

DOWN CAME THE RAIN

Original story

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Written by

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OVER BLACK:

We hear a low crackling thunder and then the start of a heavy rain shower...

FADE IN:

EXT. BILLING'S HOME - NIGHT

Rain beats down on an old yellow house that's surrounded by a short rusty chain link fence. The lower income community is a far cry from the suburbs.

SUPER: Nevada

In the driveway, water drums on the roof of a black 1965 Lincoln Continental with suicide doors.

MATCH CUT TO:

INT. BILLING'S HOME - KITCHEN - CONTINUOUS

An old air popcorn popper spits fluffy kernels into a large plastic bowl. We can hear children giggling in the other room. DONNA BILLINGS (30's), a pretty yet plain looking brunette, enters the kitchen with a smile on her face.

LITTLE GIRLS (O.S.)
We want jelly on it too!

The girls squeal with delight.

DONNA
Yuck! You two are so silly.

LITTLE GIRLS (O.S.)
(giggling)

Donna shakes her head with a smile and picks up the bowl. She then grabs a cup filled with melted butter from the countertop and pours it over the popcorn.

After stealing a couple pieces, Donna heads out of the kitchen bowl in hand.

INT. BILLING'S HOME - LIVING ROOM - CONTINUOUS

Donna enters with the bowl of popcorn.

Two active little girls sit on the floor in front of the television on small sleeping bags. BAYLEE (7), a spitting image of her father with unruly blonde hair -- and CARLY (6), a little Donna clone with choppy bangs. They're both wearing raggedy princess costumes with tiaras, playing the hand-slap game.

Baylee keeps catching Carly's hand before she can move it. With every light smack, the girls crack up.

DANIEL BILLINGS (30's), a handsome blue collar looking guy, sits on a couch in front of a coffee table. He's wearing a tiara, Carly put on his head. As Donna walks past him, he playfully pats her butt.

Donna gives him a flirtatious glance and then puts the bowl on the coffee table. She sits and cuddles up next to him.

DONNA
(to the girls)
You've seen this movie a hundred times. Are you sure you want to watch it again?

Baylee and Carly become very serious and proper.

CARLY
(with a lisp)
We want to watch Frozen, Momma.

BAYLEE
Yeah. With all our hearts.

Donna and Daniel try to keep a straight face.

DONNA
All your hearts, huh? Okay then.

Donna picks up a remote from the coffee table and starts the movie.

The girls squeal with delight. Each scoop popcorn into little plastic cups and then sit Indian style focused on the television set.

Daniel gets up, closes the curtains, and turns off the light. He then sits back down.

EXT. BILLING'S HOME - NIGHT

Three black government vehicles quickly slide up to the house. NINE ARMED MEN systematically exit the SUVs and rush the home in a tactical formation.

They stop at the front door. One of the agents puts his hand up and starts silently counting down with his fingers.

INT. BILLING'S HOME - LIVING ROOM - CONTINUOUS

The Billings are peacefully watching the movie when --

BAM!!! The front door bursts open and the law enforcement officers flood in one by one. It's chaotic.

The agents snake into the room with weapons drawn and pointed ahead. Six of the agents spread out and go room to room. One agent guards the front door. Two advance toward the family.

Baylee quickly gets up, but trips, falling against the television stand. She cuts her face. Daniel jumps up to help her.

DEA AGENT #1
(to Daniel)
Don't move!

Daniel puts his hands up.

Carly scrambles to a corner with her teddy bear in hand. She starts rocking back and forth. Her breathing becomes irregular. Asthmatic event.

Baylee crawls over to Carly and puts her arm around her in the corner.

Donna attempts to run to the girls, but Dea Agent #1 turns his weapon on her.

DEA AGENT #1
Sit down!

DONNA
I need to help my daughter! She has asthma!

DEA AGENT #2 points his gun at Donna.

DEA AGENT #2
(to Donna)
Get your ass on the ground! Face to the floor! Hands out!

DONNA
She needs her inhaler!

DEA AGENT #2
Now!

Donna reluctantly gets facedown on the carpet while DEA Agent #2 keeps his gun pointed at her.

DEA Agent #1 puts Daniel in handcuffs.

DEA AGENT #1
Daniel Billings, you have the right to remain silent. Anything you say can and will be used against you in a court of law. You have the right to an attorney. If you cannot afford an attorney, one will be provided for you.

Donna looks to the front doorway where Daniel is being escorted out.

DONNA
Daniel! What's going on?

Daniel turns to Donna.

DANIEL
Everything will be okay.

Daniel is pushed outside. DEA Agent #2 follows them out.

DEA AGENT #1 (O.S.)
(outside of the house to another agent)
Impound the car. It can be used as evidence.

Donna quickly gets up and grabs her purse from under the coffee table and retrieves an Asthma inhaler from within. She then hurries over to her crying daughters and administers the breathing treatment.

DONNA
You're okay, baby. Just breathe.

Donna looks at the cut on Baylee's face and then pulls her close.

DONNA
You're okay.

INT. BILLING'S HOME - KITCHEN - NIGHT

Donna stands at a sink with running water. She's staring out the window at an empty driveway where her husband's classic car used to sit.

SUPER: 6 Months Later

Donna's trance is interrupted by her girls laughing and banging on the table.

DONNA

No more, guys! You two need to settle down and eat your dinner.

Donna starts scrubbing a pan with a brillo pad. While washing, she looks out the window again at hanging wind chimes. Fixated on the soft ringing, she gets lost in thought.

Baylee starts laughing uncontrollably at Carly, who's pushing mashed-up noodles through her missing jack-o'-lantern teeth.

Donna snaps out of it.

DONNA

Both of you calm down! You're driving me nuts!

Baylee accidentally spills her milk.

DONNA

Dammit, Baylee! I just told you to quit moving around!

Donna grabs a worn dish rag from the sink and vigorously wipes up the mess.

DONNA

Why don't you listen?

BAYLEE

I'm sorry, Momma.

Baylee lowers her head and Donna looks at her for a moment to see if she means it.

DONNA

Okay. Just try harder.

Baylee looks up at her frustrated mother.

BAYLEE

Momma?

DONNA

What?

BAYLEE

Do I have to go to school tomorrow?

DONNA

We're not doing this again, Baylee.
Now, what's the problem?

BAYLEE

Sara said our family is trash and
that her momma wants her to stay
away from me. She said my clothes
are ugly too.

Baylee puts her head down with a pouty bottom lip and arms
crossed.

DONNA

Do you think maybe you heard her
wrong?

BAYLEE

I heard her right, Momma. With both
ears. My heart heard it too.

DONNA

Sara needs to stay in her own lane.
When people say mean things, they
aren't the kind of people we want
to be around. Understand?

BAYLEE

(talking fast)

You mean like Billy Jones? He said
that my friend Donnie had bug eyes
and Donnie started to cry. Oh, and
Carl peed his pants today and
stepped in gum.

The stimulation and rapid fire conversation is just too much
for Donna. She shakes her head.

DONNA

Yeah, like Billy Jones. Don't act
like him.

BAYLEE

I won't pee my pants either.

DONNA

That sounds good. Don't do that
either.

CARLY

Momma, do I have bug eyes?

Carly crosses her eyes in a typical six-year-old fashion and falls off her chair. On her way down a stack of unpaid bills on the table, also fall to the ground.

Donna scoops them up, and pulls Carly to her feet.

DONNA

Okay, I'm done. It's bath time.

Donna starts to clear the table, putting the dishes in the sink. We hear a door slam in one of the other rooms.

BAYLEE

(frightened)

What was that, Momma?

DONNA

You girls stay right here. Don't move.

CARLY

Momma, I'm scared.

DONNA

Everything's fine. Stay with your sister.

Donna opens a drawer and grabs a pair of scissors. She then exits.

INT. BILLING'S HOME - HALLWAY - CONTINUOUS

Donna cautiously walks toward a closed door at the end of the corridor. Once there, she takes a deep breath, grabs the doorknob, and slowly twists --

INT. BILLING'S HOME - BAYLEE & CARLY'S BEDROOM - CONTINUOUS

-- the door opens. Donna cautiously stands in the doorway with scissors in hand. She scans the room...

We see a small bed with a pink comforter. Toys are scattered all over the floor. Children's crayon drawings hang on the walls.

Donna creeps into the room with her shear-weapon drawn. The bedroom window is open. A light wind flutters the thin curtains.

Donna warily moves to the window and closes it. She then looks to an OPEN CLOSET on the other side of the room. Slowly, she advances.

Donna pokes the hanging clothing with the scissors. A Speak and Spell on the floor starts talking. She jumps back.

DONNA
Jesus Christ!

We hear screaming from the kitchen and Donna rushes out of the room.

INT. BILLING'S HOME - KITCHEN - NIGHT

Donna enters to see Carly screaming hysterically while holding onto her older sister under the table.

DONNA
What?!?! What happened?!?!

Carly starts coughing uncontrollably. She's worked up and her asthma kicks in. Donna drags her out from under the table and picks her up. Baylee sits alone under the table rocking back and forth.

DONNA
What happened?

Donna brushes Carly's hair out of her face.

DONNA
Calm down. Breathe.

Carly calms down and the coughing subsides.

BAYLEE
Carly got scared and then I did too.

DONNA
Did you open your bedroom window, Baylee? You know it doesn't have a screen.

BAYLEE
I didn't, Momma.

DONNA
I suppose it opened itself, huh?
You have to quit lying. I'm getting so tired of it.

Baylee starts to cry.

CARLY

I opened it, Momma. I wanted to say
hi to Mrs. Garcia.

Donna motions for her daughter to get out from under the
table. Baylee slowly crawls out crushed that her momma didn't
believe her.

BAYLEE

Are you sorry, Momma? You hurt my
heart. I didn't lie.

Donna hugs her.

DONNA

I'm sorry. The wind must have blown
the door shut. Why don't you guys
put your clothes in the hamper and
I'll start the bath water.

Donna puts Carly down.

BAYLEE

Momma, can we have bubbles? My feet
are dirty.

DONNA

We're out of bubbles, Bug. Let me
see how much dish soap we have
left.

Donna walks over to the sink, grabs a bottle of Palmolive
dish soap, and shakes it.

DONNA

We're in luck.

INT. BILLING'S HOME - BATHROOM - NIGHT

Both the girls sit in the tub laughing and splashing. Donna
walks in with clean towels. The floor is soaked.

DONNA

C'mon, you two. You're getting
water all over the floor.

Carly climbs out of the tub and Donna wraps her in a towel
and dries her off. She hands a towel to Baylee.

DONNA

Brush your teeth guys.

INT. BILLING'S HOME - BAYLEE AND CARLY'S BEDROOM - NIGHT

Donna looks out the window at distant lightning veining across the sky. She looks uneasy.

The girls speed into the room wearing their dads long T-shirts. They kiss a photo of their father that hangs low on the wall and then jump into bed.

Baylee grabs a tattered BABY DOLL with the open and close eyes. She then shuffles under the covers.

BAYLEE

Momma, are we ever gonna see Daddy again? Why doesn't he like us anymore?

Carly sits on the edge of the bed.

CARLY

He fired us.

DONNA

Your daddy has a job to finish and then he'll be home.

BAYLEE

Sara said Daddy went to jail, because he gave drugs to people. She said he was a good for nothing son of a bitch.

DONNA

Don't say son of a bitch.

BAYLEE

I didn't say son of a bitch, Sara said son of a bitch.

Donna doesn't have the energy for an Abbott and Costello routine. She tucks Baylee into bed and kisses her forehead.

DONNA

Sara doesn't know everything. Just ignore her.

Donna picks up a stuffed animal from the floor and hands to Carly.

DONNA

Carly, get under the covers. It's your turn to say prayers.

The two girls close their eyes and put their little hands together in prayer.

CARLY
Dear God, thank you for all the
macaroni and cheese in the world.

Baylee opens one eye and cuts in.

BAYLEE
That's stupid, Carly.

Donna sternly looks at Baylee.

DONNA
It's Carly's turn.

Donna looks back to Carly.

DONNA
Go ahead.

CARLY
Make Daddy come home and make mommy
smile. The end. Love Carly
Billings.

Donna gives Carly a heartfelt smile.

DONNA
That was beautiful.

BAYLEE
Momma, can we sing one song?

Both the girls plead.

DONNA
One song and that's it. What do you
want to sing?

BAYLEE
How about Itsy Bitsy Spider?

CARLY
I like that one too!

Donna and the girls join in song making SPIDER GESTURES with their hands.

ALL THREE
(singing)
The itsy, bitsy, spider went up the
water spout.

Down came the rain and washed the spider out. Up comes the sun and dried up all the rain. The itsy, bitsy, spider crawled up the spout again.

Donna does a crawling spider with her hand toward the girls and then playfully grabs their bellies. The tickling commences. After a few seconds, Donna kisses each girl and covers them up.

DONNA

I have one question for you both? I love you more than what?

Carly and Baylee squeal in delight.

BAYLEE

More than Chocolate!

CARLY

More than chocolate!

DONNA

That's right. That's a whole lot of sweet love. Now, go to sleep.

Donna walks over to the window and double-checks the lock. She then heads out of the room, stopping in the doorway. After a moment of lovingly watching her daughters squirming and getting comfortable in bed, she turns off the light.

INT. BILLING'S HOME - KITCHEN - NIGHT

With an empty bottle of dish soap in her hands, Donna sits at the table staring at a stack of dishes in the sink. On the table in front of her are past due bills.

Donna reaches over and grabs her purse, which is hanging on the back of a chair. She digs inside of it for loose change. After a moment, she realizes there is none. It's empty except for a worn, barren wallet, Carly's inhaler, and a random mint, that's stuck to a paper clip.

INT. BILLING'S HOME - KITCHEN - MORNING

Baylee and Carly sit at the table banging their spoons on the table with a box of cereal in front of them.

DONNA

Okay, girls. That's enough.

Donna pulls two plastic bowls down from an upper cabinet and places them on the counter.

She then walks over to the refrigerator and grabs the milk. There's only an inch left in the container.

DONNA

Great.

Donna walks over to the sink, turns on the cold water, and adds it to the milk. She then grabs the bowls and walks over to the table.

Donna pours cereal into each bowl and adds the watered-down milk.

DONNA

Okay, you guys hurry up and eat.
We're late today. I over slept.

The girls stare at their cereal that's soaking in diluted dairy.

BAYLEE

Momma, you didn't put milk on our cereal. You put water on it.

CARLY

Yeah, it looks yucky like poops.

DONNA

We ran out of milk. There's nothing else I can do right now. Eat.

Baylee and Carly look at each other, surprised by her tone. They attempt to eat the soggy cereal, making faces with every bite.

DONNA

We're gonna be late. Put a move on it.

The girls look at one another, slopping the soggy cereal into their mouths.

Baylee gags and almost throws up.

DONNA

Forget it.

She grabs a lone piece of hard bread and breaks it in two. The girls quickly hop off their chairs.

DONNA

Eat this. You'll be okay until lunchtime.

CARLY
Momma, can you tie my shoes?

Donna rolls her eyes and kneels down next to Carly. The tip of Carly's big toe can be seen through a small hole on the shoe.

DONNA
You need new shoes.

Donna ties the laces and glances over at Baylee's feet. They're even worse. She has a hole in the bottom of one.

Donna stands up and tears the lid off of the cereal box on the table.

DONNA
Take your shoe off, Baylee.

Baylee removes the shoe. Donna kneels down and slides the cardboard piece from the cereal box into the shoe. She then shimmies it back onto the girl's foot.

EXT. BILLING'S HOME - MORNING

Donna and the girls exit the house. They follow a weed-infested concrete path that runs through the yard all the way to the sidewalk along the street.

EXT. SIDEWALK - MORNING

Dog poop, empty alcohol containers, and used syringes litter the walkway. Donna steers the children around the debris.

EXT. ELEMENTARY SCHOOL - MORNING

Yellow school buses and pooling cars line the front of the building. A horde of loud CHILDREN walk the path leading into the school. Baylee and Carly kiss their mother goodbye.

BAYLEE
Do I have to go?

DONNA
It'll be fine. Have a great day.

The two girls walk off toward the school holding hands. A pouting Baylee looks back at Donna, who gives a reassuring wave and blows a kiss.

EXT. INNER CITY - MORNING

The city is alive with commuting residents. Car horns and emergency sirens reverberate through the tall buildings. Donna walks through the shoulder-to-shoulder pedestrian mob making their way to work.

INT. PUBLIC SOCIAL SERVICES OFFICE - MORNING

An assortment of INDIGENT PEOPLE sit on chairs in a busy waiting room. Crying babies and bratty children can be heard throughout the building.

A FEMALE CLERK (60s), loud voice, with a take charge attitude sits at a help window assisting A CLIENT.

Donna sits between two Spanish speaking families, and fills an application out.

CLERK

Next!

The clerk flags Donna over with a rapid hand movement. She hurries over.

DONNA

Hello.

CLERK

Paperwork, driver's license, and social security card.

Donna digs in her purse.

DONNA

I have it right here.

CLERK

Is this the first time you've applied for assistance?

Donna nods.

DONNA

I'm a single mother of two.

The clerk types in the information.

CLERK

Let's see what you qualify for and go from there.

Donna looks around at the sea of desperate faces, while the clerk plugs away on her computer.

CLERK

We can get you started on food benefits today. Some of the other programs take longer. Look for an information packet in the mail.

Donna puts her license, and social security card back into her purse.

The clerk stamps a form and hands it to her.

CLERK

Good luck.

DONNA

Thanks.

CLERK

(pointing)

Go over to that desk and they'll get you going with that.

DONNA

Alright.

CLERK

Next!

Donna walks away.

EXT. GROCERY STORE - DAY

Donna approaches the store entrance. She sees A HOMELESS LADY with a soiled face and disheveled hair who's accompanied by her SMALL CHILDREN. They're sitting against the building wall. The woman has a nasty cough.

HOMELESS LADY

Can you spare some change?

Donna continues to walk past them. No cash to give.

DONNA

(sympathetically)

I'm sorry. I can't.

INT. GROCERY STORE - DAY

Donna leans on a shopping cart, slowly pushing it through one of the checkout lanes toward a FEMALE CASHIER. She places her items on the conveyor belt and steps forward. The unenthusiastic store employee starts scanning.

CASHIER

Did you find everything okay?

DONNA

I did. Thank you. Can you double bag them please? I have a long walk.

In a parallel checkout lane, CAROLINE WILCOX (30s), a bitchy suburbanite with an obvious superiority complex, is giving Donna a piercing stare. If looks could kill, she'd be six feet under.

CASHIER

Your total is sixty-three ten.

Donna hands her the FOOD ASSISTANCE CARD. The cashier swipes it and prints up a receipt.

The cashier hands it back to Donna.

CASHIER

Have a great day.

Caroline continues to give the evil eye.

DONNA

Thank you. You too.

Donna puts the plastic grocery bags in her shopping cart and pushes past Caroline.

DONNA

(politely with a smile)
Hello. You're Sara's mother, right?

CAROLINE

I have nothing to say to trash like you.

DONNA

Excuse me?

CAROLINE

I know about your criminal husband. We don't need your kind around the school.

DONNA
My kind?

CAROLINE
Deviant trash.

DONNA
So that's where your kid gets it
from. What a bitch!

Caroline is speechless. No comeback.

In a nearby checkout lane, ADRIAN JONES (40s), an attractive yet daunting man with a 5 o'clock shadow, slides a newly purchased pack of cigarettes into his pocket and then starts to clap.

ADRIAN
Bravo!

Donna exits with her cart, head held high. At least for the moment.

Adrian follows her with his eyes as she leaves the store.

EXT. GROCERY STORE - DAY

Donna stops in front the homeless woman and hands her a bulging grocery bag filled with bottled water, Gatorade, sandwiches, chips, wipes and cough drops.

The woman looks up at Donna with tear-filled eyes.

HOMELESS LADY
God bless you.

The two children eagerly grab the sandwiches, chips and Gatorade. They tear into the packages and start chugging the drinks.

Donna smiles at the woman.

DONNA
We mommas have to stick together.

HOMELESS LADY
Thank you.

Donna removes her bags from the shopping cart and rolls it into a nearby corral. Just as she's about to depart --

ADRIAN (O.S.)
Hey!

Donna turns around to see Adrian approaching.

ADRIAN
You really put that bitch in her
place.

Donna looks weary of Adrian.

DONNA
I don't mean to be rude, but I'm in
a hurry.

ADRIAN
Alright, Darlin'.

With a scheming grin, Adrian smokes his cigarette, watching Donna walk away.

EXT. ELEMENTARY SCHOOL - AFTERNOON

Donna hurries up to the school on foot carrying the grocery bags.

Baylee and Carly sit on a bench waiting for her. She's late and the school grounds are empty.

CARLY
Hi, Momma. Where were you?

BAYLEE
We thought you forgot about us.

CARLY
Yeah, Baylee said... maybe you
didn't want us anymore.

It takes Donna off guard at what she just heard.

DONNA
Oh, I'm so sorry, girls. I had to
get some groceries. You'll be happy
to know I got hot dogs.

Carly and Baylee's eyes open wide with excitement. They obviously love hot dogs.

CARLY
Can I have two or seven?

DONNA
Seven? Maybe you should start with
one and go from there.

Carly happily jumps up and down.

Donna and the girls walk away from the school.

DONNA
How was your day?

Both girls start talking at once and continue non-stop as they walk home.

EXT. BILLING'S HOME - AFTERNOON

Donna unlatches the old metal gate that leads to the front yard. The girls dash for the house, happy to be home.

Donna approaches the front door with house keys in hand. Wedged between the outer screen and inner door is a BOX OF CHOCOLATES with a NOTE attached that reads: "You deserve the best."

CARLY
Chocolate!

Donna grabs the box of chocolates and slides it under her arm as she opens the door.

The girls run inside.

Donna looks back toward the street, watchful and unsettled. After a moment, she walks inside and closes the door behind her.

INT. BILLING'S HOME - KITCHEN - EVENING

Water boils in two cooking pots. One with foaming macaroni noodles and the other with floating hot dogs.

BAYLEE
Momma, can we have some of those candies?

DONNA
You play nice with your sister and after dinner we'll see.

Baylee gives her sister a big bear hug. Carly starts laughing and flailing her arms around like a rag doll. Donna knows they are playing around.

CARLY
I can't Breathe!

DONNA
You'll live. Move your cans
sisters, and go play.

EXT. BILLING'S HOME - EVENING

Baylee and Carly happily play with their timeworn BARBIE
DOLLS on the front porch. They role-play, repeating things
they've heard from Donna.

BAYLEE
You don't love us. You left us.

CARLY
I can't pay all these bills.

BAYLEE
You girls are driving me crazy.

CARLY
Water on cereal tastes fine.

Carly drops her head and gets serious.

CARLY
I miss Daddy. He must not love us.
Maybe he won't come back?

Baylee leans into Carly and grabs her arm.

BAYLEE
Yes he will! Momma said he's at
work.

CARLY
That hurts, Baylee!

Carly throws her doll at Baylee and hits her in the face.

BAYLEE
You're a stupid head! I'm gonna
tell Momma.

Carly starts to cough.

INT. BILLING'S HOME - KITCHEN - EVENING

Donna stands at the counter spooning a little mac 'n' cheese
into her mouth. As she's chewing, she picks up the note that
was attached to the chocolates. "You Deserve the Best."

DONNA
Maybe they left it at the wrong
house. I don't know.

We hear Baylee shriek from outside.

Donna puts the note down, turns off the stove and runs to
check on the girls.

EXT. BILLING'S HOME - EVENING

Carly's having an asthma attack. Baylee stands over her
crying.

The front door FLINGS OPEN and Donna rushes out. She then
quickly scoops up Carly and cradles her.

DONNA
Calm down, baby.

BAYLEE
Is she okay, Momma?

DONNA
Go inside and get her inhaler! It's
in my purse!

Baylee runs inside.

DONNA
You're alright, Carly. Just
breathe.

Carly struggles for air. She's turning blue.

DONNA
Hurry, Baylee!

Baylee returns with the INHALER. Donna grabs and shakes it.

DONNA
It's almost empty!

Donna PUMPS the inhaler into Carly's mouth.

BAYLEE
(crying)
Is she okay?

DONNA
Go next door! Tell Mrs. Garcia to
call nine, one, one! Hurry!

Baylee takes off.

EXT. BILLING'S HOME - NIGHT

Pulsating emergency lights beam on the front of the house.

Carly lies on a stretcher in the middle of the yard's walkway with an oxygen mask over her mouth. Donna stands by her side.

DONNA

You're gonna be alright, baby.

Hovering over the stretcher, a male PARAMEDIC secures the girl with straps.

PARAMEDIC

We'll need to take her to the hospital for observation.

Donna stares at Carly with tear-filled eyes. She lovingly strokes the little girl's head.

PARAMEDIC

Ma'am, we're ready to go.

Donna looks up and wipes the tears from her face.

DONNA

Okay. Give me a second.

Baylee stands in the grass with the neighbor ROSE GARCIA (60s), a short hispanic woman who is tightly clutching a rosary.

ROSE

(to Baylee)

I'll be right back, niña.

Rose walks over to Donna and gives her a hug.

ROSE

Is there anything I can do?

DONNA

(emotional)

This is so hard.

ROSE

(in Spanish)

Oh, sweet girl. Don't cry.

Donna composes herself.

DONNA
Can you watch Baylee while I go to
the hospital?

ROSE
Of course, dear. Don't worry about
a thing.

Tears start to stream down Donna's face again.

ROSE
She'll be okay.

DONNA
I don't know what we'd do without
you, Rose.

Rose hugs her again.

ROSE
I'll pray for her.

DONNA
Thank you. That means a lot.

Donna runs back into the house to grab her purse, a jacket,
and Carly's brown Teddy Bear.

INT. HOSPITAL - EMERGENCY ROOM - NIGHT

Carly lies on a hospital bed with oxygen tubes in her nose,
an IV in her arm, and EKG wires attached to her chest.

Donna sits in a chair on the side of the bed with her head
down, praying.

DOCTOR THOMAS (42), African American, decked out in hospital
scrubs, sleep deprived and less than patient, approaches
reading a medical chart.

DR. THOMAS
Mrs. Billings?

DONNA
Yes?

DR. THOMAS
I'm Doctor Thomas. Your daughter
had a close call. We'll keep her
overnight for observation and
continue with the IV medications.

DONNA

Thank you.

DR. THOMAS

Are you aware she has asthma?

DONNA

Yes, of course.

DOCTOR THOMAS

May I ask why you didn't have an inhaler for her?

DONNA

(offended)

I did, but we just ran out and I couldn't afford to have an extra one on hand.

DR. THOMAS

She needs the medication. Without it she could die.

Donna's eyes swell with tears.

DONNA

I'd never intentionally hurt her. What am I supposed to do? Her father's in prison and we're close to being homeless.

DR. THOMAS

There are medical assistance programs out there. We'll get you some information.

Donna is emotionally drained and the doctor can see it. He softens a bit.

DR. THOMAS

We have a courtesy coffee machine down the hall. Take a break. We gave your daughter a mild sedative, so she'll be asleep for a while.

Donna rubs the tears from her eyes.

INT. HOSPITAL - HALLWAY - NIGHT

Donna stands at the coffee machine. The java starts to pour into a Styrofoam cup.

ADRIAN (O.S.)
Fancy meeting you here.

Donna turns around to see Adrian from the grocery store.

ADRIAN
(jokingly)
Are you following me?

DONNA
Excuse me? No! Never!

ADRIAN
Relax, darlin'. I'm kidding. We met
earlier today.

Donna looks confused.

ADRIAN
At the grocery store.

DONNA
Oh, I remember.

ADRIAN
What are you doing here?

DONNA
My little girl's sick.

ADRIAN
I'm sorry to hear that.

DONNA
Do you work here?

ADRIAN
No. A friend of mine had a little
accident, so I brought her in.

DONNA
I'm sorry.

The coffee finishes pouring.

Donna grabs the cup.

DONNA
Hope your friend's okay.

Donna walks off.

INT. HOSPITAL - EMERGENCY ROOM - NIGHT

Donna sleeps in a chair, holding Carly's teddy bear, while a NURSE stands over Carly checking vitals.

Donna stirs and then wakes up.

DONNA
How is she?

NURSE
Her vitals look good.

DONNA
When do you think she can go home?

NURSE
She'll probably be discharged at
around noon tomorrow.

NURSE
Why don't you go home. She'll be
fine for tonight. We'll call you if
there are any issues.

Donna looks at Carly who's out like a light.

She kisses her cheek, lays the teddy bear down and leaves.

EXT. HOSPITAL - NIGHT

Donna exits the hospital zipping her jacket, and feeling the cold night air.

Adrian sits on a bench with his legs crossed smoking a cigarette.

ADRIAN
Hey, how's your daughter?

DONNA
She's gonna be okay, thanks.

ADRIAN
I'm glad to hear it.

Adrian a chain smoker, reaches into his shirt pocket and retrieves a pack of smokes.

ADRIAN
Cigarette?

DONNA
No thanks. I don't smoke.

ADRIAN
Good for you. It's a nasty habit.
I've tried to quit for years.

DONNA
How's your friend?

ADRIAN
She'll be okay.

DONNA
That's good news.

ADRIAN
Where ya headed?

DONNA
The bus stop, just down the street.

Adrian stands up, drops the cigarette butt he just finished,
and smashes it into the ground.

ADRIAN
I'm actually leaving too. Need a
lift?

DONNA
I can manage. Thanks.

ADRIAN
C'mon now. It's not very safe to be
walking these streets at night. I
really don't mind.

It starts to rain. Perfect timing.

ADRIAN
You don't want to wait for a bus in
this, do you?

Donna thinks on it for a moment.

DONNA
Alright. Thank you.

ADRIAN
Not a problem, darlin'. My name's
Adrian. Adrian Jones.

Adrian reaches out and shakes Donna's hand.

DONNA
Donna Billings.

ADRIAN
Pleased to meet you, Donna. I'm
parked over here.

He motions toward the parking lot.

INT. ADRIAN'S CAR (MOVING) - NIGHT

Windshield wipers methodically move side to side like a metronome. Donna sits in the passenger seat nervously pressed against the car door.

Adrian smokes another cigarette.

ADRIAN
You mind if I smoke?

DONNA
It's fine.

ADRIAN
So what's your story? You married?

DONNA
I am.

ADRIAN
Why isn't he with you tonight?

DONNA
He's been gone for a while now.

ADRIAN
Gone?

You can tell Donna's uncomfortable talking about it.

DONNA
It's complicated.

ADRIAN
Yeah, life usually is.

Adrian takes a drag of his smoke.

ADRIAN
So, how many kids do you have?

DONNA
Two. Two girls. How 'bout you? Any
children?

ADRIAN
(jokingly)
Not that I know of.

Adrian reaches forward and turns on the radio. Something like
"Boot Scootin' Boogie" plays.

ADRIAN
Perfect dancin' music. You dance?

DONNA
Not in a long time.

ADRIAN
That may be somethin' we'll have to
remedy.

Donna looks out her window. No response to his flirtacious
comment. As the car starts up, she really feels anxious.

DONNA
You can drop me off on the corner
of Calhoun and Range Rd.

ADRIAN
Sure thing, darlin'.

EXT. ADRIAN'S CAR - NIGHT

Adrian's black Cadillac slowly pulls to a street corner. He
gets out and runs around to the passenger side door, and
opens it.

Adrian lends his hand to Donna. She grabs it and gets out of
the car.

DONNA
Thanks for the ride.

Adrian kisses her hand.

ADRIAN
Hope your little girl gets better.

DONNA
Thank you.

ADRIAN
I'll be at the hospital tomorrow
visiting my friend. Maybe you'll
run into me again.

Donna looks confused.

Adrian laughs.

ADRIAN
I'm kidding, darlin'. Have a good
night.

DONNA
Thanks again.

Adrian admires Donna's form as she hurries away in the rain.

ADRIAN
My pleasure.

EXT. GARCIA HOME - NIGHT

Donna walks up to the front door drenched. She wrings out her
hair and then knocks.

ROSE (O.S.)
Hello.

Donna's startled by the voice.

Rose sits on a porch swing in the dark. She gets up and
approaches with A BIBLE in hand.

ROSE
I didn't mean to startle you, dear.

DONNA
That's okay.

ROSE
You're soaked.

DONNA
The storm snuck up on me. I'll dry
off when I get home.

ROSE
How's the niña?

DONNA
She should be fine, but they want
to keep her for observation.

ROSE
For how long?

DONNA
Just overnight.

ROSE
That's wonderful news.

DONNA
Thank you so much for all your help. I don't know what I'd do without you.

ROSE
I love you and the girls, you know that.

DONNA
How's Baylee?

ROSE
She's sleeping. Why don't you go home and get some rest. I can bring her by in the morning.

DONNA
Are you sure? You've already done so much for us.

ROSE
Listen to me.

Rose grabs Donna's hands.

ROSE
You're like family. Now go and get some rest. We'll see you in the morning.

Rose smiles and hugs Donna.

DONNA
Thank you, Rose.

INT. BILLING'S HOME - DONNA'S BEDROOM- NIGHT

An old mattress lies in the middle of the bare room. She's sold almost everything. Against the wall, an antique dresser stands with an old-fashioned JEWELRY BOX on top.

Donna stands in the doorway drying her hair with a towel. She flips a light switch on the wall, and walks over to the dresser.

ON THE DRESSER

An old-fashioned jewelry box sits. Donna slowly opens it and A TINY BALLERINA starts spinning to "Swan Lake" by Tchaikovsky. She got this when she was seven, Baylee's age. As she listens to the beautiful opus for a moment, life feels easier. When the song ends, she closes the lid.

Donna walks over to the bed, still drying her hair. She tosses the damp towel on the ground and falls face first on the mattress, exhausted.

The HOUSE LIGHTS suddenly shut off.

Donna turns her head.

DONNA
You've gotta be kidding me.

Donna gets up and walks over to the light switch. She flips it, but nothing happens. The power's been shut off.

She walks over to the window and opens the curtains. The rain has stopped and clouds have parted. Dogs are barking. She notices the dirty window looks like there's a handprint on it. Donna makes sure it's locked, and stares at a large FULL MOON shedding a little light on the dim room. She looks to the sky with tears streaming down her cheeks.

DONNA
(crying to God)
Can you cut me a little slack?
Please?

She wipes the tears from her face, walks over to the mattress, lies down, and closes her eyes.

INT. BILLING'S HOME - DONNA'S BEDROOM - MORNING

A doorbell rings. Donna awakes, startled. She quickly gets up and puts her hair in a pony tail.

DONNA
Just a minute!

She hurries out of the room.

INT/EXT. BILLING'S HOME - MORNING

Donna opens the front door where Rose and Baylee stand.

BAYLEE
Hi, Momma!

Baylee hugs Donna's waist.

ROSE
Morning, dear. This was on the door.

Rose hands Donna A SHUTOFF NOTICE from the utility company.

ROSE
Everything alright?

Donna puts on a brave face.

DONNA
I'm fine.

Donna pats Baylee on the back.

DONNA
(to Baylee)
Go brush your teeth and put on some clean cloths. You have school today.

Baylee runs inside.

DONNA
Wanna come in?

ROSE
Maybe for a few minutes.

INT. BILLING'S HOME - KITCHEN - MORNING

Donna and Rose sit at the table.

DONNA
I'd offer you coffee, but...

Donna holds up the utility shut off notice.

ROSE
It's fine, dear. All of us have our ups and downs.

DONNA
Seems like a lot of downs lately.

ROSE
Remember, this too shall pass. It
always does.

DONNA
I appreciate the positive energy.

ROSE
Why don't I take Baylee to school
today? I have errands to run
anyway, so it's really not a
problem.

DONNA
Oh, I couldn't --

ROSE
I won't take no for an answer.

Donna tears up.

DONNA
I don't know how to repay you.
You're everything my mother wasn't.

Rose reaches over and wipes a tear from Donna's face.

ROSE
Don't even worry about it.

Rose gets up and hugs Donna. She then grabs her hand and
places TWO HUNDRED DOLLARS within.

DONNA
No, Rose. I can't --

ROSE
You can and you will. Think of it
as an early birthday gift. I won't
take no for an answer.

Donna smiles with grateful tears in her eyes.

DONNA
Thank you. But, I'll pay you back.
I promise.

Rose pats Donna's hand, while clutching her Rosary Beads.

Baylee enters the kitchen.

ROSE
C'mon, niña. I'm gonna take you to
school today.

BAYLEE

Do I have to go? I want to see Carly.

DONNA

You'll see her later.

Rose walks over to Donna, and gives her a big hug.

ROSE

Hang in there, dear. I love you.

DONNA

Thank you, Rose. I love you too.

Rose exits.

INT. ELECTRIC COMPANY- MORNING

A line of people are waiting impatiently for their turn with a solitary CLERK. The guy's working with a skeleton crew.

It's Donna's turn. She approaches the counter and hands over the electric bill.

DONNA

My electricity was shut off last night. Wanted to see if I could set up payments.

The clerk types with heavy keystrokes.

CLERK

I'll need a hundred and twenty-three dollars in the form of cash or a money order to turn it back on.

Donna pulls the two hundred dollars from her purse.

She hands it to the clerk, and gets money back.

CLERK

Power will be turned on within six hours.

DONNA

Thank you.

Donna exits and rushes to the hospital.

INT. HOSPITAL - DAY

Donna stands at the nurse's station, signing discharge papers.

A NURSE sits in a chair behind the counter placing more documents in front of Donna.

AN ORDERLY approaches pushing Carly and her teddy bear, in a wheelchair.

DONNA
Hi, baby. How you feeling?

CARLY
Where's Baylee?

DONNA
Baylee's at school, but I know she
can't wait to see you.

The nurse places TWO PRESCRIPTIONS to be filled on the counter.

NURSE
It's very important that she take
this medication. Three times a day
and the inhaler if her breathing
gets bad. If you notice any
problems, call us immediately.

Donna takes the prescriptions.

DONNA
Thank you.

Donna kneels down in front of Carly.

DONNA
Ready to go home?

CARLY
Ready. I miss, my sister.

Donna smiles.

DONNA
I know she misses you too!

CARLY
(doing a squinting fist-
pull)
She's my girl.

Donna laughs at Carly, and follows the wheelchair out.

EXT. FRONT OF HOSPITAL - DAY

Donna and Carly get into an Uber ride.

INT. GROCERY STORE - PHARMACY - DAY

Donna stands at the counter with Carly sitting in a shopping cart.

From a back area, THE PHARMACIST (60s), a graying gentleman wearing readers, approaches.

PHARMACIST
Can I help you?

DONNA
I need to have these filled.

Donna hands him the prescriptions along with her driver's license.

He studies the information.

PHARMACIST
Is this your correct number and address?

DONNA
It is.

PHARMACIST
Alright, it'll be about ten to fifteen minutes.

DONNA
Thank you.

Donna pushes the cart away.

INT. GROCERY STORE - PHARMACY - DAY

Donna leans over the shopping cart, as Carly throws her arms around her neck and kisses her.

CARLY
I love you, my honey.

DONNA

I love you too. Why do you call me honey?

CARLY

Cause that's what my Daddy says to you, and he loves you.

The pharmacist converges on the counter with two prescription bags.

PHARMACIST

Billings?

Donna gets up and pushes the cart to the counter.

PHARMACIST

That'll be two hundred thirty-six dollars.

The pharmacist looks at a computer screen and presses a couple buttons.

Donna adds the money left in her purse that Mrs. Garcia loaned her.

DONNA

I didn't realize it was that much.

PHARMACIST

I don't see any insurance on file. How would you like to pay for these?

DONNA

Is there any way I can be billed?

PHARMACIST

Sorry. We take cash or insurance.

PHARMACIST

I can hold onto these for forty eight hours.

Donna turns away from the counter. She's a bit broken.

Carly reaches out and gently strokes her Momma's face.

CARLY

Momma, are you okay?

Donna smiles.

DONNA
Your honey, is fine.

Adrian walks up.

ADRIAN
What are the odds?

DONNA
(surprised)
Hey.

ADRIAN
(looking at Carly)
And who is this beautiful girl?

DONNA
This is Carly.

Adrian reaches out and shakes Carly's hand and see's her teddy bear.

ADRIAN
Pleased to make your acquaintance,
Carly. I'm Adrian.

CARLY
Hello.

ADRIAN
And who is this?

CARLY
This is my teddy bear. His name is
Teddy.

Adrian shakes Teddy's paw.

ADRIAN
Nice to meet you, Teddy.

Donna keeps looking back toward the pharmacy.

ADRIAN
Everything alright?

DONNA
Just had an issue getting some
prescriptions filled.

ADRIAN
What happened?

DONNA
The cost was higher than I
anticipated.

ADRIAN
How much do you need?

Adrian reaches into his jacket pocket and retrieves his
wallet.

DONNA
Oh, I couldn't --

ADRIAN
Don't be silly. Does your daughter
need the medication?

DONNA
She does, but --

ADRIAN
If it makes you feel better, just
look at it as a loan. Pay me back
when you can.

Donna is quiet for a moment, just as Carly starts coughing.
She knows there's no other option.

DONNA
I'll pay you back.

ADRIAN
How much do you need, darlin'?

DONNA
(cringing)
Maybe ...

ADRIAN
Never mind.

Adrian opens the BILLFOLD, which is full of CRISP ONE HUNDRED
DOLLAR BILLS.

ADRIAN
Here's a thousand. You can pay me
back whenever.

DONNA
That's way too much.

ADRIAN
Don't worry about it. Get yourself
above water.

Adrian grabs her hand and places the cash within.

DONNA
I don't know where to...

Adrian pulls a card from his wallet.

ADRIAN
Here's my number. Call me if you
need anything.

DONNA
Thank you so much.

ADRIAN
I've gotta run, but if you ever
need an ear, or a dance partner,
I'm here.

DONNA
I appreciate that.

ADRIAN
Sure thing, darlin'.

ADRIAN
(to Carly)
You feel better, kiddo.

Adrian puts his hand up for a high five and Carly slaps it.

CARLY
I will.

ADRIAN
Good girl.

Adrian nods at Donna.

ADRIAN
Take care of yourself.

Adrian walks away.

CARLY
He was nice.

Donna stuffs the money in her purse.

DONNA
Let's get your medicine and get out
of here. We have to pick Baylee up
soon.

Donna pushes the cart back toward the pharmacy counter.

EXT. ELEMENTARY SCHOOL - DAY

Baylee sits patiently on their designated bench as an Uber ride stops in front of the school.

Donna opens the door and steps out.

DONNA

Baylee!

Baylee quickly gets up. She runs to the vehicle with her backpack bouncing up and down.

Donna hugs her and they climb into the car.

INT. UBER (MOVING) - DAY

Baylee and Carly chit-chat while Donna looks out the window watching the city scenery.

After a moment, Donna turns to her happy children. A calmness sweeps over her face.

DONNA

I love you guys, so much.

The girls don't even look at her, but respond.

CARLY

Love you, honey.

BAYLEE

Love you too, Momma.

Donna rests her head against the window.

INT. BILLING'S HOME - LIVING ROOM - EVENING

Donna sits on the couch with Carly who is curled up in a blanket. They're watching *The Wizard of Oz* (1939).

Donna gently strokes the Carly's head.

TELEVISION SCREEN:

The Judy Garland "Over the Rainbow" scene begins.

BACK TO:

Donna's rubs her tired eyes and looks down at Carly, who's fixated on the movie.

Carly sits up and starts singing along with Dorothy.

Donna pulls Carly close. She continues to sing with her head resting on her mom.

DONNA
(to Baylee in another
room)
You're missing a good movie,
Baylee!

There's no response.

DONNA
I'll be right back, baby.

Donna gets up to go check on Baylee.

CARLY
Okay, Momma.

Donna leaves the room.

INT. BILLING'S HOME - BAYLEE AND CARLY'S BEDROOM - EVENING

Donna enters the room, but doesn't see Baylee.

DONNA
Baylee?

We hear chewing noises from the closed closet. Donna walks over and slides the door open.

Baylee sits on the floor with a half-empty candy box, chocolate all over her face.

DONNA
What are you doing?

Donna yanks Baylee out of the closet; Baylee with firm grip on the chocolates.

DONNA
Those were put up for a reason!
Give them to me!

BAYLEE
You said I could have some!

DONNA
You don't take things without
asking!

Donna tries to grab the box from Baylee, but she won't let go.

DONNA
Baylee!

Donna pulls harder and the remaining candies are FLUNG all over the floor.

Without hesitation, Donna SLAPS her across the face and Baylee starts crying.

Donna immediately feels bad.

DONNA
Oh my God, Baylee. I didn't mean to
--

BAYLEE
I hate you!

Baylee runs over to the bed and throws herself on it.

Donna walks over and lays down next to Baylee, who's face is buried in a pillow.

DONNA
Baylee.

Baylee doesn't move or respond.

DONNA
Look at me.

Baylee turns to her mother.

DONNA
I love you more than anything. I'm
sorry I lost my temper.

BAYLEE
That hurt, Momma. You keep hurting
my heart.

Baylee holds her cheek with one hand and places the other one over her heart.

Donna lays down, face to face with Baylee, and cups her little red face.

She tears up. It's apparent, she's horrified at what she did to Baylee.

DONNA
I'm so, so sorry. (beat)

Baylee turns away.

Donna kisses her on the forehead.

DONNA
How 'bout we make some popcorn and watch that movie?

BAYLEE
Okay.

Donna picks the candy off the floor, and scoops Baylee into her arms. She carries her out of the room.

INT. BILLING'S HOME - KITCHEN - MORNING

Donna finishes a cup of coffee while putting clean cereal bowls in the cabinet.

DONNA
C'mon, ladies! Let's get this show on the road.

The girls enter with their backpacks on.

CARLY
We're not ladies, Momma. We're little girls.

DONNA
Let's hit the road, little girls.

Carly nods.

BAYLEE
My shoe still has a hole in it.

Baylee starts limping back and forth with some serious theatrics.

DONNA
It's a hole, Baylee. Your leg isn't broken. Move it!

Donna puts her coffee cup down on the counter and hurries the kids out of the kitchen.

INT. DISCOUNT SHOE STORE - DAY

Donna walks through the girl's section of the store looking at prices. She picks up a pair of nice pink tennis shoes.

A nerdy SALESMAN (20s), wearing a collar shirt with the store logo, approaches.

SALESMAN

Can I help you, ma'am?

DONNA

Do you have these in a 13.5?

She hands him the shoes.

SALESMAN

I'll check on that.

DONNA

Oh, and do they come in purple,
size 1.5?

SALESMAN

Let me see what we have in the
back.

DONNA

Thank you.

The salesman scurries off.

EXT. DISCOUNT SHOE STORE - DAY

Donna walks out of the store carrying a large plastic bag filled with two shoe boxes. She zips up the purse that hangs on her shoulder and starts walking away.

This is getting weird, but Donna notices Adrian walking toward her on his cell phone. Perplexed, she stops and tilts her head.

Adrian waves at her.

ADRIAN

(into the phone)

I gotta let you go.

He hangs up the phone.

DONNA

This is really strange.

ADRIAN
What are you doing here?

DONNA
I had to pick up some shoes for the girls.

Donna lifts the discount shoe store bag in the air.

ADRIAN
Nice.

DONNA
Thanks again for helping us out.
You have no idea how much it means to me.

ADRIAN
Don't worry about it. I'm just paying it forward. I've been helped more than once.

DONNA
I wish I could pay you back right now.

ADRIAN
(playfully)
Maybe you could take me out dancing one night? Brooks & Dunn are waiting for us.

DONNA
(submitting, but just a little bit)
We'll see.

Adrian's phone rings and he looks at the display.

ADRIAN
I have to run, darlin', but you take care of yourself.

DONNA
You too.

Adrian answers the phone while walking away, and seems agitated.

ADRIAN
(yelling into the phone)
Where the hell have you been?

Donna firmly holds on to her bags and moves along.

EXT. ELEMENTARY SCHOOL - AFTERNOON

Donna arrives at the school bench, where she meets the girls.
They both run up and hug her.

DONNA
I have a surprise for you guys.

BAYLEE
What is it?

DONNA
You'll have to wait and see, when
we get home.

Donna ushers the girls out of the room.

EXT. BILLING'S HOME - LIVING ROOM - AFTERNOON

Donna sits on the couch watching Baylee and Carly excitedly
run around with their snazzy new shoes on.

BAYLEE
You're it!

CARLY
No fair, Baylee!

DONNA
Slow down, girls. Don't want you to
fall and crack the floor.

Donna continues to watch the girls play.

They laugh and Carly toots a few times as she runs.

CARLY
My tummy says it's hungry.

DONNA
Oh is that what that was? Well, you
must be really hungry then.

The girls race to the kitchen.

INT. BILLING'S HOME - KITCHEN - EVENING

Donna and the girls sit at the table eating dinner.
Carly dips a piece of hot dog bun in her milk.

DONNA
Gross. Don't do that, Carly.

Carly laughs.

CARLY
But it's good.

Donna just shakes her head.

DONNA
You're such a dipper. You put
everything in your drinks. Yuck!
(to Baylee)
How you doin'?

Baylee puts her foot up on the table, showing her pretty new shoe.

BAYLEE
I feel like Elsa, Momma.

DONNA
Take your foot down. Why don't you
take your shoes off?

BAYLEE
Because they're so snugly.

DONNA
Fine. But, finish eating. This has
been a long couple of days.

Baylee lowers her foot and continues eating, while Carly dips her hot dog into her milk. Some spills on the table, but Donna ignores it.

INT. BILLING'S HOME - BAYLEE AND CARLY'S BEDROOM - NIGHT

Donna tucks the girls into bed and then sits down on the edge.

DONNA
(to Baylee)
It's your turn to say prayers.

Baylee sits up, hands clasped, ready for prayer.

BAYLEE
Dear God, thank you for the new
shoes. They're really nice. Amen.
Love, your girl, Baylee.

DONNA
Alright my precious do-dahs. I love
you. Go to sleep.

Baylee starts digging under her covers for her doll.

BAYLEE
(worried)
I can't find Becky!

Donna looks under the bed and all around the room.

DONNA
Go to sleep now. I'll look for her.
I'm sure she's fine.

BAYLEE
Promise?

DONNA
I promise.

Donna kisses both the girls good night and then exits the room, turning off the light on her way out.

They both look so small, sleeping together in the remaining single bed.

EXT. BILLING'S HOME - NIGHT

The porch light TURNS ON and the front door opens. Donna walks outside to search for Baylee's doll. She picks up scattered toys while looking.

By the fence, Donna sees a plastic sand bucket with a doll's head poking out. She walks over and retrieves the doll from it's sand pit. As she shakes off of it, she notices a A DARK FIGURE standing at side of the house.

DONNA
(frightened)
Stay back!

She points Becky the doll at him.

A REPAIR MAN (50s), steps into the light. He's wearing a yellow hard hat and fluorescent orange vest.

REPAIR MAN
Whoa!

He puts his hands up.

REPAIR MAN
Take it easy. I'm just here to
check your phone lines.

Donna takes a deep breath.

DONNA
Sorry.

REPAIR MAN
Didn't they tell you we'd be out?

DONNA
They did. I forgot. I'm sorry. It's
been a long day.

REPAIR MAN
I found your issue.

The repair man shines a flashlight inside an open phone line
box.

Donna approaches and looks inside. We see severed wires.

REPAIR MAN
These wires are cut.

DONNA
Are they worn?

REPAIR MAN
No, someone actually cut them.

DONNA
On purpose?

REPAIR MAN
That's what it looks like.

Donna's unsettled.

REPAIR MAN
I can rewire it tonight, but the
phone company may bill you for the
work.

DONNA
You mean I can be charged for
something I had nothing to do with?

REPAIR MAN
Typically, yes. I'll make note of
the vandalism, though. Maybe
they'll wave the service fee.

Should take about an hour to
rewire.

DONNA
Okay. I'll get out of your way.
Thanks for the help.

Donna heads back into the house.

INT. BILLING'S HOME - KITCHEN - MORNING

Donna grabs the phone receiver from the wall and puts it to
her ear. There's a dial tone.

DONNA
Thank God.

Today is the last day of school. Donna lets the girls wear
whatever they pick out.

The girls enter wearing dresses with long pants underneath
them, and different colored socks on each foot. Big floppy
bows are affixed to their little heads.

BAYLEE
Hi Momma. We're all dressed.

DONNA
Morning. Oh, you guys look cute!

Carly puts her hand on her hip, and poses.

CARLY
Yep, we do!

BAYLEE
Did you find Becky, Momma?

DONNA
(to Baylee)
I sure did. You left her outside.
I'll put her in your room.

BAYLEE
Thank you, Momma.

DONNA
Today's the last day of school
before break.

Carly jumps up and down.

CARLY
No more damn school!

Donna stares in amazement but doesn't have the energy to discuss the pitfalls of cussing.

DONNA
Carly Billings, watch your mouth
kiddo.

She hands each of them a granola bar.

The girls, wearing their new shoes, competitively race each other out of the kitchen.

Donna grabs her purse and then exits, she has to look for a job today.

EXT. NEWSPAPER STAND - DAY

A MAGAZINE VENDOR (60s), hands Donna a newspaper, and her change.

DONNA
Thanks.

Donna sits down on a nearby bench. She opens THE PAPER to the employment section. She then retrieves A PEN from her purse, takes the cap off with her mouth, and starts circling potential job opportunities.

EXT. GUZZLER'S BAR - DAY

The hole-in-the-wall establishment is totally rundown. Trash litters the empty parking lot. This place is a dump.

Donna stares at the front door, unsure about going in. After a moment, she finds the courage to enter.

INT. GUZZLER'S BAR - CONTINUOUS

Donna walks into the dimly lit bar. A haze of cigarette smoke lingers in the air. Empty beer bottles and dirty dishes are on almost every table. An old TV is mounted to the wall tuned to ESPN Classics: *The 1981 Sugar Ray Leonard vs Thomas Hearns bout*.

BIG NORM (64), a shady man with a protruding gut, and wearing noticeably elevated shoes, appears from a back room and walks behind the bar counter.

BIG NORM
What can I get ya, sweetheart?

Donna approaches the bar.

DONNA
I'm here about a job. Saw an ad in
the paper.

BIG NORM
You ever work in a bar?

DONNA
I've worked in restaurants. As a
waitress, hostess, and cashier at
times.

Big Norm nods.

BIG NORM
Okay, come with me. We'll talk pay
and hours.

Big Norm walks to a back room and Donna follows. Her feet
stick to the floor with every step.

INT. GUZZLER'S BAR - OFFICE - DAY

Big Norm plops down behind an old desk that's strewn with
scattered paper. There's a chair situated in front of the
desk across from the shady man.

BIG NORM
(motioning with his hand)
Have a seat.

Donna sits down.

Big Norm clasps his fingers together on the desk.

BIG NORM
Let's see what you got.

DONNA
What do you mean?

BIG NORM
C'mon, doll. You can't be shy in a
place like this. Let's see what
you're workin' with. Take your
shirt off.

DONNA
Excuse me? I'm here to apply for
the waitress job.

Big Norm stands up and walks around the desk to Donna.

BIG NORM
And I'm here to hire for the
waitress job. Now, let me see your
tits.

DONNA
I think I made a mistake. Thanks
for your time.

Donna stands up.

Norm steps in front of her, blocking her way out.

BIG NORM
I thought you wanted a job?

DONNA
Not this kind.

Big Norm starts to grope her.

BIG NORM
C'mon, sweetheart. Don't be like
that.

Donna tries to push him away, but he grabs hold of her.

DONNA
Let go of me!

Donna slaps his face, breaking free of his grip.

Big Norm touches his bleeding lip. Shocked and angry.

BIG NORM
Bitch!

Donna opens the office door and runs out.

EXT. BUS STOP - DAY

Donna quickly approaches the bus stop. Hyperventilating, she
bends over and vomits into a nearby trash can. Tears roll
down her cheeks.

INT. BILLING'S HOME - LIVING ROOM - DAY

Donna's outstretched on the couch with her forearm covering her face.

We hear a knock at the door.

Donna removes her arm and looks toward the door. She can see Rose standing outside.

DONNA

Come in!

Rose enters the house with her ROSARY wrapped around her hand, as usual.

ROSE

How's it going, dear?

DONNA

It's going okay. I looked for a job today.

ROSE

Is there's anything I can do?

DONNA

You've helped out too much already, but I appreciate it.

ROSE

I wondered if the niñas would like to go with me to see my grandchildren? We'd only be gone a week and it'd give you a much needed break.

DONNA

They'd love that. Tommy and Anita are great kids!

ROSE

Wonderful. We'll leave around ten o'clock tomorrow morning.

DONNA

I'll let the girls know. Thank you so much, Rose.

ROSE

It's not a problem. You know I love the girls like they were my own grandchildren.

DONNA

I know you do, and they love you.

Rose looks down at her wrist watch.

ROSE

I better run before mass starts.
I'll see you tomorrow then?

DONNA

See you tomorrow.

Donna gets up and gives Rose a hug.

ROSE

Take care, dear.

Donna escorts Rose to the front door.

Rose exits.

Donna waves and closes the door.

INT. BILLING'S HOME - BAYLEE AND CARLY'S BEDROOM - NIGHT

Donna picks up scattered toys and clothing off the floor.

The girls giggle while jumping on their mattress.

DONNA

Excuse me! Does that look like a
trampoline?

The girls stop jumping and freeze.

DONNA

The answer is no, it doesn't. Now
lay down, you little monkeys.

CARLY

We're not monkeys, Momma! We're...

Carly looks at Baylee.

CARLY

What are we again?

BAYLEE

Elephants.

CARLY

Yeah, we're elephants.

The girls pretend their arms are swinging trunks.

DONNA
Okay elephants, it's time for bed.
You guys are gonna go with Mrs.
Garcia tomorrow, to see her
grandchildren.

CARLY
I remember them. They shared their
candy.

The girls cheer and give one another high fives.

CARLY
Wait Momma! I have to kiss Daddy
good night!

BAYLEE
Me too!

The girls jump off the bed and run to a low-hanging picture
of their father on the wall. Carly plants a sloppy kiss on
the photograph.

BAYLEE
Yuck!

Baylee wipes the spit off with her night shirt, and kisses
him herself.

BAYLEE
Night, Daddy. Love you to the moon.
Even if you are a jackass.

DONNA
What did you say?

BAYLEE
I said even if you are a jackass.

DONNA
You don't say that. Where did you
hear that?

BAYLEE
Sarah said Daddy was a jackass.

DONNA
Well, don't say that.

The girls climb back into bed and Donna tucks them in.

INT. BILLING'S HOME - BAYLEE AND CARLY'S BEDROOM - MORNING

The girls stand in the middle of the room holding small suitcases. Baylee holds her BECKY DOLL and Carly hugs a TEDDY BEAR.

Donna enters the room.

DONNA
You ready to go with Mrs. Garcia?

BAYLEE
Yup!

CARLY
I'm ready, Momma!

DONNA
Alright then. Let's go.

The girls run out of the room.

INT. BILLING'S HOME - KITCHEN - MORNING

Donna sits at the table drinking coffee with peace and quiet.

The phone rings.

Donna gets up and answers it.

DONNA
(into the phone)
Hello?

INT. ADRIAN'S CAR (MOVING) - MORNING

Adrian smokes a cigarette while turning the wheel. His phone sits on a dash mount on the hands-free setting.

ADRIAN
Hey, darlin'?

INTERCUT -- PHONE CONVERSATION

DONNA
Who is this?

ADRIAN
Now you're just hurtin' my feelings.

Donna picks up on the voice.

DONNA
Oh, how are you?

ADRIAN
I'm fine. I was wondering if you
and the girls would like to go out
to dinner and a movie? My treat.

DONNA
That's really sweet of you, only
the girls aren't here.

ADRIAN
How 'bout you?

DONNA
There's so much to do around here
and I have to find a job.

ADRIAN
You have to eat, don't you? How
'bout I pick you up at seven o'
clock? I'll feed ya and then bring
you home.

Donna thinks on it. Dead air.

ADRIAN
Still there?

DONNA
I guess I could do dinner.

ADRIAN
Great!

DONNA
How about I meet you at the corner
you dropped me off at?

ADRIAN
You sure? I can drive to your
house.

DONNA
Yeah, I could use the exercise
anyway.

ADRIAN
Whatever you want, darlin'.

DONNA
How'd you get my number? I don't
remember giving it to you.

ADRIAN
I'm a resourceful guy.

DONNA
I guess.

ADRIAN
I'll see ya tonight then.

DONNA
See you tonight.

ADRIAN
Bye, darlin'.

Donna hangs up the phone.

INT. RESTAURANT - NIGHT

Adrian and Donna follow a YOUNG HOSTESS (20s), through the fine dining establishment. Adrian's wearing a dress shirt, bolo tie, and jeans. Donna's wearing a sun dress.

The hostess leads them to a table in the back that's covered with a white cloth.

HOSTESS
Your waiter will be with you shortly.

DONNA
Thank you.

Adrian pulls out Donna's chair for her.

DONNA
What a gentleman.

Donna sits down and he pushes her chair in.

DONNA
Thank you.

ADRIAN
My pleasure.

Adrian sits down.

ADRIAN
Is this restaurant alright?

DONNA
It's great. I feel a little under-
dressed though.

ADRIAN
You look beautiful, darlin'.

Donna smiles and blushes.

A waiter brings a bottle of champagne to the table.

WAITER
Dom Perignon for the lady?

The waiter looks at Adrian, who nods.

The waiter pours the bubbly into Donna's glass and then
Adrian's. He then places the bottle on the table.

WAITER
I'll be back to take your order.

DONNA
(to the waiter)
Thank you.

The waiter walks away.

DONNA
This is too much, Adrian.

ADRIAN
Are you kidding me. We're
celebrating!

DONNA
Celebrating what?

Adrian raises his glass.

ADRIAN
To a new friendship... and a new
job.

DONNA
You have a new job?

ADRIAN
No, but you're looking for one,
right? It's only a matter of time
until opportunity knocks. So,
cheers!

DONNA
That's very optimistic of you.
Cheers.

They clink their glasses.

Donna takes a drink.

ADRIAN
How is it?

DONNA
Delicious.

Adrian takes a drink.

DONNA
I need to use the ladies room.

ADRIAN
Of course.

Adrian stands and pulls her chair out.

ADRIAN
Would you like me to order for you?

DONNA
That'd be great.

ADRIAN
Is there anything special you'd
like?

DONNA
Surprise me.

ADRIAN
Will do, darlin'.

DONNA
I'll be right back.

ADRIAN
I'll count the minutes.

Donna walks to the bathroom.

Adrian looks around and then reaches into his shirt pocket.
He retrieves a roofie (Rohypnol) and drops it in Donna's
glass.

INT. RESTAURANT - BATHROOM - NIGHT

Donna works her hair in the mirror and puts on lip stick,
like women do.

INT. RESTAURANT - NIGHT

Donna strolls through dining area back to the table.

Adrian stands up.

ADRIAN
Everything okay?

DONNA
(smiling)
Everything's great.

Donna sits down and Adrian pushes her chair in.

Adrian sits down and tops off their champagne glasses.

Donna takes a drink.

DONNA
(jokingly)
A girl could get used to this.

The waiter walks up to the table with a large serving tray,
loaded with STEAK and LOBSTER. He puts the food down.

DONNA
Wow!

ADRIAN
Surf and turf, darlin'. You deserve
the best.

DONNA
Can I ask you a question?

ADRIAN
Shoot.

DONNA
Did you leave chocolates on my
doorstep?

ADRIAN
Chocolates? You must have a secret
admirer.

DONNA
This is so nice.

ADRIAN
Enjoy!

Adrian raises his glass again and they clink. He watches Donna down her champagne.

INT. PROMENADE HOTEL - LOBBY - NIGHT

Adrian helps a stumbling Donna through the lobby.

DONNA
I think -- I think I'm drunk.

ADRIAN
That's okay.

DONNA
Where are we?

ADRIAN
I thought we could have a night cap.

DONNA
I already drank too much.

ADRIAN
I'll have a drink then.

DONNA
Why aren't you drunk?

ADRIAN
I have a high tolerance.

They approach an elevator and Adrian pushes the button. It immediately opens. He helps her in and the doors close.

INT. PROMENADE HOTEL - ROOM - NIGHT

Donna lies on a bed drifting in and out of consciousness.

DONNA
I don't feel so good.

Adrian talks to JOE ROSS (50s), a big bald Caucasian dude, next to the bed.

ADRIAN

It's five hundred for the works.
All night. I'm talkin' whatever you
can imagine. Have your way with
her.

JOE

I like it kind of rough. Is that a
problem?

ADRIAN

As long as you don't break any
bones, there's no restrictions.

Joe hands Adrian payment.

ADRIAN

It's a pleasure doin' business with
ya.

Donna's totally out of it. Vision still blurred. Impaired
hearing. She can't move.

Adrian exits the room and the door shuts behind him.

Joe removes his clothing and stands at the foot of the bed.
He then violently grabs Donna's legs, flips her over, and
tears off her panties.

The side of Donna's face is pressed against the mattress. She
stares into oblivion and then blacks out.

INT. PROMENADE HOTEL - ROOM - MORNING

Donna lies face down on the bed. She's completely naked with
a white sheet partially covering her body. She starts to come
to.

Donna winces. Her body feels bruised and battered with a
raging headache. She slowly sits up, keeping herself covered
with the sheet.

Donna notices a hundred dollar bill on the night stand.

The reality of the situation sets in. Donna starts to
hyperventilate and heave. Still wrapped in the sheet, she
hurries to a nearby trash can and vomits.

INT. BILLING'S HOME - DONNA'S BATHROOM - MORNING

Something along the lines of "Angels or Devils (Acoustic)" by
Dishwalla plays as we move through a THICK HAZE of steam...

all the way to a SHOWER STALL where Donna's curled up on the floor. Hot water rains down on her body as she cries.

INT. BILLING'S HOME - KITCHEN - MORNING

Donna's sits at table wearing a bathroom robe, knees to chin, sipping on a cup of tea.

The doorbell rings.

INT/EXT. BILLING'S HOME - FRONT DOOR - AFTERNOON

Donna looks through the window to see Adrian standing outside holding a box. She opens the door, and talks through the security screen.

DONNA

What are you doing here?

ADRIAN

What's the problem, darlin'? I thought you had a good time last night?

DONNA

What did you do to me?

ADRIAN

I didn't do anything. You hit it off with that guy. Kind of hurt my feelings, but who am I to stand in the way of commerce.

DONNA

What guy? I don't remember anything after the restaurant.

ADRIAN

C'mon. You acted like an old pro.

DONNA

What the hell are you talking about? Where'd that money come from?

ADRIAN

You earned it. You're a natural.

DONNA

So you're a pimp?

ADRIAN

I like to think of myself as a business man. And.. You owe me.

DONNA

I'm not a whore.

ADRIAN

You're just like the rest of us, darlin'. We're all whores in some fashion.

DONNA

You need to leave before I call the police.

ADRIAN

Instead of that, how 'bout I pick you up at seven. Might be able to get you another payday.

DONNA

You're crazy.

ADRIAN

You seem to be pretty attached to your girls. It'd be a shame if something were to happen to them. I'm just sayin'.

DONNA

Sounds like a threat. Leave my kids out of this!

ADRIAN

Be ready. I got you a gift. Something to show off your assets.

DONNA

I don't want it.

ADRIAN

I'll leave it out here. Be ready in a couple of hours, darlin'.

Adrian places a box on the front porch. He then walks away from the house, waving over his shoulder.

Donna closes the door and leans her back against it. She slides down to the floor. Her hands are shaking and she's distraught.

After a moment, Donna screams in anger. She picks up one of her shoes from the floor, and throws it across the room. SMASH! It breaks a family picture that's hanging on the wall.

Breathing heavily, Donna lightly bangs her head on the door. She stops and her EYES widen. Frantically, she gets up and runs to the kitchen.

INT. BILLINGS HOME - KITCHEN - AFTERNOON

Donna enters in a hurry and grabs the phone receiver. She dials Rose's cell phone. The call goes straight to a recording.

RECORDING (V.O.)

We're sorry, you have reached a number that has been disconnected or is no longer in service. If you think you have reached this recording in error, please check the number and try your call again.

Donna re-dials over and over and gets the same message. She SLAMS the phone on the receiver hook over and over.

INT. BILLING'S HOME - KITCHEN - EVENING

Donna is curled up on the floor in a trance. She's lost all sense of time. The doorbell suddenly sounds. She gets up and runs out of the room.

INT/EXT. BILLING'S HOME - FRONT DOOR - CONTINUOUS

Donna flings the door open. Adrian is standing there smoking a cigarette. He leans down and picks up the box, that's still on the front porch.

ADRIAN

You forgot something.

He points to the box.

DONNA

I told you I'm not going!

ADRIAN

If you care about your children, you're going. Oh, they wanted me to tell you they love and miss you...
honey.

DONNA
Where are they?!?!

ADRIAN
Relax, darlin'. Do your part and
the girls will be fine.

DONNA
If you hurt my girls... I'll kill
you.

Adrian laughs.

ADRIAN
You're in no position to make
threats. Now, go put on the gift I
brought you.

Adrian looks at his wrist watch, and points at the box on the
porch.

ADRIAN
I'll be back in a half hour. Be
ready... mommy. For the girl's
sake.

Adrian starts to walk away, but turns around.

ADRIAN
Oh, and don't involve the cops or
you'll get them back in pieces.

Adrian walks away.

Donna watches him with rage seething in her eyes.

INT. BILLING'S HOME - DONNA'S BEDROOM

Donna places the box on her mattress and opens it up. It's a
SKIMPY, BLACK, FORM-FITTING DRESS.

DONNA
What the hell did I get into? My
poor kids.

She sits down on the bed and then lies back, gazing at the
water-stained ceiling. Tears stream down her face.

INT. MOVIE THEATER - LOBBY - NIGHT

Donna stands nervously to the side of the room as Adrian gets
her a beverage at the snack bar.

AT THE SNACK BAR

A CONCESSION WORKER hands Adrian a full cup of soda. He then turns around to fill a bag with some popcorn.

While the worker is turned around, Adrian lifts the beverage lid and pours a white powder into the cup. He stirs it with a straw and then closes the lid.

CONCESSION WORKER
Here's your popcorn, sir.

ADRIAN
Thanks.

Adrian walks over to Donna and hands her the drink.

DONNA
I'm not thirsty.

ADRIAN
You will be. Let's go, darlin'.

The two head into the theater.

INT. MOVIE THEATER - SCREENING AREA - NIGHT

Adrian and Donna walk down the isle to the front of the theater.

Donna is continually having to pull her high-cut dress down. They stop and shuffle down a row. Both sit down.

ADRIAN
Relax.

ALFONSO BIANCHI (55), wearing a European-cut suit, sits down next to Donna.

ALFONSO
(with an Italian accent)
Is this seat taken?

DONNA
No, it isn't.

Alfonso sits down. After a moment, he reaches over and places his hand on her thigh. Donna quickly pushes it away.

DONNA
(to Alfonso)
Do you mind?

ADRIAN

This is an old friend of mine. He's
your date for the evening, so be
nice.

Adrian gets up and side steps out of the row.

DONNA

(to Adrian)

Where are you going?

ADRIAN

This isn't a double date, darlin'.
Have fun.

Adrian exits.

Alfonso leans in and tries to kiss Donna, but she takes a big
gulp of her beverage. He slides his hand in between her legs
and she tightens up.

As Donna nervously looks at the screen, she starts to feel a
little dizzy.

ALFONSO

I've seen this movie several times.
Why don't we find a quiet spot and
get to know one another better?

Donna looks at him. His face starts to distort.

ALFONSO

(voice is deep and
distorted)

Okay?

Alfonso helps her up and guides her out of the dark theater.

INT. REGENCY HOTEL - ROOM - NIGHT

Champagne pours into a glass...

Alfonso puts the bottle down and picks up the drinks. He
walks over to Donna who's sitting on the bed. She's out of
it, but he tries to hand her the glass. Slowly, her hand
pushes the glass away.

ALFONSO

More for me then.

ALFONSO quickly downs both glasses and places them on the
floor. He takes off his shirt revealing a hairy Italian
chest.

Alfonso pushes her back and crawls on top. The drugs have kicked in and she's helpless. He pulls her top down and starts fondling her breasts.

ALFONSO (CONT'D)
I was told you like it rough.

Alfonso retrieves restraints from his pocket and cuffs her to the headboard.

ALFONSO (CONT'D)
I like it rough, too.

Alfonso reaches in between her legs and tears off her undergarments.

A tear streams from the corner of her eye.

INT. REGENCY HOTEL - ROOM - MORNING

Donna's clothing is scattered across the room. Champagne glasses are broken on the floor. We slowly move to the bed where --

Donna's curled up in a fetal position, cradling her violated body.

Some cash sits on a night stand next to the bed.

EXT. REGENCY HOTEL - MORNING

Donna walks through the sliding front doors to see a FIRE TRUCK and AMBULANCE.

PARAMEDIC
Excuse me.

Donna turns around to see Caroline, Sara's mother, being wheeled out on a stretcher. She's badly beaten.

DONNA
Caroline?

Donna walks to the side of the stretcher.

PARAMEDIC
Ma'am, we need to get her to the hospital.

DONNA
I know her.

Donna looks down at the woman.

DONNA
What happened?

Caroline whispers something.

DONNA
What?

Donna leans in.

CAROLINE
(whispering)
Tell Sara I love her.

The paramedic pushes Caroline away. Donna looks on.

Adrian walks up.

ADRIAN
That's a shame, what happened to
her.

DONNA
(angry)
Where are my kids?

ADRIAN
They're safe... for now.

DONNA
If you don't tell me where they
are, I'm going to the police.

ADRIAN
Remember, you're not going to the
police, because you want your
precious little girls back in one
piece. Plus, you wouldn't want the
authorities arrest you for
prostitution.

Adrian retrieves a stack of photos from his back pocket.

ADRIAN
It's illegal in this state.

Donna grabs the photos. She looks down at a slew of X-RATED
STILLS starring herself, which makes her gag.

DONNA
You son of a bitch.

Adrian grabs her arm and places some pills in her hand.

ADRIAN

Take these before your next date.
It'll take the edge off. I'll text
you a time and address.

Donna looks down at THE PILLS in her hand. Adrian gently lifts her chin.

ADRIAN

Don't be late, darlin'. Your girls
are counting on you.

Adrian walks away.

EXT. REGENCY HOTEL - ALLEY - DAY

Donna stands in the empty alley, gripping the side of a dumpster as she vomits on the ground. She wipes her mouth with her wrist and pounds a fist against the cement wall.

INT. BILLING'S HOME - DONNA'S BEDROOM - DAY

Donna sits on her bed in a cold sweat. She starts crying, feeling hopeless.

Her purse next to the bed starts to vibrate. Donna sits up and grabs it. She quickly digs through and retrieves a cell phone. Another gift from Adrian.

Donna flips the phone open and sees a text that reads: "*State Annex Building. Suite 311. 7:30 PM. Don't be late! - A.*"

INT. BILLING'S HOME - BATHROOM - NIGHT

Donna puts her little black dress on and then sprays perfume on her wrist. As she applies the fragrance, she stares at herself in the water-spotted mirror, not recognizing her own reflection.

Donna looks down at the pills on the counter. Another present from Adrian. She takes a breath, breaks one in half and pops it into her mouth, while drinking from the sink faucet, to wash it down.

EXT. STATE ANNEX BUILDING - NIGHT

A yellow taxi slows to the front of the large government building. It stops and Donna steps out. She then walks toward the front doors.

INT. STATE ANNEX BUILDING - HALLWAY - NIGHT

Donna stands at a door, eyes closed, taking deep breaths. She goes to knock, but the door opens before she can.

SENATOR WILLIAM GRANT (50s), wearing a collar shirt with rolled up sleeves, stands in the doorway on the phone. He motions for Donna to come in.

WILLIAM
(into the phone)
My dinner's here. I'll get back to
you with the subcommittee bill
tomorrow. Have a good night.

William hangs up the phone.

WILLIAM
It's about time.

William starts unbuttoning his dress shirt.

WILLIAM
I don't have all night, so let's
get to it.

William unzips his pants and they drop to the floor. He then walks over to a table covered with food.

WILLIAM
Get over here.

Senator Grant takes his pants off and walks over to a table filled with food.

Donna slowly walks toward him.

William grabs her arm when she's close enough. He pushes her to the ground.

WILLIAM
Get under the table and act like
it's the last supper.

Donna cringes.

William sits down.

Donna kneels down and looks at him in agony.

WILLIAM
What are you waiting for?

Donna crawls under the table.

William lets out a pleasure-filled sigh and leans his head back.

William's phone rings.

WILLIAM
God dammit!

William grabs the phone. The display reads: *"Home."* He answers it.

WILLIAM
(into the phone)
Hi, honey.

UNDER THE TABLE

Donna spits on the floor and wipes her mouth with disgust.

WILLIAM (O.S.)
Yes. I'm just finishing up and will
be out the door. Me too. See you in
a bit.

William hangs up.

WILLIAM
Who told you to stop?!?!?

He violently reaches down, grabs her hair, and pulls her head into his crotch.

William closes his eyes in primal pleasure.

WILLIAM
That's it. Keep going.

After a minute, he grabs the edge of the table and CLIMAXES.

WILLIAM
You've got a talent there.

Donna crawls out, stands up, and grabs a napkin from the table and spits into it.

WILLIAM

You don't say much, do you? That's okay. I like quiet whores.

William grabs a wallet from a sports jacket hanging on the back of the chair. He retrieves some bills from within and tosses them on the table in front of Donna. She picks them up.

DONNA

I may be a whore, but what does that make you? I'm sure your wife would love to know what you spend money on Senator.

Donna walks toward the door, but stops and turns around.

DONNA

I wouldn't be showing anyone else that sorry excuse for a dick.

WILLIAM

(offended)

Get out of here, bitch!

Donna exits.

EXT. STATE ANNEX BUILDING - NIGHT

Donna stands at the curb, trying to keep herself together.

Adrian pulls up in his Cadillac. He steps out and walks around to Donna.

SMACK! He back hands Donna, sending her to the ground.

ADRIAN

What the hell were you thinking?

DONNA

What?!?!

Donna holds the side of her face looking up at him.

ADRIAN

The Senator is a long standing client! His money is worth more than your life! Where do you get off talking shit to anyone?!?!

Donna looks up with anger in her eyes.

ADRIAN
Better be careful, or they'll find
you and your kids in the river! Got
it?!?!

Donna reluctantly nods.

ADRIAN
Now, pull yourself together. You
have another appointment tonight.

Adrian helps her up and brushes her off.

ADRIAN
I shit you not, you open your mouth
again, there won't be another
warning.

Adrian retrieves his phone and starts texting. After a
moment, he sends it to Donna.

ADRIAN
The address is on your phone. I
ordered you a cab.

Adrian walks back to the driver's side door of his car. He
stops.

ADRIAN
Last warning!

Adrian gets in the car and speeds off in a hurry.

Donna starts crying uncontrollably.

A TAXI pulls to the curb. Donna opens the door and climbs in.

INT. TAXI - CONTINUOUS

Hindi music plays as BABU CHAUDARY (50s), your stereotypical
Indian, slides the partition open.

BABU
(with an Indian accent)
Where to?

Babu notices Donna's emotional state.

BABU (CONT'D)
Are you okay?

Donna wipes away her tears, reaches into her purse, retrieves
a makeup compact, and applies it to her bruised cheek.

DONNA
I'm fine.

Donna pulls the cell phone from her purse, flips it open, and looks at the display.

BABU
So where are we going?

DONNA
Calhoun and Range Rd.

BABU
You got it.

The driver turns around and starts the meter.

INT. BILLING'S HOME - KITCHEN - EARLY MORNING

Donna enters the kitchen while removing her heels. She sits down at the table and rubs her feet and bruised body.

She notices a TEDDY BEAR on the table. It's Carly's. Donna grabs the stuffed animal.

Donna's phone chimes. She retrieves it from her purse. The display reads: "1 Voicemail." She listens to the message.

ADRIAN (V.O.)
(voicemail message)
I have more appointments scheduled,
so keep up the good work and you'll
have your kids back in no time.
Some special people want to talk to
you.

We hear rustling on the message and then --

BAYLEE (V.O.)
(voicemail message with a
quivering voice)
Momma? I want to come home. Carly
cries all the time and she cut her
hair. She lost her teddy b --

We hear rustling again and then --

CARLY (V.O.)
(voicemail message)
Are you mad at us, Momma? Did you
divorce us? Can we come home now? I
don't like it here. Mrs. Gar --

ADRIAN (V.O.)
(voicemail message)
You know what you have to do,
darlin'. I'll text you your next
appointment. Don't be late.

The message ends.

Donna tightly holds Carly's Teddy Bear to her chest. She
buries her face in the stuffed animal and cries.

INT. CONRAD HOTEL - BAR - NIGHT

Donna sits at the bar with her legs crossed.

A BARTENDER slides a drink to her with a napkin note wrapped
around it. He gives her a hint about the message by tapping
on the glass with his finger.

BARTENDER
From the gentleman at the end of
the bar.

Donna removes and opens the napkin. It reads: *"I look forward
to seeing you. Room 323"*.

Donna looks to the end of the bar where A MAN gets up and
walks away. His back is to us, so we can't see what he looks
like.

Donna grabs her purse and places a twenty dollar bill on the
bar. She then exits.

INT. CONRAD HOTEL - HALLWAY - NIGHT

Donna arrives at ROOM NUMBER 323. The door's is ajar. She
cautiously pushes it open and walks inside.

INT. CONRAD HOTEL - ROOM - NIGHT

The lights are dim except for one flickering candle on a
dresser. A chilled bottle of champagne sits in an ice bucket
next to the candle.

ON A BED

A MYSTERIOUS MAN, dressed formally, sits back.

MYSTERY MAN
I understand you're the best?

DONNA
I haven't had any complaints.

MYSTERY MAN
From the looks of you, I'm sure
it's true.

DONNA
Five hundred.

The man stands up, walks over to Donna, and hands her a wad of cash. She puts it in her purse.

THE LIGHTS suddenly turn on and the room fills with VICE SQUAD. A POLICE OFFICER approaches Donna.

POLICE OFFICER
Put your hands behind your head!

Donna does as she's told.

DONNA
This isn't what it --

The officer pulls her hands down behind her back and cuffs her.

POLICE OFFICER
You're being arrested for solicitation. You have the right to remain silent. Anything you say, can and will be held against you in a court of law.

DONNA
You don't understand. I have two little girls --

POLICEMAN
Should have thought about your little girls before you got into this line of work. Let's go.

The officer shoves Donna and guides her out of the room.

INT. POLICE DEPARTMENT - HOLDING CELL - NIGHT

Donna gets pushed into a dirty cell with A FEW WEATHERED WORKING GIRLS. They start laughing and harassing her. She walks to the back and sits on a bench.

ONE ENORMOUS WOMAN named Wanda stands up. She's wearing torn fishnet stockings and a form fitting dress that shows every roll on her giant body.

WANDA
Look at the skinny white bitch.

The woman stomps up to Donna and towers over her.

WANDA
Do you think you're better than the rest of us?

DONNA
I didn't say anything.

WANDA
No, but you were thinking it.

An AFRICAN AMERICAN GUARD (40s), walks up to the cell bars and BANGS on them with his night stick.

GUARD
Shut the fuck up, Wanda. Sit your fat ass down.

Wanda walks back to a bench rubbing her body all over.

WANDA
This ass is more than you can handle, baby.

GUARD
I better not hear anymore.

The guard walks away.

Donna leans her head against the cell wall.

INT. POLICE DEPARTMENT - CELL - MORNING

Donna lies on the bench wide awake. She's been up all night. The rest of the inmates are sleeping.

GUARD (O.S.)
Billings!

Donna looks at the guard who's unlocking the cell.

GUARD
Your bail's been posted.

She gets up to exit and the enormous woman, flips her off.

EXT. POLICE DEPARTMENT - MORNING

Donna walks down the precinct steps to the sidewalk where Adrian waits, leaning against his car.

As she approaches him, he grabs her arm.

ADRIAN
What'd I say about the cops?

DONNA
I didn't say anything.

ADRIAN
Do you even love your girls?

DONNA
You're hurting me.

Adrian opens the passenger side car door.

ADRIAN
Get in the God damn car!

Adrian forcefully shoves her in and then slams the door.

INT. BILLING'S HOME - KITCHEN - MORNING

Donna enters the kitchen with a bruise on her face. She grabs a glass from an upper cabinet. She smashes the glass in the sink.

The phone rings and she grabs it from the wall.

DONNA
Hello?

RECORDING
(automated except for the
name)
You have a collect call from
Daniel. To except the charge press
one.

Donna presses the #1 BUTTON on the phone.

DONNA
(into the phone)
Daniel?

INT. STATE PENITENTIARY - MORNING

Dressed in an orange jumpsuit, Daniel stands at a phone. Other INMATES socialize around him.

DANIEL
Hey, babe. It's good to hear your voice.

INTERCUT - PHONE CONVERSATION

DONNA
Babe??? We haven't heard from you in months.

DANIEL
I know. I'm sorry about that. How are you and the girls doing?

DONNA
How the hell do you think we're doing! You left us high and dry.

DANIEL
I don't want to argue, Donna. Can I talk to the girls?

DONNA
They're not here.

DANIEL
Where are they?

Donna covers her mouth as she begins to cry.

DONNA
(emotional)
I hate you! This is all your fault.

Donna slams the phone down and collapses on the ground in tears. (A song like Pet Shop Boys/Diane Warren - "Numb" plays).

INT. BILLING'S HOME - BATHROOM - NIGHT

Donna washes her face and brushes her hair. The panel on her cell phone lights up.

The message reads: Time to redeem yourself. Be at the Rio Hotel at 7 pm, room 370. Don't be late. This is your last chance... mommy. Adrian

EXT. RIO HOTEL - NIGHT

Donna feeling nauseous walks to the street and hails a passing cab. The cab stops at the curb. She opens the door and climbs in. She's shaken and feels dirty and wants to get home.

INT. TAXI (MOVING) - NIGHT

Donna looks down at a text message that reads: *"Where are you? I'm at your house. We need to settle up for the night. - A."*

THE CAB DRIVER looks in his rearview mirror.

CAB DRIVER
This your street?

Through the front windshield, Donna sees RED REARVIEW LIGHTS in front of her house.

DONNA
Pull over. And turn your lights off.

EXT. TAXI (MOVING) - CONTINUOUS

The cab pulls to the side of the road and the headlights turn off.

INT. TAXI - CONTINUOUS

Donna leans against the safety partition, watching the car in front of her house.

CAB DRIVER
What now?

DONNA
Just hang back.

Donna types a text message reply that reads: *"I'm going to be a while. Can we settle up tomorrow?"*

Donna waits for a reply, while keeping her eyes on the idle car.

A TEXT ALERT displays on her phone: *"First thing tomorrow. Be available. No Games - A"*.

THE CAR drives off.

DONNA
Follow that car. Keep your distance
though.

CAB DRIVER
This isn't the movies, lady. We
don't really do that.

Donna reaches into her purse and pulls out a hundred dollar
bill.

DONNA
There's more where that came from.

The cabby shifts into drive.

CAB DRIVER
It's your money.

Donna leans back against the seat.

EXT. TAXI (MOVING) - NIGHT

The cab tails Adrian's car out of the neighborhood.

EXT. HOSPITAL - NIGHT

Adrian's Cadillac pulls into the parking lot.

EXT. STREET - CONTINUOUS

The cab pulls to the curb across from the hospital.

INT. TAXI - CONTINUOUS

The cab driver looks in his rearview at Donna.

CAB DRIVER
Now what?

Donna watches Adrian exit his car and walk toward the
hospital entrance.

DONNA
I'll get out here.

She reaches into her purse and grabs some cash.

DONNA
If you wait here, there's another
hundred in it for you.

The cab driver nods.

CAB DRIVER
Take your time.

Donna exits the cab.

INT. HOSPITAL - NIGHT

Donna walks through the hospital, eyes sharp, looking for
Adrian.

Donna spots him at the customer service counter. She watches
him nod at an OLD WOMAN who's sitting behind the desk and
then he walks toward the elevators.

Donna approaches the information desk.

DONNA
Excuse me.

The old woman looks up with a sweet smile.

OLD WOMAN
Hello, dear. How can I help you?

DONNA
My friend just asked for
information. He jumped in the
elevator before I could catch up.
Do you know what floor he was going
to?

OLD WOMAN
Caroline Wilcox on the third floor.
Room three twenty two.

DONNA
Thank you so much.

OLD WOMAN
Have a nice night, sweetie.

Donna hurries to the elevator.

INT. HOSPITAL - 3RD FLOOR HALLWAY - NIGHT

Donna steps out of the elevator and looks around. She sees Adrian leaning over the nurses station counter, flirting with a YOUNG NURSE.

Donna walks the other direction toward room 322.

INT. HOSPITAL - ROOM 322 - NIGHT

Donna opens the door to the dark room to see Caroline lying on a bed. Her face is battered and she's hooked up to all sorts of medical equipment.

Donna closes the door behind her and walks to the bedside.

DONNA
Caroline?

Caroline opens one of her swollen eyes.

DONNA
Adrian has my girls. Do you know
where they're at?

Caroline whispers something.

Donna leans in to hear.

There's a knock at the door.

Donna quickly slides into the nearby bathroom and shuts the door.

Adrian enters and closes the door behind him.

Caroline pretends to be asleep. Adrian approaches her.

ADRIAN
You awake?

She doesn't answer.

ADRIAN
I can't have you talking to the
police.

Adrian shuts off the monitors and then pulls a pillow out from under her head.

ADRIAN
I can't take that chance.

Adrian smothers Caroline's face with the pillow. She struggles, but doesn't have the strength to free herself. After a minute, the movement stops.

Adrian removes the pillow. Caroline is dead.

Adrian slides the pillow back under her head.

ADRIAN
Thanks for the memories.

Adrian exits the room.

The bathroom door slowly opens and Donna walks out.

DONNA
Caroline?

Caroline isn't moving and Donna isn't sure what happened.

DONNA
(a little louder)
Caroline?

No response. Donna knows something's wrong. She checks Caroline's pulse. No heart beat.

DONNA
Oh my God.

Donna quickly exits the room.

INT. BILLING'S HOME - LIVING ROOM - NIGHT

Donna sits on the couch trying to process everything that happened. She's in shock and can't tell anyone what happened, or Adrian will kill her girls.

Donna gets up, walks to the window, and peers through the curtains. She sees, DETECTIVE AMES (60s), a weathered veteran cop and DETECTIVE OGDEN (20s), a hotshot first-year with flawless hair. Both wear suits with visible badges hanging on the front of their belts.

DETECTIVE AMES (O.S.)
(loud from outside)
We know you're in there. Saw you go in.

Donna closes the curtains and thinks for a moment. She then walks to the front door and opens it.

EXT/INT. BILLING'S HOME - FRONT DOOR - CONTINUOUS

The door opens.

DONNA
Can I help you?

DETECTIVE AMES
I'm Detective Ames. This is my
partner, Detective Ogden. We'd like
to talk to you about Adrian Jones.
May we come in for a few minutes?

Donna reluctantly agrees. She opens the door all the way and
the two detectives walk into the house.

INT. BILLING'S HOME - KITCHEN - NIGHT

Donna and the two detectives sit at the table.

DONNA
Can I offer you some coffee or
water?

DETECTIVE AMES
No thank you.

DONNA
How can I help you?

Detective Ogden retrieves some PHOTOS from his pocket and
slides them across the table to Donna.

DETECTIVE AMES
We've been investigating Mr. Jones
and his illegal operation for the
past year.

Donna looks at the photos, which are of her and Adrian
talking in front of the Annex building.

DETECTIVE OGDEN
We know you've been working for him
and we'd like to offer you full
immunity ...that's if you help us
obtain information. Mr. Jones is a
scum bag, but we're after bigger
fish. His boss.

DONNA
I don't know anyone he works with.
I've only dealt with him.

DETECTIVE AMES
You'll need to change that, Mrs.
Billings. We've been unable to
acquire any information on the
identity of his employer.

DONNA
I can't.

DETECTIVE AMES
You are aware we can take you down
merely for your dealings with Mr.
Jones.

DONNA
I want to... I just can't.

DETECTIVE OGDEN
Why is that?

Donna shakes her head.

DONNA
He has my daughters.

DETECTIVE AMES
Why haven't you reported it?

DONNA
He said if I go to the police,
he'll kill them. I know he'll do
it, too.

DETECTIVE AMES
That should be incentive enough.
You help us, we'll help you get
your children back.

Donna stares at the photos in front of her for a moment and
then looks up at the detectives.

DONNA
What do I have to do?

INT. BILLING'S HOME - LIVING ROOM - NIGHT

Donna sits on the couch looking up at the two detectives.
Ames hands Donna a small SIM CARD for a smart phone. She
looks it over.

DETECTIVE AMES

This SIM card has a unique IMSI number that sends information to our tracking system. You'll need to open Adrian's phone and swap out the cards. Once installed, each time he makes a call, sends a text message, even an email ...we'll have remote access. It also acts as a mobile location tracker.

DONNA

And how exactly am I supposed to do this?

DETECTIVE OGDEN

During your next ...social rendezvous, you and Adrian will be approached by undercover police officers. They'll stage a mugging and rough him up a bit. You bring the guy back here, tend to his wounds, and swap out the cards while he's down for the count.

DONNA

(sarcastically)

Oh, that's all?

Detective Ogden hands Donna A SMALL CLEAR PACKET with a white powdery substance within.

DETECTIVE OGDEN

Slip this into any drink and he'll be out. But... you didn't get this from us. Understand?

DONNA

What is it?

DETECTIVE OGDEN

Just a fast-working sedative.

DONNA

You're gonna' get me killed. You know that, right?

DETECTIVE AMES

Keep your girls in mind, Mrs. Billings. Once we have a location, we'll send the extraction team in to pick them up.

EXT. MOTEL - ALLEY - NIGHT

The Cadillac pulls into the dirty back street filled with dumpsters, cardboard boxes, and shredded trash. The headlights turn off.

Adrian and Donna exit the vehicle.

ADRIAN
The client's in room one o' three.

Adrian retrieves A VILE OF COCAINE from his jacket.

ADRIAN (CONT'D)
Here's a bump.

DONNA
I don't want it.

ADRIAN
I'm not in the mood, darlin'. Take
the --

A GROUP OF MEN with ski masks approach the two.

ADRIAN (CONT'D)
(to the men)
The hell do you want?

One of the men runs up and cold-cocks Adrian across the face, sending him to the ground. The man jumps on top of him and uses a Taser gun on his chest.

Adrian convulses as the man digs through his pockets. He finds a roll of cash, throws his keys on the ground, and the attackers flee.

ANOTHER MAN rushes Donna, attempts to grab her purse, and pushes her to the ground.

Donna's hand is bleeding. She pulls herself to her feet and stumbles over to Adrian.

DONNA
Hey? Are you okay?

Adrian's out cold.

Donna grabs his keys, drags him to his car, opens the back door, and shoves him into the backseat.

INT. ADRIAN'S CAR (MOVING) - NIGHT

Donna nervously grips the steering wheel. She looks in the rearview mirror at Adrian, who is passed out.

EXT. BILLING'S HOME - NIGHT

Donna helps a teetering Adrian through her yard and to the house.

ADRIAN
(mumbling)
Where are we?

DONNA
We're at my house.

Donna opens the front door and they enter.

INT. BILLING'S HOME - LIVING ROOM - NIGHT

Donna helps Adrian lay down on the couch.

DONNA
I'm going to clean these cuts on
your face.

Adrian grabs her arm for a moment, sees her hand is bleeding, and then releases her.

DONNA (CONT'D)
I'll be right back.

INT. BILLING'S HOME - KITCHEN - NIGHT

With shaking hands, Donna opens a cabinet, retrieves rubbing alcohol and the girls princess band-aids. She then places the first-aid items on the table.

Donna walks over to the refrigerator, opens it, and pulls out a bottle of beer. After popping the top, she anxiously sprinkles the sedative into the beverage.

Donna takes a deep breath and exits.

INT. BILLING'S HOME - LIVING ROOM - NIGHT

Donna places the beer bottle on the coffee table and tends to Adrian's wounds.

DONNA

I have a beer for you if you want it. Might take the edge off.

Adrian puts his hand out and Donna hands him the bottle of beer. She tensely watches as he downs it.

ADRIAN

Why are you helping me?

Donna dabs his forehead with rubbing-alcohol soaked gauze.

DONNA

Because I kind of like you. You're not so bad.

She gently pushes the hair from his eyes and puts a couple of princess band-aids on his face.

Adrian laughs.

ADRIAN

Really? You don't actually mean that, do ya?

DONNA

Not everyone's out to hurt people.

ADRIAN

You aren't my type. You're a whore, just like my mother was.

He pushes Donna away, and starts to drift off and his words are slurring.

Her impulse is to scratch his eyes out. The medication can't kick in fast enough.

ADRIAN

I'm tired.

DONNA

You took a pretty big hit to the head.

ADRIAN

(drifting)

If I catch those bastards, they're de --

Adrian closes his eyes.

Donna shakes him. No response. This is her chance, so she reaches into his pocket and retrieves his cell phone. She hastily opens THE PHONE and replaces the SIM CARD within.

Donna slips the old card into her bra and then puts the phone back in Adrian's pocket.

Adrian grabs her wrist.

ADRIAN
(out of it)
What are you doing?

DONNA
Your phone was hanging out of your pocket. I pushed it back in.

Adrian lets go of her and closes his eyes.

Donna gasps. That was a close one. She stands up, stares at Adrian for a moment, then exits the room.

INT. STATE PENITENTIARY - INTERROGATION - MORNING

A PRISON GUARD escorts a shackled Daniel into the room.

Ames and Ogden sit at a table. The guard sits Daniel down across from them.

DANIEL
What's this about?

DETECTIVE AMES
We have a proposition for you, Mr. Billings. If you cooperate, we'll commute your sentence.

DANIEL
What do you want?

DETECTIVE OGDEN
We're aware of your involvement with Adrian Jones and his organization.

DANIEL
Let me stop you right there. I was already asked about this when I was arrested. I'll tell you what I told them... go to hell.

DETECTIVE AMES

Are you aware that Mr. Jones has your wife working off a debt left by you?

DANIEL

What are you talking about?

DETECTIVE AMES

Your two daughters are being held hostage until the money you stole is paid back.

DETECTIVE OGDEN

We don't give a shit about the money. All we care about is taking these people down. Now, are you gonna help us or get your family killed?

Daniel lowers his head.

DANIEL

I'll do whatever you ask, but I want to talk to my wife... in person.

DETECTIVE AMES

That can be arranged.

INT. BILLING'S HOME - LIVING ROOM - MORNING

Donna walks in with a cup of coffee and places it on the end table next to the couch.

Adrian opens his eyes.

DONNA

I made coffee.

Adrian squints.

ADRIAN

My head's killing me.

Adrian sits up.

DONNA

Here you go.

Donna hands him some IBUPROFEN. Adrian pops them into his mouth and chases it with the coffee.

ADRIAN
You did me a solid last night. Why?

DONNA
It was your lucky day. I felt generous.

Adrian stands up and hands the coffee cup back to Donna.

ADRIAN
I'll let you know if there's any appointments.

Adrian walks to the door, followed by Donna. She lets him out.

Immediately, Donna's phone starts vibrating on the coffee table. She walks over and looks at display message that reads: *"St. Patrick's Church @ 1:00 pm - Confession."* She's confused.

EXT. UBER CAR - NIGHT

Donna walks to the car, and gets in the back seat. Dogs bark, car horns sound off, and sirens wail.

INT. CATHOLIC CHURCH - DAY

Donna stands in the back of the empty nave looking a little apprehensive. She slowly walks down the center isle toward the front of the church, hangs a left, approaches a confessional booth, and opens the door.

CONFESSIONAL BOOTH

Donna steps in and closes the door behind her. She sits down. A SLIDING PANEL opens in front of her. A FIGURE is behind the privacy screen.

DONNA
Father?

DANIEL
No, it's me.

DONNA
Daniel?

Donna starts to get up.

DANIEL
Stay seated. We only have a couple
of minutes.

DONNA
What is this?

DANIEL
I know what you've been doing for
Adrian.

Donna covers her mouth and starts to cry.

DANIEL
I am so sorry. Why didn't you tell -
-

DONNA
What were you gonna do, Daniel? I'm
doing what I have to do for my
children.

DANIEL
Our children.

DONNA
Why are you here?

DANIEL
I cut a deal. I'm working with the
DEA to bring our girls home. Things
will get better. I promise.

Donna fights back tears.

DONNA
Do you have any idea what I've been
through? What the kids have been
through? There's no coming back
from this.

DANIEL
I'm going to make it up to you.

Donna stands.

DANIEL
Wait. Take this.

Daniel slips a small piece of paper through the window grate
and Donna hesitantly grabs it.

DONNA
What's this?

DANIEL
Don't open it now. It's for you and
the kids. Hide it.

Donna shoves the paper into her bra.

DONNA
(angry)
I gotta go.

DANIEL
I love --

The booth door slams shut. Donna's gone.

EXT. BILLING'S HOME - DAY

Donna wearing a jogging outfit and tennis shoes, grabs the mail and opens her front door. As she's getting ready to go inside, A VAN pulls up. TWO MEN jump out and run up to her. Before she can act, one of them covers her mouth with a chloroform rag. She's out within seconds.

They drag Donna's limp body through the yard and throw her in the back of the vehicle. The door slides shut and van speeds off.

INT. WAREHOUSE - NIGHT

Donna sits on a wooden chair. Her wrists, ankles, and body are bound. She starts to come to. Vision blurred.

Donna looks around the large open stockroom. Birds flutter through the steel bar joists on the ceiling. Dirty windows along the interior walls are cracked or broken out.

We hear echoing footsteps approaching.

ROSE (O.S.)
Always so trusting.

Donna tries to focus.

DONNA
Rose?

ROSE
Have some water, dear.

An unfocused FIGURE steps in front of Donna. She comes into focus.

It is in fact Rose Garcia, who has her rosary beads wrapped around one hand and holding a bottled water with the other.

Rose hands Donna the cold beverage.

DONNA

What are you doing here?

ROSE

You don't think a person can live off of social security alone, do you?

DONNA

Untie me, Rose.

ROSE

In do time. Once that screw up husband of yours gets here with my money ...then I might let you go.

DONNA

What the hell are you talking about?

ROSE

You didn't think that degenerate Adrian was working on his own, did you?

Rose leans in.

ROSE

Between you and me ...I think they're both idiots.

DONNA

Why are you doing this? I thought of you like a mother. Where are my girls?

ROSE

You can thank your deadbeat husband. He steals from me, then has the nerve to help people take even more money from my pockets.

Rose walks around Donna, shaking her head.

ROSE

He's obviously not familiar with the book of Exodus. The eighth commandment clearly states ...thou shall not steal.

DONNA
My girls. Are they okay?

ROSE
They're fine ...for now. Who knows,
maybe in the near future the little
niñas can work for me. Like you've
been so graciously doing. They
really are beautiful girls.

Donna drops the water bottle and struggles in the chair to
get free.

DONNA
You. You set this all up? If you
lay a hand on their heads --

Rose picks up the bottle.

ROSE
(laughing)
You're in no position to make
threats, dear.

We hear a door close and then footsteps. Adrian approaches.

ADRIAN
(to Rose)
He's on his way.

ROSE
Very good.

DONNA
(to Adrian)
You're a son of bitch.

ADRIAN
You think I owe you from the other
night?

ROSE
(to Adrian)
Both of you shut up. Are we
covered?

ADRIAN
There's men on the roof and around
the perimeter. If he's followed,
we'll know in advance.

Rose places the water bottle on a nearby table and approaches
Donna.

ROSE
(to Donna)
As much as I'd love to stay and
chat, I do have a business to run.
It's been nice talking with you
though.

DONNA
Go to hell.

Donna spits on Rose.

Rose wipes away the saliva and then slaps Donna across the
face. The Rosary in her hand, cuts Donna's face.

ROSE
You first, dear. You first.

Rose turns to Adrian.

ROSE
(to Adrian)
Keep an eye on her. Let me know
when he arrives.

Adrian nods.

Rose walks away and up a flight of stairs to a second floor
office.

DONNA
At least have the decency to let me
see my children.

Adrian approaches Donna. He looks pissed.

DONNA
I could have left you on the street
that night, but I helped you.

ADRIAN
She doesn't want you to see them
yet.

DONNA
(manipulatively)
So there it is. You're a whore just
like the women you run on the
streets. Taking orders from a woman
of all things. A woman who just
told me, you're an idiot.

ADRIAN
Watch it, darlin'.

DONNA
 You can't let me see my girls for a
 minute? Because of her orders?

Donna shakes her head.

ADRIAN
 That old bitch is just warming the
 chair. I do what I want, when I
 want.

Adrian walks to a room on the other side of the warehouse. He
 opens the door and motions for someone to come out.

Baylee and Carly appear. They see their mom in the chair and
 run to her.

	BAYLEE		CARLY
Momma!		Momma!	

They both grab a hold of Donna. The whole family is an
 emotional mess.

DONNA
 (crying)
 My sweet girls.

There's a noticeable crooked patch of cut hair on Carly's
 forehead.

Baylee notices the blood on her Momma's face, and is
 horrified.

CARLY
 (crying)
 Can we go home now? I cut my own
 hair Momma.

DONNA
 I see that. Soon, baby. Very soon.

BAYLEE
 (crying)
 Shut up Carly. You have blood on
 you. Are they gonna hurt us too,
 Momma?

DONNA
 Listen. They're not going to hurt
 you.

Adrian puts his hand on the girls shoulders.

ADRIAN

That's enough. Let's go.

The girls won't let go of their mother. They both cry hysterically.

DONNA

Hey, girls. Look at me.

The children look into their mother's eyes with tears rolling down their cheeks.

DONNA

Everything's going to be okay. Go with him now, and we can go home in a bit.

BAYLEE

Promise?

DONNA

I promise.

CARLY

Butterflies?

DONNA

(choking back tears)

Okay.

Both girls climb onto her lap, one on each leg, and give butterfly eyelash kisses.

DONNA

I love you both so much.

CARLY

We love you too, my honey!

The girls give Donna one more big hug and then go with Adrian.

Donna silently breaks down in her chair. She starts to violently rock back and forth, while loosening the ropes on her hands and feet.

We hear a door slam!

Donna stops moving. She sees Daniel walk into the warehouse, followed by a couple of gang-bangers wearing green bandanas around the lower half of their faces. Each carry automatic weapons.

DANIEL

Donna!

Daniel runs to his wife.

DONNA

Daniel.

DANIEL

Did they hurt you?

Daniel touches the bloody side of her face.

DONNA

They've the got the girls.

DANIEL

I know. They'll be fine.

One of the Hispanic men grabs Daniel and pulls him back.

Gunfire erupts outside of the warehouse.

GANG-BANGER #1

(with a Mexican accent)

You set us up, cabrón!

Daniel puts his hands up.

DANIEL

I had nothing to do with this.

GANG-BANGER #2

(with a Mexican accent)

Bullshit!

Gang-banger #2 points his weapon at Daniel.

Adrian comes back from the room the girls were taken to.

ADRIAN

Don't shoot him!

HISPANIC MAN

This pinche pendejo brought the
cops.

ADRIAN

We need him alive.

A DOZEN THUGS start filing down the stairs with automatic
weapons, followed by Rose.

ROSE
(to gang-banger #1)
Put him in my car. I'll meet you
outside.

GANG-BANGER #1
Yes, ma'am.

ROSE
(to Adrian)
You wait here. Make sure we hold
them back long enough.

ADRIAN
Long enough for you to get away?

ROSE
Is there a problem?

ADRIAN
I'm not your lackey, bitch. Nor
will I stay here to be killed while
you make a break for it. Not gonna
happen. I'm leaving.

Rose pulls out a handgun and aims at Adrian.

ADRIAN
(smiling)
What? You gonna kill me now?

ROSE
You're waiting here to see things
through.

ADRIAN
The hell I am.

Rose pulls the trigger. Bang! A bullet hits Adrian right
between the eyes. He falls dead to the floor.

Smoke cannisters crash through the warehouse windows. After a
moment, A SWAT TEAM enters the building with assault rifles
drawn.

Rose's thugs unload on the officers. It's absolute mayhem.
Sounds like a war zone.

Daniel runs over to Donna, while the battle ensues. He unties
her wrists, ankles, and body.

MORE SWAT enter the building from the rear. Rose points A
GLOCK at them and starts firing. She obliterates the first
wave of OFFICERS who enter.

One of her THUGS takes a shot to the throat and drops his weapon. Rose picks it up and unloads on the front door. The old woman dismantles the entering OFFICERS. Like a one woman army.

Donna frees herself from the chair and runs.

BULLETS shred the chair Donna was just sitting on.

Daniel pushes her to the ground and lies on top, covering her head with his arms.

DANIEL
(to Donna)
Stay down!

Donna struggles to get up, but can't.

DONNA
My babies!

DANIEL
Keep your head down!

In the middle of the chaos, Rose approaches Daniel. Her gun pointed at his head.

ROSE
Get up! You're coming with me!

DANIEL
Take it easy.

Bullets zip by Rose's head. She's not phased.

ROSE
Up!

Daniel starts to get up and then charges Rose. He grabs the her gun and tackles her to the ground.

Daniel slams her gun-wielding hand on the ground until she releases it.

Rose reaches down to her leg and grabs a knife. She rams it into side of Daniel's rib cage.

DONNA
Daniel!

Rose gets up and staggers away surrounded by her remaining thugs.

MORE SWAT crash through the upper windows dangling from ropes. They open fire on Rose and her men below.

Rose and her thugs return fire.

One by one, her men drop to the ground. She's the last one standing. A bullet hits her leg and she drops to the ground in agonizing pain. She continues to unload her weapon from the floor.

ROSE
(yelling)
Yea, though I walk through the
valley of the shadow of death, I
will fear no evil --

Another bullet collides with her shoulder. She drops the gun and lies on her back in a puddle of blood.

CLOSE UP on Rose's face.

ROSE
(quieter)
For thou ...for thou art with me;
thy rod ...and thy staff...

A SWAT OFFICER approaches and stands over rose with his laser-sighted rifle pointed at her head. The gunfire is dying down inside and outside of the building.

Donna gets up and runs to Daniel. He's bleeding out on the floor.

DONNA
Daniel?

There's so much blood. She doesn't know what to do.

Daniel reaches up and touches Donna's face.

DANIEL
(fading)
I'm sorry Honey girl, that I didn't
do better.

Daniel starts to cough up blood.

DONNA
You're gonna be okay.

Donna looks around.

DONNA
Someone help us! Please!

Blood starts to pour out of Daniel's mouth.

DANIEL
(choking on blood)
I love you and the girls so much.
You're ...you're ...

DONNA
Daniel? Don't you dare think of
leaving us! You hear me?!?!

Donna looks around again.

DONNA
Someone help us!

Donna looks back down at Daniel. His eyes are wide open.
There's no movement. He's dead.

DONNA
Daniel?

Donna starts to cry and rests her head on his chest.

A SWAT OFFICER runs up and checks Daniel's vitals. He shakes
his head. No life.

SWAT OFFICER
Let's go, ma'am.

DONNA
My girls!

SWAT OFFICER
We'll get them out, but you need to
come with me now.

The swat officer helps Donna up and walks her out of the
building.

EXT. WAREHOUSE - NIGHT

The building is surrounded by emergency vehicles. Donna sits
in the back of an open ambulance being looked over by AN EMT.

Detective Ames and Ogden approach Donna.

DETECTIVE AMES
(greeting)
Mrs. Billings.

DONNA
Where are my girls?

DETECTIVE OGDEN
They're on their way out.

DETECTIVE AMES
We wanted to thank you for all of
your help. The information
retrieved from the cell phone will
take down many of the city's crime
syndicates.

Donna notices A COUPLE OF SWAT OFFICERS escorting Baylee and
Carly out of the building. Both of the girls have blankets
wrapped around them.

Donna stands up and pushes her way through the officers, and
runs to her children.

DONNA
Girls!

The two girls run to their mother.

BAYLEE CARLY
Momma! Momma!

The family connects with a tight embrace.

DONNA
I love you both so much.

The loving hug continues in the middle of the flashing lights
and commotion.

EXT. POLICE IMPOUND - DAY

Donna and the girls stand in front of A POLICE OFFICER who
hands her a clipboard. She signs a release document and hands
it back to him. He gives her a set of car keys in return.

Donna walks over to her husband's old '65 Lincoln
Continental. She opens the door and the girls climb into the
back seat.

Donna places her hands on the hood and looks the classic car
over. After a moment of sentiment, she climbs in the vehicle,
closes the door, and drives off.

EXT. BILLING'S HOME - MORNING

The '65 Lincoln Continental is parked in the street in front
of the house with a trailer attached to the back.

SUPER: Two Weeks Later

Donna and the girls finish putting boxes in the trailer, close it, and stand in front of the rusty gate.

DONNA
You two ready to hit the road?

BAYLEE
I get to close the gate!

CARLY
No, no I want to close it!

Donna looks down at the girls.

DONNA
How 'bout we all close it?

Donna and the girls each place a hand on the old familiar gate and slowly close it together.

CARLY
Bye, house.

BAYLEE
We'll miss you, even if you are
crap.

DONNA
What did you say?

BAYLEE
I said we'll miss you, even if you
are crap.

DONNA
Who told you that?

BAYLEE
Sara said our house is crap.

DONNA
Don't say that.

BAYLEE
Can I say penis?

DONNA
I'm not even gonna ask where you
heard that. Don't say that either.

BAYLEE
Can I say pickle?

They all start to laugh.

DONNA
Yes you can say pickle. Now, move
it!

They all pile into the car.

Donna hangs the chimes from outside the kitchen window, on the rearview mirror.

INT. '65 LINCOLN CONTINENTAL (MOVING) - DAY

Donna lightly grips the steering wheel, focused on the drive. She looks down at the passenger seat where a partially opened DUFFEL BAG is full of CASH. Like an obscene amount of money.

Donna reaches over and zips it up. She adjusts and looks in the rearview mirror at her two girls singing "Itsy Bitsy Spider" in the back seat. A calm smile settles in.

EXT. '65 LINCOLN CONTINENTAL (MOVING) - CONTINUOUS

The old car heads down the open road toward a new life.

Melodic beats from the chimes are the starting notes for the closing song.

Something along the lines of "Itsy, Bitsy, Spider" by The *Frog Water Band* plays as the vehicle disappears into the horizon...

FADE OUT: