A scared and angry look on Marie's face.

Charlie looks at Marie.

CHARLIE (CONT'D)

There she goes now!

Marie reaches out for them.

Charlie pulls away.

CHARLIE (CONT'D)

You forgot to say please!

MARIE

Please?

She hands her newborn after newborn.

Marie kisses them on their heads. She steps away. Charlie looks in the corner of her eye. Joe steps towards Marie.

JOE

You got them!

He takes a newborn.

JOE (CONT'D)

Let's get out of here.

MARIE

Yes.

Joe rushes towards the beach.

Marie looks back at Charlie.

JOE (V.O.)

Did you find the woman?

CUT TO:

INT. JOE'S SUV-DAY

Marie looks at Joe.

MARIE

What?

JOE

The woman that took the kids, did you find her?

MARIE

No. They were laying in a grocery basket.

JOE

I'm sorry I dosed off.

MARIE

No, I'm sorry.

He kisses her on the cheek.

MARIE (CONT'D)

I love you.

JOE

I love you too.

CUT TO:

INT. BEDROOM-MANSION-NIGHT

In bed with Joe, her eyes open, staring outside the window.
Marie sits up.

CUT TO:

INT. BATHROOM-MANSION-NIGHT

Marie stands in front of the mirror. She rubs her face, feeling stressed. She looks back at the closet, getting an idea.

CUT TO:

INT. JOE'S SUV-NIGHT

Marie turns the radio on. "Fighter" by Christina Aguilera plays.

She looks down at the gun in her lap.

CUT TO:

EXT. PARKING LOT-BOARDWALK-NIGHT

The SUV parks.

CUT TO:

EXT. BEACH-NIGHT

The gun pressed against her back. She steps towards the picnic table.

CHARLIE (O.C.)
Rings! He promised me dozens. Then
he left me! He left me here!

Marie stops.

CHARLIE (CONT'D)
You came back!

MARIE
Yes.

She looks at the ocean.

MARIE (CONT'D)
I came to take you to the ocean.

CHARLIE
Take me there, please!

Charlie crawls to the wheelchair. She sits.

Marie pushes her closer towards the ocean.

CHARLIE (CONT'D)
Here we go!

She stops at the shore.

CHARLIE (CONT'D)
(clap)
Yeah!

Marie pulls the gun from behind her back. She aims it at Charlie's head.

CHARLIE (CONT'D)
When's mommy coming back!!

She lowers the gun and puts it back behind her back.

MARIE
Soon. Come on.

Marie pulls her away from the shore and wheels her towards the walking path. She parks her near the gym area. Marie wraps a blanket around her and kisses her on the cheek.

MARIE (CONT'D)
Your ride will be here. Don't move.

CHARLIE
I love you.

She hugs her.

Marie turns around and walks away, leaving her behind.

MARIE
(sob)
(cry)

Her feet touch the shoreline. She drops to her knees.

MARIE (V.O.)
I had a change in me. Not the bad
but the good.

Marie closes her eyes. She opens them.

MARIE (V.O.) (CONT'D)
What is the good without the bad.
It wouldn't be interesting.

FADE OUT:

THE END