

Legacy

Screenplay by

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"Dreams don't work unless you do." -John C.Maxwell

FADE IN:

EXT. GARDEN-HEAVENS-NIGHT

A woman in a **white dress** lies asleep on the grass. DREYA (21) College student. Naive at times but has a heart of gold. She opens her eyes and looks around. Dreya sits up.

DREYA

Hello?

The sound of a wild animal runs past and rushes into the bushes.

DREYA (CONT'D)

Is somebody there?

Footsteps get closer.

DREYA (CONT'D)

I have a gun!!

A man appears from behind the tree branches.

Her eyes on his.

His height of six feet towers over her. NICK (40) Custodian. Kind and humble. He lights a **match** and puts the **flame** into the **lantern** he's holding. Nick smiles.

NICK

Come with me?

He reaches for her hand.

She hesitates.

NICK (CONT'D)

I won't hurt you.

Dreya grips onto his hand.

Nick pulls her up.

She stands up.

DREYA

What is this place? Who are you?

NICK

I'm Nick.

DREYA

Dreya.

Nick turns towards the pond. He steps onto the **steppingstones**.

DREYA (CONT'D)

Where are we going!

Dreya barely makes it onto the steppingstone.

NICK

To my hut!

She loses her balance as she steps on the middle stone.

Nick grabs a hold of her arm.

NICK (CONT'D)

I got you!

Dreya pushes him off. She falls into the water.

Nick looks away.

NICK (CONT'D)

I had you!

She stands up in the pond, soaked.

DREYA

How much further?

NICK

(point)

She looks to the left of the little island, seeing a **gazebo**.

CUT TO:

INT. GAZEBO-NIGHT

Nick steps towards Dreya. He hands her a nightgown.

She takes it.

He turns around.

Dreya pulls it down.

DREYA

Thank you.

She sits down and wraps the blanket around herself.

Nick crouches down to the bonfire and tosses sticks in.

DREYA (CONT'D)

How long have you been here?

NICK

I don't know.

DREYA

What do you mean you don't know?

NICK

I mean I don't know.

DREYA

What's the deal with the **coveralls**?
Are you a custodian or something?

NICK

Something like that.

DREYA

You live in a gazebo, and you don't
remember how long you been here?

NICK

There's a cot right there. You
should get yourself some sleep.

DREYA

I just woke up not too long ago.
Tell me a story.

Nick turns away.

NICK

I don't know any stories.

DREYA

Everyone has a story. Tell me about
your life. Tell me about your
family.

He feels around in his pocket and pulls out a **photograph** of his mother, Mary Jane and father, Marcos. He reaches into his other pocket and pulls out a **Harmonica** in his other hand. He puts it to his mouth and plays.

NICK

My parents were just teenagers.
Married young. He left before I was
born. Stupid, you know. Young.

EXT. FOOTBALL FIELD-COLLEGE CAMPUS-NIGHT

SUPER: SPRING 1975

A football player lies on his back, on the sidelines. He stares up at the night sky. MARCOS SANCHEZ (19) Freshmen college football player. Cocky and self-absorbed.

A man stands over Marcos, his mouth moving but not a sound is heard out of his mouth. COACH (40's)

COACH
(yell)
Marcos!!!

A young beautiful woman stands over him, holding a newborn in her arms. MARY JANE (18) High school student. Kind and generous.

MARY JANE
Bet you wish you would have stuck
with us.

MARCOS
Mary Jane!

The Coach looks back, seeing nothing. He looks back at Marcos.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Marcos lies asleep. A woman steps into the room and sits down. SYLVIA (45) Homemaker. Hardworking, kind and generous. She leans towards him and plants a kiss on his cheek.

Marcos opens his eyes. He looks at Sylvia.

MARCOS
What happened?

She looks at his leg.

He looks at the cast on his leg.

CUT TO:

EXT. COLLEGE CAMPUS-DAY

SUPER: ONE MONTH LATER

Marcos steps towards the field, using crutches.

The Coach looks at him as he takes his steps towards him.

COACH
(shake head)
Stubborn ass! Sanchez, what in the
hell are you doing?

MARCOS
I want to play coach!

He steps away from Marcos.

COACH
There's no way you can play now!

MARCOS
Coach, please!

COACH
It's over, okay. You'll regret it
if you play. Trust me.

Marcos steps towards the Coach.

MARCOS
(sob)
Please!!

The Coach looks at him with sadness, seeing the sorrow in his eyes.

COACH
I'm sorry.

He drops to the ground, lowers his head down.

MARCOS
(sob)
(cry)

CUT TO:

INT. MARCOS BEDROOM-SANCHEZ RESIDENCE-DAY

Laid asleep in bed, his legs hanging off the edge. Marcos's face is pressed against his pillow.

The door opens.

Sylvia steps into the room.

SYLVIA (SUBTITLE)
 (In Spanish)
 Wake up!!!

Marcos opens his eyes.

A loud pounding sound from a **wooden spoon** to a **skillet**.

MARCOS
 (moan)

SYLVIA (SUBTITLE)
 (In Spanish)
 Get up!!!

MARCOS
 Okay!

CUT TO:

INT. BATHROOM-SANCHEZ RESIDENCE-DAY

Marcos brushes his teeth, looks at himself in the mirror. He spits.

CUT TO:

INT. KITCHEN-SANCHEZ RESIDENCE-DAY

Marcos sits.

Sylvia steps behind him, kisses him on the cheek.

SYLVIA (SUBTITLE)
 (In Spanish)
 Have a good day!

MARCOS
 You too.

She steps out of the kitchen.

He looks down at the plate in front of him.

CUT TO:

INT. GROCERY STORE-DAY

Marcos sets bag after bag into a **grocery cart**.

A woman steps towards him and hands him a five-dollar bill.
WOMAN CUSTOMER (30's)

WOMAN CUSTOMER
Thank you dear.

Marcos takes the five-dollar bill.

MARCOS
Thanks.

The Woman Customer steps away, pushing the grocery cart away.
He slides the money into his pocket.

DEIDRE (O.C.)
So, what are we getting today?

MARY JANE (O.C.)
I don't know.

Marcos listens to the sound of her voice, knowing the sweet sound of the words coming out of her mouth.

A woman from behind the cash register steps towards him.
CASHIER (30's) She looks at him with concern.

CASHIER
Are you alright?

MARCOS
Yeah. I just need some air.

CASHIER
Go take a break.

MARCOS
(breath)
Okay.

CUT TO:

INT. BATHROOM-GROCERY STORE-DAY

A quick splash of water to his face, Marcos looks at himself in the mirror.

MARCOS
(breath)
Get a hold of yourself, Marcos! It probably wasn't even her.

CUT TO:

INT. GROCERY STORE-DAY

Marcos steps towards the checkout stands.

A woman looks back at him while placing bread and a carton of eggs onto the **rolling belt**. DEIDRE (19) Waitress. Straight forward and caring. Her eyes on Marcos.

Marcos looks at her. He stops walking, showing fear in his eyes.

Deidre smiles. She looks back at Mary Jane.

DEIDRE
I'll be right back.

MARY JANE
Okay.

She steps into the aisle.

MARCOS
(wave)

Marcos steps towards the meat department.

Deidre steps behind him.

DEIDRE
What are you doing here?

MARCOS
I work here. Can't you see the **apron**.

DEIDRE
I mean why are you back here?

He turns back to her, looking her in the eyes.

MARCOS
How is she?

DEIDRE
Why do you care? She had your son without you.

MARCOS
How is he?

DEIDRE
He's fine, okay.

MARY JANE (O.S.)
Deidre!! Where are you!!!

DEIDRE
I'm coming!!

Deidre looks Marcos in the eyes.

DEIDRE (CONT'D)
Come by the house and see her.

MARY JANE (O.S.)
Come on!!

DEIDRE
Hold on!!!

MARCOS
I'll try.

She hands him a piece of paper.

DEIDRE
Be at this address tomorrow night.
Do not make me regret this.

Music plays. "Why Can't We Be Friends" by War plays.

CUT TO:

EXT. PARKING LOT-GROCERY STORE-DAY

Marcos steps out of the grocery store, unties his **apron** from around his waist and neck. He steps towards a **blue volt's wagon**.

RICKY (O.C.)
Hey, Marcos!!

A man steps towards Marcos, his fingers gripping into the palms of his hand. RICKY (18) College football player. Straight forward and ruthless.

He looks at Ricky.

MARCOS
Ricky.

RICKY
That's the name, don't wear it out.

MARCOS
What do you want?

Ricky shoves Marcos into the volts wagon.

MARCOS (CONT'D)
Okay, I probably had that coming.

Marcos steps away from the volts wagon.

He pushes him back into the driver door.

MARCOS (CONT'D)
Okay, that's enough!

RICKY
Come on, Sanchez! Take me down!

Seriousness grows in his eyes, showing irritation.

Ricky looks at him and smiles.

MARCOS
Stop it!

RICKY
What? What are you going to do?

He pushes him again.

Marcos drives his fist up into Ricky's chin, knocking him to the ground.

MARCOS
I told you!

SAL (O.C.)
You knocked him on his ass!!

He looks at a man, dressed in a bright colored suit.
SALVATORE "SAL" RIZZO (45) Boxing promoter. A slick, smooth talking but manipulative man.

Marcos turns to the volts wagon, opens the door.

SAL (CONT'D)
(yell)
Where are you going in such a hurry!!

Sal steps towards the volts wagon.

The volts wagon drives away.

RICKY
(moan)

Sal looks at Ricky.

SAL
Shut up, asshole!

He turns to him and kicks him.

RICKY
(grunt)

CUT TO:

INT. VOLTS WAGON-DAY

Marcos looks in the rear-view mirror, looking at Sal. He turns his attention to the road up ahead.

MARCOS
(shake head)
Who was that guy?

CUT TO:

EXT. PARKING LOT-GROCERY STORE-CONTINUOUS

Sal crouches down to the apron on the ground. He picks it up and looks at the name tag.

SAL
(read)
Marcos.

CUT TO:

INT. GROCERY STORE-DAY

Sal steps up to the Cashier. He drops the apron in front of her.

She looks at him.

Sal smiles.

SAL
Where can I return this?

The Cashier looks at him, hesitating to answer him, afraid she'll lose her job.

CASHIER
(laugh)

CUT TO:

INT/EXT. VOLTS WAGON-DAY

Marcos turns the key in the ignition. He looks around, not seeing his apron in sight.

MARCOS
Shit!!

CUT TO:

EXT. FRONT YARD-SANCHEZ RESIDENCE-DAY

Sal stands in the front yard, a cigar in between his fingers.

SAL
(blow smoke)

INT. MARCOS BEDROOM-SANCHEZ RESIDENCE-DAY

Marcos buttons up a collared shirt. He looks at himself in the mirror.

SYLVIA (SUBTITLE) (O.S.)
(In Spanish)
Come here, son!!!

He rushes out of the bedroom.

CUT TO:

INT. LIVING ROOM-SANCHEZ RESIDENCE-DAY

Sylvia looks back at Marcos.

SYLVIA
(wave)
Come here!

Marcos rushes into the living room. He looks outside the window and sees Sal.

SYLVIA (CONT'D)
Who is he?

CUT TO:

EXT. FRONT YARD-SANCHEZ RESIDENCE-DAY

Sal looks around the neighborhood.

MARCOS (O.C.)
What do you want?

He looks at Marcos.

SAL
You left before I could introduce
myself.

MARCOS
How'd you know where I lived?

Sal raises Marcos's apron up.

SAL
You dropped this.

MARCOS
Oh. Thank you.

Marcos takes it.

SAL
My name is Sal --

MARCOS
-- Thanks, but I'm not really into
what you're trying to sell me.

He steps up the steps.

SAL
-- There's going to be a moment in
your life that you're going to wish
you went for something. You know,
to make your son or daughter proud.

Marcos stops. He looks at Sal.

SAL (CONT'D)
Think about it.

Sal reaches into his pants pocket and pulls out a card. He tosses it to the ground.

CUT TO:

INT. LIVING ROOM-SANCHEZ RESIDENCE-CONTINUOUS

Marcos stands in front of the window, staring at the card on the ground.

SYLVIA (O.C.)
What did he want?

He jumps out of his skin, scared for a few seconds from hearing Sylvia's voice.

MARCOS
(breath)
He was just a salesman.

SYLVIA
He kind of dressed fancy for a salesman.

MARCOS
Yeah.

SYLVIA
Dinners ready.

MARCOS (SUBTITLE)
(In Spanish)
I got plans.

SYLVIA (SUBTITLE)
(In Spanish)
Later then.

MARCOS
Sure.

Sylvia steps into the kitchen.

Marcos looks back outside the window.

CUT TO:

INT. FIGHT CLUB-NIGHT

Marcos looks around the fight club. His eyes are in amazement.

In the ring, a BLACK FIGHTER throws a punch, hitting a HISPANIC FIGHTER.

Sal steps towards Marcos and wraps his arm around his back.

SAL
Glad you could make it!

MARCOS
Can't say the same.

The Black Fighter raises his arms up in the air as the count reaches ten.

MARCOS (CONT'D)
How soon can I get in the ring?

SAL
Now.

MARCOS
Who am I fighting?

SAL
Some light weight.

MARCOS
Carlos Guerrero?

SAL
No. He'll kill you!

CUT TO:

INT. LOCKER ROOM-FIGHT CLUB-NIGHT

A man sits on the **wooden bench**, preparing **white tape**. RALPH (58) Boxing Coach and trainer. An overworked and tired man that wants to leave the world of boxing behind. Sal steps towards Ralph.

SAL
Ralph?

Ralph stands up.

RALPH
Sal.

Sal steps aside and presents Marcos to him.

SAL
I like to introduce you to Marcos.
Marcos, this is Ralph.

He looks at Marcos and then at Sal.

SAL (CONT'D)
Please, get him ready.

Marcos sits in front of Ralph on the bench.

Ralph tapes Marcos's hands up.

MARCOS
How long have you been doing this?

He looks Marcos in the eyes.

RALPH
Since I was fifteen.

Ralph lifts his hands up, finishing the wrapping on each one.

RALPH (CONT'D)
How long have you been fighting?

MARCOS
Just tonight.

RALPH
Sal was probably in the right
place, at the time.

MARCOS
What's that supposed to mean?

RALPH
He found you. You got his
attention. The rest is history.
Now, hit my palms!

He raises his hands up, facing his palms in front of him.

Marcos throws his best punches into Ralph's palms.

MARCOS
What time is it?

RALPH
Why? Do you have a hot date?

MARCOS
Something like that.

CUT TO:

INT. DINING ROOM-MARY JANE'S HOUSE-NIGHT

Mary Jane and Deidre sit at the dinner table.

MARY JANE
Where is this person at, Deidre?

Deidre looks at the clock.

CUT TO:

INT. FIGHT CLUB-NIGHT

In his corner, sitting on a **stool** and Ralph in front of him, Marcos looks across the ring, glancing at the other fighter.
LIGHTWEIGHT FIGHTER (20's)

RALPH
Hey!!

Marcos looks at Ralph.

RALPH (CONT'D)
Focus on his moves and wait for an opening! Okay?

MARCOS
Okay.

A woman in a **green mink coat** steps towards the front row seats. Her red hair, netted stockings and her **sunglasses** make her look mysterious. AMELIA (21) Super model. Egotistical, self-absorbed and arrogant. She takes off the sunglasses.

The bell rings.

Ralph pushes a **mouth guard** into Marcos's mouth.

Marcos stands up. He steps towards the Lightweight Fighter.

The Lightweight Fighter moves to the right.

LIGHTWEIGHT FIGHTER
You're not gonna get this win
rookie!!

Marcos moves to his left.

MARCOS
Keep thinking that.

LIGHTWEIGHT FIGHTER
I will.

He moves to the right.

LIGHTWEIGHT FIGHTER (CONT'D)
Go home to your mama and daddy,
tell them to say three hail Mary's
for you because you're going to see
her coming down from heaven to meet
you!

Rage builds in Marcos's face, his eyes filled with anger. He swings his fist into the Lightweight Fighter's face.

The Lightweight Fighter drops to the mat.

Marcos backs up into the corner, waits as the REFEREE counts.

REFEREE
One -- two -- three.

The Referee looks back at Marcos.

REFEREE (CONT'D)
Four -- five -- six --

-- The Lightweight Fighter lifts his head up, fighting to get up. He drops his head down.

LIGHTWEIGHT FIGHTER
(moan)

REFEREE
Seven -- eight -- nine --

Amelia stands up along with the crowd.

AMELIA
(clap)

Marcos raises his arms up, steps around the ring.

CROWD
(applause)

She smiles at the sight of Marcos's pride in his victory.

CUT TO:

INT. LOCKER ROOM-FIGHT CLUB-NIGHT

Marcos sits.

Ralph sits. He unwraps the tape from Marcos's hand.

Sal steps into the locker room.

SAL
(clap)
Great fight kid!

MARCOS
Thanks. What now?

SAL
We'll be in touch.

Ralph takes the last piece of tape off.

Marcos stands up, grabs a **towel** and steps towards the showers.

MARCOS
I got to hit the showers.

CUT TO:

INT. BEDROOM-MARY JANE'S HOUSE-NIGHT

Deidre sits on the edge of her bed. Her attention to the open romance novel in front of her.

The sound of a rock hitting the bedroom window.

Another rock hits the window.

Deidre tosses the novel to the bed, stands up and steps towards the window.

DEIDRE
What the hell!

CUT TO:

EXT. FRONT YARD-MARY JANE'S HOUSE-NIGHT

Marcos stands. A **boutique** of **flowers** in his hand.

DEIDRE (O.C.)
What are you doing here!!

He looks at Deidre.

MARCOS
I came as soon as I could.

CUT TO:

INT/EXT. BEDROOM-MARY JANE'S HOUSE-NIGHT

DEIDRE
You really screwed up!

MARCOS (O.S.)
I know! I'm here to make it right.
Help me!!

MARY JANE (O.C.)
Who are you talking to?

Deidre looks back at Mary Jane. She smiles.

DEIDRE
Just some creep trying to look
through the window. He took off.

MARY JANE
Good.

Mary Jane turns around and steps out of the bedroom.

MARY JANE (CONT'D)
Good night.

DEIDRE
Good night.

CUT TO:

EXT. FRONT YARD-MARY JANE'S HOUSE-CONTINUOUS

Marcos turns away from the front yard.

DEIDRE (O.S.)
Marcos?

He looks back at the window.

CUT TO:

INT/EXT. BEDROOM-MARY JANE'S HOUSE-CONTINUOUS

Deidre leans her head outside the window.

DEIDRE

(point up)

One last chance, okay? Don't fuck this up, please? She works the morning after. Six in the morning. Be there.

CUT TO:

EXT. FRONT YARD-MARY JANE'S HOUSE-CONTINUOUS

Marcos smiles.

MARCOS

Okay.

He sets the boutique of flowers down on the grass.

CUT TO:

EXT. PARKING LOT-GROCERY STORE-DAY

Marcos pushes a grocery cart while a ELDERLY CUSTOMER leads the way to her **station wagon**. He sets the bags down in the back and closes the trunk.

The Elderly Customer hands him a five-dollar bill.

MARCOS

No, it's fine.

ELDERLY CUSTOMER

Please?

He takes it.

MARCOS

Thank you.

Marcos turns around.

SAL

There's more coming!

He looks at Sal.

MARCOS

What?

Sal steps towards him and hands him a wad of cash.

MARCOS (CONT'D)
How much is this?

SAL
Enough to move out of your mom's house. Come on?

He steps towards a limousine.

MARCOS
Where to?

SAL
I got someone that I want you to meet.

MARCOS
Who?

SAL
You'll see.

CUT TO:

INT. LIMOUSINE-DAY

The door opens.

Marcos gets in. He looks around and then looks in the back.

AMELIA
(wave)
Hi.

He sits.

MARCOS
Hello.

Sal gets in and sits. He looks at Amelia.

SAL
I like you to meet Amelia.

Marcos reaches his hand for hers.

MARCOS
Nice to meet you.

He shakes her hand.

AMELIA
The pleasure's all mine.

Marcos smiles.

SAL
Driver!!

LIMOUSINE DRIVER (O.C.)
Yes, sir?

SAL
To the party!!

MARCOS
What party!

CUT TO:

INT. LIVING ROOM-MANSION-NIGHT

A crowd full of PARTY GOERS, glasses of wine splash around the room.

Music plays. "Bennie and the Jets" by Elton John plays.

CUT TO:

INT. BEDROOM-MANSION-NIGHT

At the edge of the bed, Amelia sits on Marcos's lap, kissing him. She pushes him back.

MARCOS
(breath)
I got to go.

AMELIA
Really --

-- Amelia reaches her hand down into his pants, gently caressing his groin.

AMELIA (CONT'D)
Looks like someone wants some.

She pulls her shirt off, tosses it across the room. Her lips meet his.

CUT TO:

INT. DINING AREA-DINER-DAY

Mary Jane steps from CUSTOMER to Customer, pouring coffee into each mug.

CUSTOMER #1

Thanks.

She smiles.

MARY JANE

Your welcome.

CUSTOMER #2

How's the little guy doing?

MARY JANE

He's doing good. Sleeps most the time.

CUSTOMER #2

(laugh)

Deidre steps past Mary Jane. She looks at the clock on the wall.

DEIDRE

(whisper)

Come on you son of bitch.

Mary Jane looks at Deidre in the corner of her eye, feeling suspicious of her older sister's weird behavior lately.

CUT TO:

INT. BEDROOM-MANSION-CONTINUOUS

Asleep in bed with Amelia, Marcos rests his head against her perfect breast. He opens his eyes. His eyes wander around the room and look across the room at a clock on the wall.

MARCOS

Shit!!

He rushes off the bed, grabs his boxers from the floor.

AMELIA (O.C.)

What's the rush?

Marcos looks back at her while he pulls his boxers up. He grabs his pants.

MARCOS
I got to go.

She sits up on the bed, nude.

AMELIA
Are you sure?

MARCOS
Yes.

Step after step towards the bed, he leans towards her.

MARCOS (CONT'D)
I'll call you later.

She touches his groin.

AMELIA
Someone's not ready to leave.

He looks at her, feeling defeated by her sexual advances of manipulation.

MARCOS
Okay.

Marcos pushes himself onto her, falling onto the bed.

Amelia pushes his boxers down.

He pushes himself onto her.

AMELIA
(moan)

CUT TO:

EXT. DINER-DAY

Mary Jane steps outside of the diner.

MARY JANE
Have a good day.

She turns and sees Marcos standing in front of her. Her eyes surprised.

MARY JANE (CONT'D)
Oh. You're back.

MARCOS
Hi.

MARY JANE

Goodbye.

Mary Jane steps past him.

He looks back at her.

MARCOS

How's the baby?

MARY JANE

He's fine. Not that you care.

Marcos steps towards her, grabbing her hand.

MARCOS

Hey!

She pulls away.

MARY JANE

Don't touch me!

MARCOS

I --

MARY JANE

-- You left me! Get it! You left me when I needed you. It's too late, okay.

MARCOS

Can't we just --

MARY JANE

-- What! Go back to the way things were! No!

Mary Jane steps away.

DEIDRE (V.O.)

You don't think he deserves a second chance?

CUT TO:

INT. KITCHEN-MARY JANE'S HOUSE-DAY

Mary Jane looks back at Deidre.

MARY JANE

You knew he came back, didn't you?

DEIDRE
He wants to make amends.

She pours coffee into a mug, slams the coffee pot down, shattering what's left of it.

MARY JANE
(sob)
Shit!

Deidre steps towards the counter, pushing Mary Jane away from the broken glass.

MARY JANE (CONT'D)
(cry)

DEIDRE
Hey?

MARY JANE
What?

DEIDRE
Take the night off.

Mary Jane wipes her eyes.

MARY JANE
I can't.

She rushes out of the kitchen and into the hallway.

DEIDRE
Crap!

CUT TO:

EXT. DINER-DAY

Mary Jane steps outside of the diner. She steps towards the crosswalk.

Marcos stops at the crosswalk. His eyes on hers.

The *light signal* changes to *walk*.

Mary Jane steps past Marcos. Her eyes stay on him.

MARY JANE
Are you coming or not.

He turns around and follows her.

CUT TO:

INT. ROLLER RINK-DAY

Mary Jane sits. She puts on a pair of **skates**.

Marcos looks around and returns his attention to Mary Jane.

MARCOS

What are we doing here?

MARY JANE

Don't tell me you forgot how to skate?

MARCOS

Of course not.

In the roller-skating rink, going around while music plays. "I'm Leaving it All To You" by Donny & Marie Osmond plays.

She smiles.

MARCOS (CONT'D)

You're smiling.

MARY JANE

You remembered this is my favorite song.

MARCOS

How could I forget. When you played it in my mom's car --

MARY JANE

Our second date.

Mary Jane rushes off, skating past him.

MARCOS

(laugh)

She looks back at him.

MARY JANE

Come on!

He skates towards her.

MARY JANE (CONT'D)

You have to catch me first!

MARCOS
I'm gonna get you!

MARY JANE
Try!

Mary Jane skates fast around in a loop around him.

Marcos smiles.

CUT TO:

INT. FOOD COURT-ROLLER RINK-DAY

Marcos sits across from Mary Jane.

She takes a bite from her *platter* of *nachos*.

He grabs his soft drink.

MARCOS
(sip)

Marcos looks at her.

She catches him looking at her.

MARY JANE
What?

MARCOS
I just like to see you smile.

Mary Jane smiles.

MARY JANE
Marcos?

MARCOS
Yeah?

MARY JANE
I'm seeing someone.

He looks down.

MARCOS
Oh. Ricky?

MARY JANE
(laugh)
No.

MARCOS
Steve?

MARY JANE
No.

MARCOS
Who?

MARY JANE
He got here after you left, after I
had the baby.

He takes a **French Fry** from the plate in front of him.

MARCOS
Do you like him?

Seriousness in her face.

MARY JANE
What does that matter?

MARCOS
Do you like him?

MARY JANE
Yes.

MARCOS
What do you like about him?

MARY JANE
He shows up.

MARCOS
And I didn't show up?

MARY JANE
You left me.

MARCOS
I know.

He looks down.

CUT TO:

EXT. FRONT YARD-MARY JANE'S HOUSE-NIGHT

Marcos stops at the fence. He looks at Mary Jane.

Mary Jane looks at him.

MARY JANE

Thank you.

She steps towards the front door.

MARCOS

Good night.

Mary Jane looks back at him.

MARY JANE

Good night.

Marcos turns around and walks away.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Marcos smiles.

MARCOS

Good night Mary Jane.

Sylvia opens her eyes to hearing him say her name.

SYLVIA

Mary Jane.

CUT TO:

INT. LIVING ROOM-SANCHEZ RESIDENCE-DAY

A knock at the front door.

Marcos steps towards the door, opens it.

AMELIA

Hey there sleepy head!!

She steps towards him, hugs him, and kisses him on the cheek.

He back away.

AMELIA (CONT'D)

Go, get dressed. I got a surprise
for you. Well, we got a surprise
for you.

Amelia steps aside.

Sal steps towards Marcos.

SAL
Three surprises actually.

Marcos turns around.

SAL (CONT'D)
Go, get dressed.

Sal looks around the living room.

SAL (CONT'D)
Ewe!

Sal grabs the doorknob and shuts the door.

CUT TO:

INT. GYM-DAY

Amelia and Sal walk Marcos into a gym.

A ribbon wrapped over his head, covering his eyes.

Marcos reaches his hands out.

MARCOS
Can I take this off now?

	AMELIA		SAL
No!!		No!!	

MARCOS
Okay!

AMELIA
Stop here.

Marcos stops walking.

Amelia takes off the ribbon.

SAL
Tah-dah!!

He looks at the brand new boxing ring, **punching bag** and **weight benches**.

He steps closer to the boxing ring.

MARCOS
Is all of this for me?

SAL
Yes. Come on, we got more to show
you.

CUT TO:

INT. MANSION-DAY

The limousine stops. The back doors open.

Marcos stands and looks at the mansion.

Sal tosses keys to him.

Marcos catches them.

MARCOS
This is mine.

SAL (O.C.)
All yours.

He looks at Amelia and smiles.

Amelia pulls him towards a **1975 Fire Bird**.

His eyes in amazement and shock.

MARCOS
Whoa!

Amelia tosses the key to him.

SAL
You got another fight coming up in
a week.

MARCOS
Against whom?

SAL
Carlos Guerrero.

MARCOS
The champion?

SAL
Yes! Training starts tomorrow.

Marcos nods his head "Okay."

CUT TO:

INT. 1975 FIREBIRD-DAY

His foot is on the gas pedal.

MARCOS
Let's see how fast you really can
go baby!!

CUT TO:

EXT. LOS ANGELES STREETS-DAY

The 1975 Fire Bird flies through green light after green light.

CUT TO:

INT. 1975 FIRE BIRD-DAY

Marcos pushes his foot on the brake pedal.

MARCOS
(laugh)

CUT TO:

EXT. FRONT YARD-MARY JANE'S HOUSE-DAY

Mary Jane and a man step towards the front yard. BOBBY VALENS (18) Contractor. Kind, humble and charming.

Bobby steps behind Mary Jane, leads her to the front porch.

CUT TO:

INT. 1975 FIRE BIRD-CONTINUOUS

Marcos looks outside the window, watching Bobby walk Mary Jane to the front door.

Marcos wipes his eyes, fighting back the tears.

MARCOS
(sob)

He turns the key in the ignition.

CUT TO:

EXT. FRONT YARD-MARY JANE'S HOUSE-CONTINUOUS

Bobby looks back at the sound of the 1975 Fire Bird's engine, but sees nothing.

MARY JANE
What is it?

BOBBY
Nothing.

MARY JANE
Come on! It's getting cold.

Bobby steps into the house. The door slams shut.

CUT TO:

INT. GYM-NIGHT

Marcos punches the punching bag over and over again. He leans his head against the punching bag.

MARCOS
(breath)

AMELIA (O.C.)
Are you going to do this all night!

Marcos looks back at Amelia.

MARCOS
What -- What are you doing here?
How'd you know I was here?

AMELIA
I followed you.

MARCOS
Really?

AMELIA
I had the taxi driver follow you.

She steps closer to him, touching his face, caressing it gently. Amelia kisses him.

MARCOS
Maybe this isn't the best time for
this.

Her eyes on his.

AMELIA
Don't tell me that you don't want
it.

She kisses him on his neck and lips.

He pushes her against the punching bag.

AMELIA (CONT'D)
(laugh)

Marcos lowers her down to the mats on the floor.

Amelia lifts her shirt over her head, tossing it to the
floor.

He crawls over her, kissing her lips.

She wraps her arms around his back.

CUT TO:

INT. BEDROOM-MANSION-NIGHT (DREAM SEQUENCE)

Marcos steps into the bedroom. He looks at Amelia as she sits
on the floor.

AMELIA
(sob)

MARCOS
Hey?

He crouches down.

MARCOS (CONT'D)
Are you alright?

She looks back at him. Her eyes red as blood, a bloody infant
in her arms.

AMELIA
(hiss)
You're going to die! So is your
son!!!

CUT TO:

INT. BEDROOM-MANSION-DAY (END DREAM SEQUENCE)

Marcos sits up in bed.

MARCOS
(breath)

AMELIA
Bad dream.

He looks at Amelia, seeing her naked. His eyes looking away.

MARCOS
Yeah.
(breath)

AMELIA
It's time to get up.

Marcos pushes the blanket off. He stands up.

Amelia steps into the bathroom.

AMELIA (O.S.) (CONT'D)
I'll run the water for you.

MARCOS
Thanks babe.

CUT TO:

INT. BATHROOM-MANSION-DAY

He rubs his head.

MARCOS
Do you remember what we did last
night?

She looks back at him as she turns the water on.

AMELIA
You mean you don't remember?

MARCOS
What?

AMELIA
Having sex.

MARCOS
Ha! Why did I forget?

Amelia grabs a robe and ties it around herself.

AMELIA
You better get moving.

Marcos steps towards the shower.

CUT TO:

INT. GYM-DAY

Marcos stands in front of a punching bag. His eyes stare at it like it's a big breast. Almost like he's looking at Amelia's breast.

Sal looks at him.

SAL
What the hell are you doing!

Marcos looks back at Sal.

MARCOS
I don't know.

Sal looks at Amelia and Marcos.

SAL
Can you two do me a favor and stop fooling around!

Amelia raises her hands.

AMELIA
Okay!

MONTAGE

- Marcos bench presses weights.
- Marcos punches a speed bag.
- Marcos jumps rope.

BACK TO SCENE

He tosses the jump rope to the floor.

MARCOS
(breath)

Marcos drops to his knees. His eyes glance at the poster of him and Carlos Guerrero. He smiles.

CUT TO:

INT. LOCKER ROOM-FIGHT CLUB-NIGHT

SUPER: ONE WEEK LATER

Marcos sits on the wooden bench while Ralph tapes his hands.

Ralph looks at him.

RALPH
Are you with me?

Marcos looks at him.

MARCOS
Yes.

RALPH
Then where are you?

MARCOS
I was just thinking about my son.
Wish he could see me fight tonight?

RALPH
How old?

MARCOS
Six months.

RALPH
Just remember, he's the reason why
you're here.

Marcos looks him in the eyes.

MARCOS
Yes!

Ralph raises his palms up.

RALPH
Go do it!

Marcos punches his palms.

CUT TO:

INT. FIGHT CLUB-NIGHT

In his corner, staring back at the man with the green and red gloves. CARLOS GUERRERO (24) Champion boxer. Arrogant, cunning and fast with his fist.

The Referee stands in the middle of the ring.

REFEREE

Fighters!

Marcos steps in the middle.

Carlos steps towards him.

REFEREE (CONT'D)

I want a good clean fight! No low
blows. Stay above the belt line.
Any last words?

CARLOS (SUBTITLE)

(In Spanish)

Yeah. When this is over, I'm gonna
go over to your house and fuck your
wife!

Marcos looks at Ralph.

MARCOS

What did he say?

RALPH

I'm Italian!

MARCOS

Ref, what did he say!

REFEREE

He said that your wife is
beautiful.

He looks at Amelia in the front row.

Amelia smiles.

MARCOS

That's my girlfriend but thanks.

CARLOS (SUBTITLE)

(In Spanish)

Dumb as rocks.

REFEREE

Touch gloves!

Carlos hits Marcos's gloves, pushing them with force.

CARLOS (SUBTITLE)

(In Spanish)

Good luck asshole!

Marcos's eyes look confused, understanding no word of what Carlos said. He backs up into the corner and sits on the stool.

RALPH (O.C.)

Open up!

Marcos looks at Ralph, opens his mouth.

Ralph pushes the mouth guard into Marcos's mouth.

Marcos stands up and steps towards the middle of the ring.

RALPH (CONT'D)

Marcos?

He looks back at Ralph.

RALPH (CONT'D)

Knock him out!

Marcos grins.

The bell rings.

Carlos rushes into the middle of the ring.

He looks back at Carlos.

Carlos swings his right glove into Marcos's face.

Marcos drops to the mat, sitting up.

MARCOS'S POV:

Blurry vision of Carlos.

Carlos steps closer, leans his head down.

CARLOS (SUBTITLE)

(laugh)

(In Spanish)

Can you see it! I'm fucking your girlfriend!!

(sexual motion)

REFEREE

One -- two -- three --

He steps back into his corner.

RALPH (O.C.)

Get up, kid!!

BACK TO SCENE

Marcos looks at Ralph.

RALPH (CONT'D)
Get up!

REFEREE
Four -- five

He looks at Amelia.

A worried look on her face.

Marcos looks across and sees Mary Jane. He pushes himself up.

REFEREE (CONT'D)
Six -- seven --

-- To his feet, Marcos stands. He looks at the Referee.

REFEREE (CONT'D)
Are you alright?

Marcos nods his head "YES".

Carlos smiles.

CARLOS (SUBTITLE)
(In Spanish)
Are you ready for more asshole!

MARCOS
Come on!
(wave)

Carlos steps towards him. He swings his right fist at him.

Marcos ducks.

CARLOS
(grunt)

Marcos uppercuts him.

Carlos flies backwards.

MARCOS
How do you like that!

He steps towards Carlos, swings his fist and knocks him to the mat.

Carlos lies on his back.

Marcos steps back. He paces, looking at the knocked out Carlos.

Marcos grins. He looks at Amelia.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Marcos smiles. He tries raising his arms up, feeling the victory in real life.

MARCOS
(yell)
Yes!!!

INT. DINING AREA-DINER-NIGHT

SPORTS ANNOUNCER (V.O.)
Sanchez takes the title!!!

Mary Jane steps from Customer #1 and #2. She looks back at the radio. A smile on her face.

CUT TO:

INT. GYM-NIGHT

Ricky stands in front of a speed bag.

RICKY
I'm coming for you motherfucker!!

He punches it.

CUT TO:

INT. LOCKER ROOM-FIGHT CLUB-NIGHT

Sal, Marcos, Ralph and Amelia rush into the locker room.

SAL
Yes!!

RALPH
Yes!!

MARCOS
(laugh)

Marcos sits. He looks at the **championship belt** in his hands.

Amelia smiles.

MARCOS (CONT'D)
I can't believe it!

SAL
Believe it buddy!

He looks at Ralph.

MARCOS
Here! You hold on to it.

Ralph looks at him in disbelief. He takes it from him.

RALPH
Thank you.

Sal looks at Amelia and then at Ralph.

SAL
Let's give the man some privacy!

Marcos opens his locker.

CUT TO:

EXT. FRONT YARD-MARY JANE'S HOUSE-NIGHT

Mary Jane steps towards the front yard.

MARCOS (O.C.)
Mary Jane!

She looks at Marcos.

MARY JANE
Marcos? What are you doing here?

MARCOS
I came to see you.

MARY JANE
For what?

MARCOS
Can we work it out?

Mary Jane looks at him in disbelief that he thinks he can use his win to get back into her life.

MARY JANE
Are you serious?

MARCOS

Yes.

She steps towards him.

MARY JANE

Do you think that winning a belt is going to get you back on my good graces?

MARCOS

Maybe.

MARY JANE

It's too late. Come back tomorrow and see him.

Mary Jane steps towards the front porch.

MARCOS

What about you and me?

She looks back at him.

MARY JANE

We'll see, okay.

MARCOS

Okay.

MARY JANE

Good night.

MARCOS

Good night.

He turns around and walks away.

CUT TO:

INT. LIVING ROOM-MANSION-NIGHT

Marcos steps into the living room. He looks across and sees a nude Amelia sitting on her stomach, moving a **razor** across a line of cocaine.

AMELIA

(sniff)
(rub nose)

Her eyes meet Marcos's.

A man steps behind Amelia, yanks her panties down. MALE ESCORT (20's)

She reaches her hand out for his.

AMELIA (CONT'D)
Come join us!

He looks away.

The Male Escort presses himself against her butt.

AMELIA (CONT'D)
(moan)

He goes fast.

Marcos steps up the stairs.

AMELIA (CONT'D)
(grunt)

CUT TO:

INT. BEDROOM-MANSION-NIGHT

Marcos steps into the bedroom. He shuts the door and locks it.

CUT TO:

INT. LIVING ROOM-MARY JANE'S HOUSE-DAY

Mary Jane sits on the couch.

A knock at the door.

She stands up and walks towards the door.

MARY JANE
Who is it?

MARCOS (O.S.)
Marcos.

Mary Jane opens the door. She looks at Marcos.

MARY JANE
You made it. Come in.

CUT TO:

INT. NURSERY-MARY JANE'S HOUSE-DAY

Marcos steps towards the crib. His eyes on the sleeping infant.

MARCOS
He's beautiful.

MARY JANE
He is.
(laugh)

MARCOS
Like you.

MARY JANE
Stop it.

He looks at the infant.

MARY JANE (CONT'D)
Do you want to hold him?

MARCOS
Yeah.

She steps around Marcos, leans down and lifts the infant up.

MARY JANE
Shh!!!

Mary Jane hands him to Marcos.

MARCOS
Support his head and put your other
hand under his butt.

He holds the infant up close to his chest.

MARCOS (CONT'D)
Thank you.

She smiles and steps out of the nursery.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Marcos smiles in his sleep.

MARCOS
My boy.

Sylvia looks at him with concern.

CUT TO:

INT. OFFICE-DAY

At his desk, sitting in a desk chair, a receiver pressed against his ear.

SAL

When is he supposed to be on the set for the commercial? Today!

The door opens.

His eyes are not on the person walking into the office.

SAL (CONT'D)

Have a seat, please.

Ricky sits in front of his desk.

Sal looks at Ricky, his eyes in shock.

RICKY

(breath)

SAL

Just one second, please?

Sal looks at Ricky.

SAL (CONT'D)

I'm gonna have to call you back.

He hangs up the receiver.

RICKY

You must be Sal?

SAL

In the flesh.

(laugh)

What can I do for you?

RICKY

You can start by wiping that dumb smile off your face --

-- He stands up, staring Sal in the eyes --

SAL
 -- And give me the title shot
 against that rotten bastard!

Sal grabs a hold of the receiver.

SAL (CONT'D)
 Let me make my phone call.

CUT TO:

INT. LIVING ROOM-MANSION-DAY

His feet stop in front of the sofa. Marcos looks at Amelia and the Male Escort laying on each other, asleep.

Amelia opens her eyes. She looks at Marcos.

AMELIA
 Marcos!

He steps out of the living room.

Amelia pushes the Male Escort off.

CUT TO:

INT. BEDROOM-MANSION-DAY (END DREAM SEQUENCE)

Marcos folds his shirt and tosses it into a *duffle bag*.

Amelia steps into the bedroom.

AMELIA
 Where are you going!

MARCOS
 Anywhere but here.

Marcos folds a pair of jeans and tosses them into the duffle bag.

AMELIA
 I was having fun. You might have fun if you loosen up once in a while.

He tosses socks and underwear into the bag.

AMELIA (CONT'D)
 So, you're just gonna leave me!

Marcos zips the duffle bag closed.

MARCOS
We're not married.

He looks at her up and down.

MARCOS (CONT'D)
We're not ever going to get
married!

CUT TO:

EXT. FRONT YARD-MANSION-DAY

Marcos steps towards the 1975 Fire Bird.

Amelia grabs a *shovel* from the side of the garage. She rushes towards the 1975 Fire Bird.

AMELIA
You're not gonna do what!!
(swing shovel)

MARCOS
(duck down)

The shovel hits the windshield, shattering it.

Marcos looks at the damage and looks at Amelia.

MARCOS (CONT'D)
You crazy bitch!!

She rushes towards Marcos

AMELIA
I'm what!!

Marcos rushes away from the front yard and the 1975 Fire bird.

CUT TO:

INT. LIVING ROOM-SANCHEZ RESIDENCE-DAY

A light knock at the front door.

Sylvia opens the door.

SYLVIA (SUBTITLE)
 (In Spanish)
 It didn't take that long.

MARCOS (SUBTITLE)
 (In Spanish)
 Mom.

SYLVIA (SUBTITLE)
 (In Spanish)
 Come in.

Marcos steps in and shuts the door behind him. He follows her into the kitchen.

SYLVIA (SUBTITLE) (CONT'D)
 (In Spanish)
 Are you hungry?

MARCOS
 I could eat.

SYLVIA (SUBTITLE)
 (In Spanish)
 Go make yourself at home.

CUT TO:

INT. MARCOS BEDROOM-SANCHEZ RESIDENCE-DAY

Marcos sits on the bed.

MARCOS
 (breath)

SYLVIA (O.C.) (SUBTITLE)
 (In Spanish)
 I brought you something!

He jumps out of his skin, feeling a jolt go to his heart. He looks at Sylvia.

MARCOS
 Good. I could eat.

She steps towards him.

Marcos takes the plate.

MARCOS (CONT'D)
 Thanks.

SYLVIA (SUBTITLE)
 (In Spanish)
 I'm glad you're home.

MARCOS
 Me too.

Sylvia steps out of the bedroom.

CUT TO:

INT. LIVING ROOM-MANSION-DAY

Amelia sits on the sofa. She makes a line of cocaine on a *small mirror*.

The Male Escort steps towards her.

MALE ESCORT
 I got to go.

She looks at him with sadness in her eyes.

AMELIA
 Stay, please? Have some coke with me!

MALE ESCORT
 No thank you.

He turns away.

AMELIA
 Fuck off! Pretty boy!

The Male Escort steps out of the living room.

CUT TO:

EXT. PARK-DAY

Mary Jane sits on a bench, breastfeeding the infant.

MARY JANE
 There you go.

She rocks her gently, burping him against her chest.

MARY JANE (CONT'D)
 That was a big one.

MARCOS (O.C.)
How is the little guy?

Mary Jane looks at Marcos.

MARY JANE
He's just resting.

Marcos sits.

MARCOS
What did you want to talk to me
about?

MARY JANE
Bob has asked me to marry him and I
said "yes."

MARCOS
So --

MARY JANE
-- It means we're moving in with
him.

MARCOS
You and the --

MARY JANE
-- Yes! Me and the baby!

MARCOS
Where does that leave me?

Mary Jane looks down, not able to look him in the eyes.

He looks away.

MARCOS (CONT'D)
I see.

Marcos stands up.

MARCOS (CONT'D)
I wish you nothing but happiness.

He turns around and walks away.

CUT TO:

INT. OFFICE-DAY

Sal dials in a phone number on his phone.

SAL
Come on! Answer!!

CUT TO:

INT. LIVING ROOM-MANSION-DAY

As the phone rings constantly, the living room is cluttered with a broken mirror.

Amelia lies on the floor, dead.

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Marcos turns his head back and forth.

The heart monitor machine beeps rapidly.

Sylvia rushes to the side of the bed. She grabs a hold of Marcos's hand.

MARCOS
Amelia!!

Sylvia leans down towards him.

SYLVIA
Who's Amelia!!

CUT TO:

INT. OFFICE-CONTINUOUS

Sal slams the receiver down.

SAL
Shit!!

He drops his butt down to the desk chair.

SAL (CONT'D)
Where the fuck are you!

CUT TO:

EXT. LIVING ROOM-SANCHEZ RESIDENCE-DAY

Marcos steps into the living room.

SYLVIA (O.C.) (SUBTITLE)
 (In Spanish)
 Marcos, telephone!!

He rushes into the kitchen.

CUT TO:

INT. KITCHEN-SANCHEZ RESIDENCE-DAY

Marcos takes the receiver from Sylvia. He presses it to his ear.

MARCOS
 Hello?

SAL (V.O.)
 Where the hell have you been?

MARCOS
 Out.

SAL (V.O.)
 Really? That's all you have to say?

MARCOS
 Can we talk later, I got a lot of stuff on my mind.

SAL (V.O.)
 No! Get your ass to my office, now!

The line goes silent along with a dial tone.

MARCOS
 Nice talking to you too.

He hangs up the receiver.

SYLVIA (SUBTITLE)
 (In Spanish)
 What was that about?

MARCOS
 Nothing. He just wants to talk to me in person. I got to go.

Marcos steps towards the living room.

SYLVIA (SUBTITLE)
 (In Spanish)
 Be careful.

He looks back at her.

MARCOS
I will. I love you mom.

SYLVIA (SUBTITLE)
(In Spanish)
I love you too my son.

CUT TO:

INT. OFFICE-DAY

Sal sits. He looks at the clock on the wall, seeing that it's past five.

The door opens.

Marcos steps into the office.

MARCOS
What was so important that I had to rush over here?

He looks him in the eyes.

SAL
I got some sad news about Amelia and some other news. Which do you want to hear first?

MARCOS
The sad news.

SAL
Amelia's dead.

MARCOS
What!

SAL
Overdose. Hot dose or something. Do you have something to say about it?

Marcos looks at him surprised.

MARCOS
I didn't touch the stuff. Why would I go out of my way to give her anything!

He sits.

MARCOS (CONT'D)
(breath)
What's the other news?

Sal looks to his left.

Marcos looks at the open doorway.

Ricky steps out into the office. He smiles.

SAL
I like you to meet your next
opponent.

Marcos stands up.

MARCOS
How? I knocked your ass out!

Ricky cracks his knuckles.

RICKY
Do you want to try again!

Marcos steps closer to Ricky.

Sal gets in the middle, pushing Marcos back.

SAL
This is not happening right now!!
Stop!!

Ricky steps back.

SAL (CONT'D)
Obviously you two don't like each
other.

MARCOS
We can agree with that.

RICKY
Really.

SAL
Until the fight comes, stay away!
Got it!

RICKY
Sure.

Marcos steps towards the front door. He looks back at Ricky.

SAL
Get ready, both of yous!

Marcos steps out of the office.

Sal looks at Ricky.

SAL (CONT'D)
Remember who got you this.

Ricky smiles.

RICKY
(laugh)

CUT TO:

EXT. FRONT YARD-MANSION-DAY

A step in front of the police tape covering the doorway to the mansion.

POLICE OFFICER #1 and #2 step towards Marcos.

POLICE OFFICER #1
Sorry kid, we can't have you standing here.

MARCOS
I live here -- or I used to.

POLICE OFFICER #2
Oh -- is there anything that you need from inside?

MARCOS
No. I just need to get my car.

POLICE OFFICER #1
Go ahead.

Marcos ducks under the tape. He opens the driver side door.

CUT TO:

INT. 1975 FIRE BIRD-DAY

Marcos turns the key in the ignition.

CUT TO:

INT. CONVENIENCE STORE-NIGHT

The STORE OWNER stands behind the counter.

STORE OWNER
What can I get for you?

MARCOS
A bottle of the vodka, please?

STORE OWNER
Sure. ID?

Marcos reaches into his pants pocket and pulls out his wallet. He shows the Store Owner his ID.

The Store Owner looks at the ID closely. He looks at Marcos.

MARCOS
Okay.

CUT TO:

EXT. PARKING LOT-PARK-DAY

Marcos sits on the hood of the 1975 Fire Bird, drinking from the bottle of vodka.

A SECURITY GUARD steps through the parking lot. He steps towards Marcos.

SECURITY GUARD
Sir?

Marcos looks at him.

MARCOS
Yes?

SECURITY GUARD
Are you aware that your bottle is open?

MARCOS
Are you aware that you're a renter cop?

The Security Guard grabs the vodka bottle from him and tosses it to the ground.

Marcos slides down the hood, punches the Security Guard across the face.

The Security Guard falls to the ground unconscious.

Marcos looks around and looks at all the PEDESTRIAN's looking at him.

MARCOS (CONT'D)

Shit!!

CUT TO:

INT. KITCHEN-MARY JANE'S HOUSE-DAY

The phone rings.

MARY JANE (O.C.)

(laugh)

Mary Jane steps into the kitchen. She grabs the receiver and presses it to her ear.

MARY JANE (CONT'D)

Hello?

OPERATOR (V.O.)

You have a collect call from an inmate --

MARCOS (V.O.)

-- Marcos Sanchez!

MARY JANE

Seriously!

DEIDRE

What?

Mary Jane looks back at Deidre.

MARY JANE

Yes, I accept!

MARCOS (V.O.)

Mary Jane!!

MARY JANE

Hold on, I'm coming, okay!

She hands the receiver to Deidre.

MARY JANE (CONT'D)

Can you watch him for me?

DEIDRE

Just go!

MARY JANE

Thanks.

Mary Jane rushes out of the kitchen.

CUT TO:

EXT. PARKING LOT-COUNTY JAIL-DAY

Mary Jane stands, looks at her watch and then at the door to the county jail.

CUT TO:

EXT. COUNTY JAIL-DAY

The door opens.

Marcos steps out. He sees Mary Jane.

CUT TO:

EXT. PARKING LOT-COUNTY JAIL-CONTINUOUS

MARY JANE

(wave)

CUT TO:

INT. STATION WAGON-DAY

Marcos looks straight ahead. He looks in the corner of his eye.

Mary Jane looks at the road ahead as she drives past a green light.

MARCOS

Thanks.

MARY JANE

Don't.

MARCOS

What?

MARY JANE
Don't thank me.

MARCOS
Why?

MARY JANE
You could have called your mother.

MARCOS
She was working.

MARY JANE
What do you think I was doing?

MARCOS
Watching television.

MARY JANE
Ha!

MARCOS
Maybe we could watch All In The Family together?

MARY JANE
Yeah! You, me and my fiance'!

She turns the steering wheel.

CUT TO:

EXT. LOS ANGELES STREETS-DAY

The station wagon stops. The passenger door opens.

Marcos steps towards the front yard.

CUT TO:

EXT. FRONT YARD-SANCHEZ RESIDENCE-DAY

PARAMEDICS #1- and #2-wheel Sylvia out of the house on a **gurney**.

MARCOS
Mom!!

Sylvia lies unconscious, unresponsive.

MARCOS (CONT'D)

Mom!!!

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

A beep from the heart monitor machine.

Marcos fights what's going on in his mind.

Sylvia grabs a hold of his hand.

MARCOS (SUBTITLE)

(In Spanish)

Mom!

CUT TO:

INT. LIVING ROOM-SANCHEZ RESIDENCE-NIGHT

Marcos sits on the couch.

Mary Jane steps into the living room. She hands him a mug.

He takes it.

MARY JANE

I made you some tea.

MARCOS

Thank you.

She sits beside him.

His eyes look down.

MARCOS (CONT'D)

(sob)

He lowers his head down to her lap.

Mary Jane raises her hand close to his head. She hesitates for a few seconds and proceeds to caress his head.

MARY JANE

Shh!

Marcos looks at her.

She smiles.

He leans his mouth towards hers.

MARY JANE (CONT'D)

I --

MARCOS

-- We can --

-- Mary Jane kisses him.

CUT TO:

INT. BEDROOM-SANCHEZ RESIDENCE-DAY

Mary Jane picks up her blouse, along with her skirt.

Marcos opens his eyes.

MARCOS

Leaving so soon?

MARY JANE

Soon? It's morning.

MARCOS

Where are you going?

MARY JANE

I have to go meet the wedding planner.

Marcos sits up.

MARCOS

What!

MARY JANE

I love him, okay!

MARCOS

I love you too.

MARY JANE

No, you love having things your way.

Mary Jane steps out of the bedroom.

Marcos rushes after her, gripping the end of the blanket around his waist.

CUT TO:

EXT. LOS ANGELES STREETS-DAY

MARCOS
Are you really going to leave me
like this!

CUT TO:

EXT/INT. STATION WAGON-DAY

Mary Jane opens the driver door. She sits and shuts the door.

Marcos knocks on the window.

MARCOS
Come on!

CUT TO:

EXT. LOS ANGELES STREETS-CONTINUOUS

The station wagon drives away.

Marcos lets go of the end of the blanket. He runs down the sidewalk naked.

CUT TO:

INT. STATION WAGON-DAY

Mary Jane wipes the tear streaming down her cheek.

MARY JANE
(sob)

CUT TO:

INT. GYM-DAY

Marcos punches the punching bag.

MONTAGE

-- Marcos jumps rope.

-- Marcos lifts weights.

-- Marcos does push-ups.

BACK TO SCENE

Ralph steps past Marcos.

RALPH
That's it for today.

MARCOS
(breath)

RALPH
Tomorrow night is the night. Get
some sleep.

Ralph steps away.

MARCOS
Good night, Ralph.

CUT TO:

INT. PICK-UP TRUCK-NIGHT

Bobby puts the pick-up truck in **PARK**.

Mary Jane leans towards him, kisses him on the cheek.

He kisses her on the lips.

BOBBY
Good night.

MARY JANE
Love you.

BOBBY
Are you sure you don't want me to
spend the night?

MARY JANE
I'm sure.

BOBBY
Good night.

He kisses her again.

Mary Jane opens the passenger door.

CUT TO:

INT. LIVING ROOM-MARY JANE'S HOUSE-DAY

Deidre lies asleep on the couch, resting comfortably.

The door slams shut.

Deidre jumps out of her skin.

DEIDRE
(eyes wide)
Hell!!

Mary Jane hangs up her coat.

MARY JANE
I'm sorry.

Deidre stands up.

DEIDRE
It's fine.

MARY JANE
How was he tonight?

DEIDRE
He's sleeping like a baby.

MARY JANE
Aw! My baby's sleeping like a baby.

Deidre steps towards the hallway.

DEIDRE
Good night.

MARY JANE
Good night.

CUT TO:

INT. NURSERY-MARY JANE'S HOUSE-DAY

Mary Jane steps into the nursery. She leans down into the crib. Her eyes on the infant as he sleeps soundly.

MARY JANE
Good night sweetie.

A gentle kiss on her hand and then to his face.

She steps out of the nursery. The door closes softly, not making a sound.

CUT TO:

INT. FIGHT CLUB-NIGHT

A large crowd of people fill up the seats.

CUT TO:

INT. LOCKER ROOM-FIGHT CLUB-NIGHT

Marcos sits. His eyes stare into the abyss.

RALPH
Are you alright?

MARCOS
(blink)

He looks at Ralph.

MARCOS (CONT'D)
Yeah.

Ralph sits.

MARCOS (CONT'D)
Did you ever fight?

RALPH
Yes.

MARCOS
What happened?

RALPH
I retired?

MARCOS
Why?

RALPH
My wife.

MARCOS
I didn't know you were married.

RALPH
You never asked.

MARCOS

I'm sorry.

RALPH

It's fine. I never told you. We were dating twenty years ago; she got pregnant and we got married.

Marcos looks at him.

MARCOS

Kids?

RALPH

Two daughters.

Ralph looks at Marcos.

RALPH (CONT'D)

It's not easy watching the only woman you ever loved with another guy, is it?

MARCOS

No.

He taps him on the knees.

RALPH

Come on, let's go make your son proud!

Ralph stands up.

Marcos stands up.

Sal steps into the locker room.

SAL

Hey! I'm glad I caught you!

He looks at Ralph.

SAL (CONT'D)

Could you give us a moment alone, please?

RALPH

Sure.

Ralph looks at Marcos.

RALPH (CONT'D)

I'll meet you in the hall.

MARCOS

Okay.

Ralph pulls the door open. He steps out.

Sal shuts the door.

SAL

Have a seat.

Marcos sits.

MARCOS

What is it?

SAL

I don't know any other way to tell you this.

MARCOS

Spit it out!

SAL

You got to drop the title.

MARCOS

What!

SAL

Ricky has it -- kid -- and you --

Marcos looks away from him.

MARCOS

I'll think about it -- Fuck no!

SAL

Don't do this!

He stands up and pushes Sal out of his way.

SAL (CONT'D)

How much!

Marcos looks back at him.

MARCOS

Fuck your money!!

He pulls the door open and steps out.

SAL
Stubborn asshole!!

CUT TO:

EXT/INT. PICK-UP TRUCK-NIGHT

Mary Jane opens the passenger door. She sits.

BOBBY
Hi?

He kisses her on the lips.

She backs away.

MARY JANE
Where are we going?

BOBBY
I thought we would go to the fight.

Mary Jane looks at Bobby, stunned but relieved.

MARY JANE
What fight?

BOBBY
Sanchez vs. Salas.

She feels happy about seeing the fight with him, knowing he's allowing her to watch her ex-husband fight.

BOBBY (CONT'D)
Shall we?

MARY JANE
Yes.

Bobby pushes his foot on the gas pedal.

CUT TO:

INT. FIGHT CLUB-NIGHT

Marcos sits in his corner.

Ralph rubs *Vaseline* around Marcos's face.

Mary Jane and Bobby sit.

Her eyes on Marcos.

BOBBY
Good seats, huh?

MARY JANE
Yeah.

She kisses him on the cheek.

BOBBY
What was that for?

MARY JANE
Being you.

He smiles.

Marcos looks across the ring at Ricky.

Ricky gives him a glare and a smirk.

RICKY
(mouths)
You're fucking dead.

Marcos smiles.

The bell rings.

Ricky steps towards the middle of the ring.

Marcos steps towards him, guarding his face with his gloves.

RICKY (CONT'D)
Say good night!

MARCOS
A little cocky there!

Back and forth, Ricky swings first while Marcos blocks the hit.

RICKY
(point)
(laugh)
Look!

Marcos looks back at Mary Jane.

MARCOS
What!

He looks back at Ricky.

Ricky uppercuts Marcos, almost knocking his head off his body.

MARY JANE
(scream)

Marcos drops to his back. His eyes glance at her upside down.

MARCOS'S POV:

REFEREE (O.C.)
One -- two -- three --

A double vision of Mary Jane.

The focus goes on Bobby.

REFEREE (CONT'D)
(mouths)
Four -- five -- six --

The focus is on the Referee.

Mary Jane's eyes look deeply back on him.

MARY JANE
(mouth)
Get up!!

BACK TO SCENE

Marcos stands to his feet. He backs up into the corner.

The Referee steps towards him.

REFEREE
Are you alright?

MARCOS
Yeah --

REFEREE
-- Are you sure?

MARCOS
Yeah!

The Referee steps away.

Marcos rushes towards Ricky.

RICKY
You should've stayed away!

MARCOS
Shut the fuck up and fight!

Ricky swings his gloves at him.

Marcos ducks down. He uppercuts Ricky.

Ricky drops to the mat.

MARCOS (CONT'D)
Fuck you --

From corner to corner, Marcos paces.

REFEREE
Four -- five -- six --

MARCOS
(claps gloves together)
Count faster ref!!

Ricky sits up. His eyes on Marcos.

REFEREE
Seven -- eight -- nine --

He stands up, using the ropes as leverage.

MARCOS
Come and get it, Ricky!!

Ricky rushes towards Marcos.

The bell rings.

He stops.

Marcos looks at Ricky as he steps towards his corner.

Ricky looks back at him.

Mary Jane looks at Marcos, a concern running through her mind.

Ralph sprays water in his face while taking the mouth guard out.

RALPH
You got him kid! Another uppercut
like that and he's done for!

MARCOS
He gives me another one and I'm
done.

RALPH
Have a little faith son!

He sprays water in his mouth.

Ralph raises a bucket up to his mouth.

MARCOS
(spit)

RALPH
Go out there and do it for your
boy, okay?

Marcos looks at Mary Jane.

She looks at him with a smile.

Ralph pushes the mouth guard back into his mouth.

RALPH (CONT'D)
Get him, kid!!

The bell rings.

Marcos steps towards the center of the ring.

Ricky stands up and steps towards him.

RICKY
(slug gloves together)

Marcos rushes towards Ricky. He swings his fist.

Ricky swings his fists left and right. He uppercuts him.

A beep sound echoes.

Falling to the mat, Marcos lies, staring up at the ceiling.

REFEREE (O.C.)
One -- two -- three --

MARY JANE (V.O.)
Wake up, please?

CUT TO:

INT. PATIENT ROOM-HOSPITAL-NIGHT

Mary Jane stands in front of Marcos as he lies asleep on a hospital bed.

Beeps echo through the room.

Her hands on her pregnant belly.

MARY JANE
Oh! He kicked!

She steps towards the hospital bed.

MARY JANE (CONT'D)
Do you want to feel?

Mary Jane grabs a hold of his arms and places it on her pregnant stomach.

Movement in her stomach.

MARY JANE (CONT'D)
He kicked again!

CUT TO:

INT. FIGHT CLUB-CONTINUOUS

Marcos looks at Mary Jane.

MARY JANE
(mouths)
Get up!!

MARCOS
(mouths)
Thank you!

CUT TO:

INT. PATIENT ROOM-HOSPITAL-CONTINUOUS

Marcos's head drops, turning as he flatlines.

Mary Jane looks at him with a sadness in her eyes, filling with tears.

MARY JANE
Come back!

A NURSE walks Mary Jane out of the room.

Mary Jane looks back at him.

MARY JANE (CONT'D)
He's going to be a father!

CUT TO:

INT. DINING AREA-DINER-NIGHT

Deidre sits across from Mary Jane.

MARY JANE
(sob)

DEIDRE
I'm sorry.

She wipes her eyes.

MARY JANE
Sorry won't bring him back.

Mary Jane leans her head down to the table.

MARY JANE (CONT'D)
I'm trying to think of where this
takes me now. Where do I go from
here.

DEIDRE
What would he have wanted?

MARY JANE
I don't know. I know what I should
do.

She feels her stomach.

MARY JANE (CONT'D)
I'm going to be his mother and give
him everything he needs.

DEIDRE
What's that?

MARY JANE
Love.

CUT TO:

INT. NURSERY-MARY JANE'S HOUSE-DAY

SUPER: SIX MONTHS LATER

Mary Jane rocks back and forth in a rocking chair.

Her eyes on her infant sons' eyes.

MARY JANE

Mamas got to go to work soon.

She kisses him on the cheek.

MARY JANE (CONT'D)

I love you sweetie.

The doorbell rings and echoes through the nursery.

Mary Jane stands up.

CUT TO:

EXT. LIVING ROOM-MARY JANE'S HOUSE-DAY

Mary Jane opens the door. She looks around.

Down at her feet, a small box with a note underneath it.

Her eyes look around as she picks the box up. Mary Jane looks at the note.

MARY JANE

(read)

Mary Jane, this belonged to Marcos.

He wanted his son to have it.

Sylvia.

She looks into the box and sees a Harmonica. A smile stretches across her face.

CUT TO:

INT. BEDROOM-MARY JANE'S HOUSE-DAY

The box in the tips of her fingers, the thought process of her infant son being left something by his father goes through her mind and now knowing that he cared for him before he was born.

She opens the nightstand drawer and sets the box in, shutting it.

CUT TO:

EXT. BACK YARD-MARY JANE'S HOUSE-DAY

Mary Jane steps down the steps to the back yard, the infant in her arms.

Deidre steps behind her, carrying a **plastic bowl** full of **potato salad**.

MARY JANE

Do you need help with that?

DEIDRE

I think I got it. Keep walking, please!

Mary Jane sits down at the picnic table.

Bobby steps down the steps, carrying a **tin pan** full of **hot dogs, ribs** and **hamburgers**.

BOBBY

I got the good stuff right here!

He lifts the lid from the **barbeque pit**.

BOBBY (CONT'D)

Right little man!

Mary Jane waves the infant's hand for him directly at Bobby.

MARY JANE

Daddy's so funny!

His smile is contagious to Mary Jane, Bobby and Deidre. Unable to resist joining in with their smiles.

CUT TO:

INT. KITCHEN-VALENS RESIDENCE-DAY

SUPER: FIVE YEARS LATER

A 5-YEAR-OLD NICHOLAS sits in a **highchair**.

MARY JANE (O.S.)

(scream)

5-Year-Old Nicholas looks back at the hallway.

CUT TO:

INT. HALLWAY-VALENS RESIDENCE-DAY

The dark hallway leads to the bedroom.

The crack of the door opens and closes from the wind and the movement from the bedroom.

MARY JANE (O.S.)
(moan)

BOBBY (O.S.)
(grunt)

CUT TO:

INT. KITCHEN-VALENS RESIDENCE-DAY

5-Year-Old Nicholas digs through his *oatmeal* with his *spoon*.

MARY JANE (O.S.)
(grunt)

A thud echoes from the bedroom into the kitchen.

Mary Jane rushes into the kitchen, drops a bat onto the kitchen floor. She falls to her knees, rushing up.

He looks at Mary Jane.

5-YEAR-OLD NICHOLAS
Mommy!! Mommy!!

She pushes herself up to the highchair.

MARY JANE
Shh!!! Daddy's sleeping!

Mary Jane lifts him up. She rushes into the living room.

CUT TO:

INT. LIVING ROOM-VALENS RESIDENCE-DAY

Mary Jane opens the front door and rushes out.

The morning sunlight shines in, making its way into the hallway.

CUT TO:

EXT. ROOFTOP-MARY JANE'S HOUSE-DAY

A harmonica pressed against a teenage boy's mouth. He sits and plays it. NICHOLAS (15) High school student. Troubled, but has a concern for the company that his mother keeps around her.

CUT TO:

INT. MASTER BEDROOM-MARY JANE'S HOUSE-DAY

Movement underneath the blanket. A man's foot comes from underneath. His face pressed against Mary Jane's chest.

The sound of a harmonica plays from outside the window. TOM (32) Drug dealer. Manipulative, selfish and dangerous. He moves his head, trying to block out the sound of the harmonica playing.

TOM
What is he doing!

MARY JANE
What?

TOM
Why is that little bastard playing that thing so early this morning?

MARY JANE
I don't know.

She turns away from him.

TOM
Can you go tell him to shut up!

MARY JANE
Shh!!

Tom crawls over her.

TOM
 You're out of your mind! Both of
 you!

Mary Jane looks at him.

MARY JANE
 What are you doing!!

CUT TO:

INT. HALLWAY-MARY JANE'S HOUSE-DAY

Tom knocks on the door.

TOM
 Hey!! Open up! Aren't you supposed
 to be in school!

He turns the doorknob and pushes the door open.

CUT TO:

INT. NICK'S BEDROOM-MARY JANE'S HOUSE-DAY

Tom steps into the bedroom.

Nicholas pulls his shirt down. He looks back at Tom.

NICHOLAS
 Mom, there's an asshole in my room!

TOM
 You little shit!!

Tom steps towards Nicholas. He raises his hand and balls his
 fingers into a fist.

MARY JANE (O.C.)
 Come back to bed, Tom!

He looks back at her.

MARY JANE (CONT'D)
 I'll let you have a quickie before
 work, okay!

Tom looks at Nicholas.

TOM
 Your mom just saved your ass!

He steps past Mary Jane.

Mary Jane looks at Nicholas.

MARY JANE
Go to school!

TOM (O.S.)
Are we doing this or not!

MARY JANE
(point)
Go to school. We'll talk later,
okay.

Nicholas grabs his backpack from the floor.

NICHOLAS
Whatever!

Mary Jane steps out of the bedroom.

CUT TO:

INT. HALLWAY-MARY JANE'S HOUSE-DAY

Nicholas steps into the hallway. He stops in front of the door to the master bedroom.

He looks through the crack of the door.

CUT TO:

INT. MASTER BEDROOM-MARY JANE'S HOUSE-DAY

Tom grabs Mary Jane by her hips from behind while she grabs onto the dresser right in front of her. He goes back and forth.

MARY JANE
(moan)

TOM
(grunt)

CUT TO:

INT. HALLWAY-MARY JANE'S HOUSE-CONTINUOUS

Nicholas turns away and steps away from the bedroom door. A tear runs down his cheek.

NICK (V.O.)
Family, huh?

CUT TO:

INT. GYM-DAY

Nicholas hits a punching bag. He punches it as hard as he can.

NICHOLAS
Ugh!

NICK (V.O.)
I took all my anger and took it out
on a punching bag -- then --

CUT TO:

INT. GAZEBO-HEAVENS-NIGHT

Dreya looks at him, leans towards him --

DREYA
-- Then what --

-- Nick stands up. He grabs at his head.

NICK
(overwhelmed)

DREYA
What!

He kneels down in front of her, places both hands on her face.

NICK
This is the reason why we're both
here. Close your eyes.

Dreya closes her eyes.

CUT TO:

INT. GYM-NIGHT

Tom lies on the floor, dead, with his neck bent down and twisted.

Nick covers his face.

NICHOLAS
 (frustrated)
 Ahh!!!

CUT TO:

INT. OFFICE-DAY

A man lies on top of Mary Jane, kissing her neck. RYAN (30) Boxing coach. Disloyal, sneaky and selfish. Ryan goes up and down with his butt under the covers.

MARY JANE
 (moan)

She grabs his back.

RYAN
 (grunt)

Nick looks away, unable to watch his mother being intimate with a man, especially his boxing coach.

Dreya looks at him.

NICK (V.O.)
 Moving on!

Nick steps out of the office.

She follows him.

CUT TO:

INT. BEDROOM-NIGHT

Nick stands and watches Dreya.

Dreya sits in front of a **vanity**. Her eyes wander. She puts on a **pearl earring**.

DREYA (V.O.)
 What is going on here?

NICK (V.O.)
 You have to relive what brought you here.

From behind, a young man approaches her with a **pearl necklace**. RICK (20) Ex-Marine. Ruthless, cruel and abusive. He grips the necklace around her throat.

RICK
Are you going to be a good girl?

DREYA
(breath)
Yes!

RICK
Will you!

DREYA
Yes!!

He lets go of her.

DREYA (CONT'D)
(breath)
(cough)

RICK
Good! Let's go!

CUT TO:

INT. AUDITORIUM-OPERA HOUSE-NIGHT

A BALLERINA dances on stage. A DANSEUR dances to her.

Dreya's eyes drawn to the dancing from the Danseur.

Rick looks at Dreya and then he looks at where her eyes are looking.

She looks in the corner of her eye and sees the angry look on his face.

The radio plays. "Wuthering Heights" by Kate Bush plays.

CUT TO:

INT. DREYA'S ESCALADE-NIGHT

Nick sits in the back seat.

Rick's eyes are drawn to the road.

RICK
That was some interesting dancing,
wasn't it?

Dreya looks outside the window.

DREYA

Yeah.

He grabs her by the arm.

RICK

I'm talking to you!

She looks at him.

NICK (V.O.)

Why did you take abuse from this
guy?

Dreya looks at Nick.

DREYA (V.O.)

What do you mean by that?

DREYA

What!

RICK

Did you get a good look at that
guy! I bet you wanted to go up
there and --

-- Dreya looks at the road.

A **deer** walks into the road and crosses into the lane Rick is driving in.

DREYA

Watch out!!

She grabs the steering wheel, turning it to the left.

CUT TO:

EXT. WOODS-NIGHT

The Escalade misses the deer. It flips over and over.

CUT TO:

INT. DREYA'S ESCALADE-NIGHT

Rick is still sitting in the driver seat while Dreya lies on the roof. Her eyes staring off into space, dead.

Dreya drops to her knees, staring herself in the eyes.

DREYA
 (cry)
 (sob)

Nick crouches down, he touches her shoulder.

NICK
 Everything was a glimpse.

She thinks about what he's telling her.

CUT TO:

INT. NURSERY-MANSION-NIGHT-FLASHBACK

Dreya and Rick lean over a *baby's crib*. She smiles.

NICK (V.O.)
 Everything you ever dreamed of; it
 was all a part of an illusion.

CUT TO:

INT. CONTROL ROOM-RADIO STATION-NIGHT

Dreya spins herself around in circles in a *desk chair*. She stops the spinning with her feet.

The walls crumble to the floor.

DREYA
 (scream)

She closes her eyes.

CUT TO:

EXT. GARDEN-HEAVENS-BACK TO PRESENT

Dreya sits on the grass.

Nick steps towards her. He stops and reaches his hand out for hers.

NICK
 Open your eyes?

Dreya opens her eyes. She looks around.

DREYA
 Where am I?

NICK
Back where we started.

DREYA
Did you know?

NICK
Yes.

DREYA
Why didn't you tell me?

NICK
You had to learn for yourself.

Her head droops down.

NICK (CONT'D)
You're free.

Dreya looks at him.

NICK (CONT'D)
No more pain. No more hurt. No one
can hurt you no more.

She gives a slight smirk.

Nick stands up.

NICK (CONT'D)
Time to go fishing.

He steps towards the pond. His hands go under the water.

NICK (CONT'D)
Come on baby!

A fish swims into the palms of his hands.

Nick smiles.

NICK (CONT'D)
Thank you.

He grips onto it and throws it to Dreya.

DREYA
(yell)

Dreya backs away. She looks at Nick.

NICK
Dinner!

CUT TO:

EXT. WOODS-HEAVENS-NIGHT

Dreya looks at the bonfire.

Nick sits up and tosses wood sticks in.

She looks at Nick.

DREYA
Are there any more like us or are
they all like Rick?

Nick looks at the sky.

NICK
Look at the sky. See those stars?

Dreya looks at the stars.

DREYA
Yes.

The night sky grows bigger. A star flies across the sky.

NICK
The stars will tell you. Always
have, always will.

Night turns into day.

CUT:

EXT. HIGHWAY-DAY

SUPER: ONE YEAR LATER

NICK (V.O.)
There's no change in a person's
heart or how they feel. Deep down,
there's still hope.

A man on a **motorcycle** heads North on I-5. HENRY "HANK" (29) Biker. Tense, stubborn, harsh but has a good heart sometimes. A woman grips her hands around him. He looks back at her for a second, returning his attention to the road. MJ (24) Former internet model and streamer. Kind and protective.

DREYA (V.O.)
How will we know when to trust
them?

NICK (V.O.)
When the time is right.

MJ leans her head on his back. She closes her eyes.

NICK (V.O.) (CONT'D)
Good night.

DREYA (V.O.)
Good night.

FADE TO BLACK.

THE END