

BLACK HAND

by
Sebastien William Bazile

SJC ENTERTAINMENT
1673 President street. Suite 1
Brooklyn, New york, 11213
WGAE registered.
Bba8481427@yahoo.com
347.645.6348

DARK SCREEN:

The SOUND of the wind blowing. SKYLAR DENT's voice. Young. Educated.

SKYLAR (V.O.)
The Art Of War is a matter of life
and death. A road either to safety
or to ruin.

EXT. BROOKLYN PROMENADE - BLACK & WHITE SEQUENCE - DAWN

A gentle mist hangs in the air. The city appears across the river. Most of the lights are still on.

SKYLAR (V.O.)
Four days. That's all it took me
to figure out what has taken them
seven years.

The back of SKYLAR DENT sitting on a bench, facing the city.

SKYLAR (V.O.)
So now I'm done, leaving this place
behind. But I won't be going home
like I had hoped.

Skylar's face appears, 30, brown eyes. The saddest, yet the most beautiful anyone can imagine.

SKYLAR (V.O.)
In fact, I don't have the slightest
idea of where I'm heading yet.

The SUN starts rising above the city. Skylar watches. She seems enthralled by it, gazing as if seeing it for the very first time. Then she looks beside her. A slight smile...

SKYLAR (V.O.)
But at least, I'm enjoying the
moment until then.

Skylar turns and continues to watch the sunrise.

INT. GREYHOUND BUS - TRAVELING - PRESENT - EARLY MORNING

Skylar gazing straight ahead, hands clutching the seat before her, fearful by the speed and motion of the bus. Her hair in cornrows... a tattoo of a KNIFE embedded into a SKULL between her right thumb and forefinger. A woman's VOICE...

WOMAN (V.O.)
Take a seat, Miss Dent.

INT. PAROLE HEARING ROOM - BLACK & WHITE SEQUENCE - DAY

Skylar sits on a steel chair, tries not to slouch. Her hands folded on her lap.

MAN #1 (O.S.)
You've served fifteen years of a
life sentence. Is that correct?

SKYLAR
Yes, sir.

Across from Skylar, two MEN and a WOMAN seated behind a desk. Folders open before them. MAN #1 looks up from a much younger photo of Skylar inside the folder.

MAN #1
Degrees in Philosophy and
Mathematics. Taught Poetry and
Math to the other inmates...

Skylar is silent, just listening.

MAN #1
... and you have the second highest
IQ ever recorded.

Man #1 shuts the folder. Not impressed.

WOMAN
You are a very intelligent young
woman, Miss Dent. There isn't any
doubt about that. Unfortunately,
what you've accomplished in here
means nothing to us. Our concern
is, whether you'll be able to
readjust to society as a civilized
human being.

Skylar just stares at the Woman.

WOMAN
Do you understand, Miss Dent?

SKYLAR
If you really thought I was so
intelligent, would you have asked
me if I understood?

The panel looks at Skylar. The woman displays a soft smile.

INT. GREYHOUND BUS - CONTINUOUS - EARLY MORNING

Skylar looks at the people around her. Men, women and kids.

SKYLAR (V.O.)
What am I doing in this strange
place... with all these people?

A LITTLE BOY smiles at Skylar from across the aisle. Skylar just stares blankly at the little boy, who turns away.

SKYLAR (V.O.)
They were right. I don't belong
out here. Not anymore.

Skylar looks out the window. Houses blur by in the distance.

SKYLAR (V.O.)
But I'm here to take care of one
thing and I'm going to do it. No
matter what it costs. Then maybe
I'll get to go back home... where
things make sense.

Skylar's reflection appears in the window. Her eyes are sad.

SKYLAR (V.O.)
My name is Skylar Dent. Four days
ago, I died.

INT. GROCERY STORE - BLACK AND WHITE SEQUENCE - NIGHT

A frightened FEMALE CLERK removes cash from a register, dumps it into a brown paper bag... hurried.

Across the register, a nervous THUG aims a .38 caliber pistol at the Clerk's face. Then suddenly, the Thug spins toward the entrance door. BOOM! His gun discharges. FLASH!!!

INT. BEDROOM - BROOKLYN - EARLY MORNING

CHRISTIAN is jolted from the nightmare. Sits upright in bed, sweating. Eyes wide with fear. Chest pounding. He looks at a photograph on a night stand. EVA, 25, beautiful, smiling.

Christian turns from the photograph, walks to a window, looks outside. The SUN has just begun to rise.

INT. SHOWER - EARLY MORNING

Christian stares impassively at the water slithering down his body and spiraling down the drain. There's a certain sadness that buries deep within him.

INT. LIVING ROOM - MORNING

An old piano sits in a corner. A wooden coffee table, with a stack of vinyl records on top. Among them, Coltrane, Billie Holiday, Miles. The phone begins to ring.

Christian enters, dressed. He makes no attempt to answer it. He heads over to a small BLACK BOARD on the wall. Written in chalk is, "1857 DAYS AND COUNTING".

As the ANSWERING MACHINE picks up:

CHRISTIAN'S VOICE

Leave a message... I'll get back to you.

Christian erases the 7, grabs a piece of chalk on the bottom corner of the board, writes an 8 in its place.

The Answering Machine BEEPS!!!

HENRY MESSIER (V.O.)

(answering machine)

Mr. Gibbons, this is Henry Messier, from the Brooklyn Museum...

Christian turns toward the Answering Machine. He just stands there, listening as he returns the piece of chalk back to its place.

HENRY MESSIER (V.O.)

(answering machine)

... we spoke four weeks ago about participating in my show, which will be taking place a week from today.

Christian walks over to the Answering Machine.

HENRY MESSIER (V.O.)

I'm still very much interested in your work and --

Christian presses the STOP BUTTON and silences the Answering Machine. Then he heads out the door.

ZACK (V.O.)
So by now I'm banging her, right...

INT. QUEENS WAREHOUSE - MORNING

ZACK sits at a desk. Mid 20's. One foot is over the desk. The other foot is obscured.

ZACK
... I mean, I'm pulling her hair,
smacking her ass.

Across from Zack sits TATIANA, 45 and aging well. She smokes a cigarette. Her eyes cold and depthless.

ZACK
The bitch is now literally crying
my name.
(acting out)
"Oh Zacky... please, don't stop".
Then all of a sudden, her mother
busted into the room. So
naturally, I kept pumping away.

TATIANA
But of course.

Zack's cell phone suddenly rings. As he pulls out the phone:

ZACK
(to Tatiana)
Excuse me...
(into phone)
Yeah. I'm taking care of it as we
speak... we'll be there.

Zack turns off the phone. Pockets it and looks at Tatiana.

ZACK
Okay, where was I? Oh yeah. Then
her mother looked at me and said:
"What the fuck is going on here?".
I looked her straight in the eyes
and said: "Why don't you join us?"
(off Tatiana's gaze)
And she did.

Zack laughs to himself. Tatiana has no reaction whatsoever. She just looks at him. Blows out the smoke.

ZACK
Aw, come on. Don't tell me that
never happen to you.

TATIANA

Me? Naw.

Zack looks to the floor and we now see the other foot. It is pressing on the back of SIMON. Lying face down. Hands bound behind his back with a telephone cord, his face bloody. Duct tape covering his mouth.

ZACK

What about you, Simon? Does that ever happen to you?

Simon shakes his head.

ZACK

You mean you never fucked a mother and daughter team before?

Again, Simon shakes his head. And Zack looks up at Tatiana.

ZACK

You two don't know what you've been missing.

Zack takes his foot off Simon's back, walks over to a duffel bag on a sofa. He unzips the duffel bag...

... WADS of cash stare back at us. He zips the bag back up, looks at Tatiana before he walks out the door.

Tatiana stands, stamps out the cigarette. Her hand appears, clutching an ice pick. She kneels, slowly thrusts it into --

Simon's exposed ear. Simon's body begins to convulse on the floor. His eyes roll back in his head, blood spurts from his nostrils onto the floor. He's done.

Tatiana removes the ice pick, wipes it clean on Simon's shirt and strides off.

INT. FRANK KAPRA'S OFFICE - MORNING

KAPRA at his desk, 50's, heavy set. He passes ID and Social Security Cards to Skylar sitting across from him. She takes them.

KAPRA

You drink? Do drugs?

SKYLAR

No, sir.

KAPRA
Family members, old boyfriends you
need to visit?

SKYLAR
I don't have anyone.

KAPRA
No boyfriend, huh. That's a shame.

Skylar just stares at Kapra. He hands her a piece of paper.

KAPRA
The address of the Motel and the
Employment Office.

Skylar takes it.

KAPRA
The lady who runs the motel is a
friend. She'll treat you good.
After you check in, go see Ms. Cole
at the Employment Office. I'll call
and let her know to expect you.

Skylar nods politely.

KAPRA
Curfew's at nine. I can stop by
anytime I feel like it to check up
on you. And I don't need to tell
you about the violations, I'm sure
you know them all. You break any
of them, I'll send you back in so
fast, your head will spin.
(off Skylar's gaze)
Now get out of my office.

Skylar rises.

SKYLAR
(politely)
Thank you.

Skylar heads out. Kapra watches her go in a lascivious way.

INT. LIBERTY MOTEL - FRONT DESK - MORNING

A shopping bag is slammed down on the counter. DORIS looks
up, surprised. Smiles softly. She's about 50, going on 30.
Heavy make-up.

DORIS

Liz.

LIZ, late 20's, stares at Doris. And it is not a pleasant stare.

AT THE DOOR

Skylar enters, a brown paper bag in hand, goes to the Front Desk.

DORIS

(to Skylar)

Be with you in a sec, hon.

(to Liz)

Is there something wrong with the dress? Was it too small?

Liz doesn't respond. She just turns and walks away. Doris walks around the counter and follows her.

DORIS

Liz. Please don't go. Just talk to me.

Liz turns.

LIZ

Look Doris, this is the last time I'm gonna tell you this. Stop sending gifts to my daughter.

DORIS

I'm still her grand-mother, Liz.

Skylar stands there, pretends not to listen.

LIZ

No. You're not. You gave up that right twenty-four years ago.

That hits Doris hard. Liz then pulls out an envelope, hands it to Doris. As she takes it:

DORIS

What is this?

LIZ

A restraining order to stay away from me and my child.

Liz exits leaving Doris standing there on the verge of tears. Doris regains her composure, pockets the envelope and puts on her best face. As she walks back behind the counter:

DORIS
Welcome to the Liberty Motel. Are
you Skylar Dent?

SKYLAR
Yes, ma'am.

Doris takes the shopping bag off the counter, rests it beside
her feet.

DORIS
Frank Kapra called. I'm Doris.

Doris starts typing on the keyboard as she reads the monitor.
Skylar watches her.

DORIS
(looks up from screen)
Third floor okay, hon?

SKYLAR
That's fine.

Skylar looks up at a video camera in the ceiling, then turns
back toward Doris.

DORIS
(hands her a Key Card)
Room 306.

SKYLAR
(takes Key Card)
Thank you.

Skylar examines the Key Card with curiosity. Doris looks on.

SKYLAR
Do all hotels have video cameras
these days?

DORIS
Yeah. I think so.

Skylar nods politely, goes up the stairs. Doris watches her.

INT. SKYLAR'S ROOM - MORNING

Skylar enters, shuts the door. She scans the room from top to
bottom, then sits on the bed.

INT. SKYLAR'S BATHROOM - MORNING

Skylar washes her face. The contents of the brown paper bag on the counter next to the sink. Toothbrush and toothpaste. Deodorant. A box of razor blades.

Skylar looks up into the mirror, long and hard. Her eyes are sad. She grabs a towel, dries her face. Heads out.

INT. SKYLAR'S ROOM - MORNING

Skylar sits on the bed, staring at the return address on the envelope. CLARK GIBBONS' voice. Late 60's.

CLARK GIBBONS (V.O.)
Dear Miss Dent. You don't know me.
My name is Clark Gibbons. I was a
friend of your brother Cameron.

FLASH CUT:

CLARK GIBBONS. 60's. Writes at a table. A SHOEBOX next to him. (We will see that same shoebox throughout the film.)

Skylar, face emotional walks to the window and looks outside.

CLARK GIBBONS (V.O.)
I'm writing to inform you that your
brother was murdered three days ago
in a motel in New Jersey.

FLASH CUT:

CAMERON DENT. Black, face bloody and beaten unrecognizable. This makes it hard to determine his actual age. He crawls on the carpet floor, clutching a photograph in his right hand.

CLARK GIBBONS (V.O.)
Cameron was a fine young man, who
was always kind to me and everyone
around him. I will miss him. I'm
sorry for your loss. Sincerely,
Clark F. Gibbons.

Skylar looks out the window, casually rolling a razor blade between her fingers. She then slides the razor blade in her mouth and walks out.

INT. LIBERTY MOTEL LOBBY - AFTERNOON

Skylar heads toward Doris at the Front Desk. Doris looks at her.

DORIS
Hi, Miss Dent. What can I do for you?

SKYLAR
Please, call me Skylar.
(off Doris' nod)
I need direction to Livingston street. Could you please --

DORIS
You going to the Employment Office?

SKYLAR
Yes.

Doris looks up and down at Skylar. She's not really dressed to impress in her jeans and T-shirt. Hair in cornrows.

DORIS
Come with me.

INT. DORIS' ROOM - MOMENTS LATER - AFTERNOON

Skylar is decked out in a pants suit, which surprisingly fits her perfectly. Doris looks on, smiling.

DORIS
I knew it would fit. You're the exact same size I was when I was your age.

Skylar checks herself in the mirror. She does look stunning.

SKYLAR
It's a very nice suit, Doris. But I can't accept it. I'm sorry.

Skylar begins to unbutton the jacket. Doris approaches her.

DORIS
Nonsense. Besides, I can't fit in it anymore. So why let it waste away in the closet.

Doris buttons the jacket back up.

SKYLAR
At least let me pay for it.

DORIS
Don't worry about it.
(looks at Skylar's hair)
(MORE)

DORIS (cont'd)
Now we need to do something about
that hair.

INT. EMPLOYMENT OFFICE - AFTERNOON

Skylar sits across from MISS COLE, reading her resume. She's now wearing her hair in a pony tail. Ms. Cole looks at her.

MISS COLE
Your resume is quite impressive,
Miss Dent. It's hard to believe
that you've accomplished all this
in prison.
(puts resume down)
But to be honest with you, all I
have at the moment, is maintenance
work.

SKYLAR
That's fine. I'll take it.

MISS COLE
Hold on, now. Why settle for less.
Why don't you give me a day or two.
I promise I'll find you something
that's more suited for someone with
your intelligence. Deal?

Skylar looks at her for a moment. Nods.

MISS COLE
(with a smile)
I'll be in touch.

SKYLAR
Thank you.

Skylar leaves.

INT. YELLOW CAB - LATE DAY

On the Brooklyn Bridge heading into the city. Christian at the wheel. A YOUNG MAN talks on his cell in the back seat.

YOUNG MAN
(into cell phone)
Of course you don't understand what
the fucking problem is, because the
fucking problem is you.

Christian glances at the Young man in the rear view mirror.

YOUNG MAN
 (into cell phone)
 Your job isn't that hard. All you
 have to do is clean the house and
 cook once in a while. But no, all
 you do is watch Dr. Phil, sleep and
 wait around for me to fuck you.

Once again, Christian looks at the Young man in the rearview mirror, who continues to rant.

YOUNG MAN
 (into cell phone)
 Well what the hell you expect after
 a twelve hour shift? Woman you're
 lucky to even get one minute.

Christian can no longer endure this. He flips down the visor, chooses a CD from a case, dumps it into the CD PLAYER. Miles Davis suddenly fills the cab. Christian smiles softly. He's already in a different place.

EXT. BROOKLYN CEMETERY - SUNSET

Skylar kneeling before a simple MARKER. She looks at a fresh BOUQUET of FLOWERS on it. Tears in her eyes.

INSCRIPTION ON MARKER:

CAMERON DENT - June, 1980 - November, 2000 -- Rest In Peace.

Skylar wipes her eyes, rises. She stands there for a moment, thinking. Then she removes the envelope from her pocket and stares at it.

INT. CADILLAC - NOSTRAND AND STERLING PLACE - NIGHT

Parked at the intersection. Tatiana smokes behind the wheel. Zack's in the passenger seat.

TATIANA
 So, how long are we supposed to
 wait here anyway?

ZACK
 For as long as Spoon wants us to.

Tatiana tosses the cigarette butt out the window, reclines the back of the seat and shuts her eyes. Zack takes a peek at her exposed cleavage, smiles.

EXT. NOSTRAND AVENUE - NIGHT

Skylar exits a taxi. She looks at the return address on the envelope then up to a building across the street. She starts crossing toward it.

INT. CADILLAC - NIGHT

Zack spots Skylar. She is like a child trying to cross the street without her parents. He directs Tatiana's attention toward her. They watch her go over to the building complex.

EXT. BUILDING COMPLEX - NIGHT

Skylar looks for a particular bell number. Hits it. Waits. The door is buzzed. She goes in.

INT. CHRISTIAN'S LIVING ROOM - NIGHT

Christian opens the door. He seems dazed for a beat, gazing into Skylar's eyes. Jazz music plays in the background.

SKYLAR

Mr. Gibbons?

Christian just nods.

SKYLAR

Clark Gibbons?

Christian nods once again. Then he quickly shakes it off.

CHRISTIAN

Um, no. Christian. Clark was my father.

(off Skylar's gaze)

He passed away several years ago.

SKYLAR

I'm sorry to hear that. My name is Skylar Dent. I believe your father wrote to me about my brother.

INT. CHRISTIAN'S KITCHEN - NIGHT

Skylar slowly removes the cover off a shoebox on the table. Photos, Newspaper Clippings, letters wrapped with a rubber-band are seen inside.

CHRISTIAN (O.S.)

I had this for almost seven years, now. I found it after I took over the place. And I was about to toss it this week, too. It's a good thing you showed up.

Skylar picks up one of the PHOTOS, stares at it for a moment. It's her, about fifteen years old. Smiling.

CHRISTIAN

You know, he never thought you received that letter.

Skylar places the photo back into the shoebox and looks up at Christian. Her face is filled with emotion.

SKYLAR

Um... did you know my brother?

CHRISTIAN

Not well. I used to see him around whenever I come by to visit my dad. We'd say hello. Nothing more.

SKYLAR

What about your father, was he and Cameron close?

CHRISTIAN

(nods)

He even went down to the precinct once to talk to the detective that was handling the case. I remember him being very upset when he came home that day.

SKYLAR

Do you know why he was upset?

CHRISTIAN

The detective had told him that Cameron's death was a result of a drug deal gone bad.

Skylar looks at Christian. Beat.

SKYLAR

You remember the detective's name?

CHRISTIAN

Um... Harrigan. Donald Harrigan.

Skylar thinks for a moment.

SKYLAR

Cameron talked about a girl named Maria in his letters. Have you ever seen them together?

CHRISTIAN

No. But there was this one kid that he used to hang out with a lot.

(thinks)

Kaleb. Yeah. I think that was his name.

SKYLAR

Do you know where I can find him?

CHRISTIAN

No. I'm sorry.

Skylar nods, stands and picks up the shoebox.

SKYLAR

(re. shoebox)

Thank you for holding on to this. I really appreciate it.

Skylar exits the kitchen into the living room. Christian follows.

LIVING ROOM

Christian hurries past Skylar and opens the door for her.

CHRISTIAN

Sorry I couldn't be more helpful.

Skylar nods. He looks at her.

CHRISTIAN

Where are you staying?

SKYLAR

(slightly defensive)

Why?

CHRISTIAN

Um... in case I remember something else.

She looks at him. Beat.

SKYLAR

Liberty Motel on Wyckoff Avenue.

He nods. Skylar turns to leave, then turns back toward him.

SKYLAR
My brother wasn't a dealer.

And she heads out the door. Christian watches her walk away.

EXT. NOSTRAND AVENUE - NIGHT

Skylar exits the building, carrying the shoebox. She stands there a moment, thinking. Then she heads down the street.

ZACK (O.S.)
Skylar Dent?

Skylar turns, watching Zack approaching, a smile on his face.

ZACK
You're Cameron's sister, right?

SKYLAR
You knew my brother?

Zack nods.

SKYLAR
(not convinced)
Yeah. From where?

Zack opens his jacket, exposing a .22 pistol. Skylar doesn't react. Then she looks at Tatiana rolling up in the Cadillac.

ZACK
Get in the fucking car.

Skylar looks at Zack.

EXT. DEAD END STREET - OFF WASHINGTON AVENUE - NIGHT

Tatiana is pushing Skylar toward the end of the street. Zack trails behind. They reach near a dumpster.

ZACK
Stop. Turn around.

Skylar complies.

ZACK
The box, please.

SKYLAR
Did you do it?

ZACK
(ignores question)
The box, now.

Skylar looks at Tatiana.

SKYLAR
What about you, did you kill my
brother?

She gets no reply from Tatiana either. Zack's already fed up.

ZACK
Get the box, Tatiana.

Tatiana grabs for the shoebox and Skylar punches her in the jaw. She hits the ground hard.

Skylar moves toward Zack, who whips out his pistol. Aims at her. Skylar stops short. Stares at the gun's thick, silent barrel.

ZACK
That's gonna cost you big.

Tatiana rises, spits some blood out, then pulls out a KNIFE. She moves toward Skylar with purpose.

TATIANA
I'm gonna cut your fucking tits
off, bitch.

ZACK
Not yet, Tatiana.

Tatiana stops. Eyeing Skylar. Zack tucks the gun back into his waistband, looks at Skylar.

ZACK
The box, please.

Skylar passes the shoebox to Zack, who removes the cover and dumps the contents to the ground. He starts sifting through everything. He doesn't see what he's looking for, rises and looks at Skylar.

ZACK
Where are they?

SKYLAR
Where are what?

ZACK
The Keys. Where are the keys?

SKYLAR

Don't know anything about any keys.

Zack looks at Tatiana, who elbows Skylar in the mouth. Skylar takes it gracefully, looks at Tatiana.

SKYLAR

(calmly)

Do that again and I'll slice your nose off your face.

Zack and Tatiana look at one another, chuckle. Skylar wears a sinister smile.

ZACK

The Keys?

SKYLAR

I'm sorry. I can't give you what I don't have.

WHAM! Tatiana punches Skylar in the jaw. Skylar goes down. Tatiana follows with a violent kick to the stomach. Skylar winces in pain.

ZACK

Where are the keys, Skylar?

Skylar doesn't respond. She moves into a sitting position.

ZACK

Kick her again, Tatiana.

Tatiana steps forward and stamps Skylar's forehead with the bottom of her boot. Skylar's head rocks backward.

ZACK

You better tell me where the keys are, babe.

(re. Tatiana)

Cause she can go on all night.

Skylar simply wipes the blood from her mouth. Stands, looks at Zack, who smirks. He's impressed. Then...

ZACK

Okay, Tati. Cut her tits off.

Tatiana grins, swings the knife. Skylar sidesteps, traps the knife hand, breaks Tatiana's wrist at the same time. As the knife flies off:

The RAZOR BLADE emerges from Skylar's mouth. And she takes off a piece of Tatiana's nose.

Tatiana lets out a deafening cry, stumbles to the ground. Hands covering her nose, while blood pours underneath.

Zack, distracted for a moment, reaches for his gun. Skylar is already on the move, lunging at him and burying her fist into his face. Zack goes down and his gun slides off to the side. Skylar slips the razor blade back into her mouth and picks up the gun. She aims at Zack.

SKYLAR

Who sent you?

Zack doesn't respond. Skylar blows a hole in his right knee cap. Zack screams in agony.

SKYLAR

Next one goes through your skull.
Now who sent you?

ZACK

Fuck you.

POP!!! Skylar shoots Zack dead. She directs her attention toward --

Tatiana on the ground. Hands still covering her nose, face drenched in blood.

SKYLAR

You know, I hear doctors are great at re-attaching noses, fingers, ears, even penises in some cases. But they don't do so well when it comes to scattered brains. Who sent you?

Tatiana laughs.

TATIANA

I'll see you in hell, bitch.

Skylar looks at Tatiana long and hard. Then she aims at her head. Calm as anyone can be.

SKYLAR

Yeah.

Skylar puts a bullet into Tatiana's forehead. She wipes her prints off the gun, dumps it. She grabs the shoebox and puts everything back inside, then calmly walks away.

INT. LIBERTY MOTEL - SKYLAR'S ROOM - NIGHT

Skylar enters, shuts the door. Her lips are cut and her face slightly bruised. She hears the bathroom flushed. Looks up. SEES --

Kapra emerging from the bathroom, tucking his shirt into his pants.

KAPRA
Told you I could stop by anytime.
(notices her face)
What happened to your face?

SKYLAR
I fell.

KAPRA
(not convinced)
Yeah, right.
(notes shoebox)
What's in the box?

SKYLAR
Just some personal things.

Skylar rests the shoebox on the night stand. Kapra advances toward her. She steps back into the wall. He towers over her.

KAPRA
You're a very pretty girl. You
know that?

Kapra reaches for Skylar's face. She blocks his hand. She's very strong.

SKYLAR
Don't touch me.

There's a sudden knock at the door. Kapra looks at the door, then back at Skylar.

KAPRA
I'll see you in a couple of days.
We'll finish what we started.

Kapra starts toward the door, turns, looks at Skylar. More knocking at the door.

KAPRA
Oh. And wear something sexy.

Kapra winks at Skylar, opens the door. Doris stands in the hall. She looks at Kapra, who flashes a smile.

KAPRA
Night Doris.

Doris doesn't respond. She looks at Kapra as he walks past her, heads down the hall. Doris enters the room, shuts the door. She notices Skylar's bruised face.

DORIS
Are you all right, hon?

SKYLAR
Yes.

Skylar sits on the bed.

DORIS
How was the interview?

SKYLAR
Okay.

Doris joins Skylar on the bed.

DORIS
You're not the first one, you know.
He did it to all the girls before
you.

SKYLAR
I can handle him. It's just that
I'm here to take care of something
that's very important to me. I
can't afford to have him on my back
like this.

DORIS
What is it you have to take care
of?

Skylar looks at Doris for a moment.

SKYLAR
My little brother was murdered
while I was inside. I'm here to
look into that.

Doris nods. Understands.

SKYLAR
Did any of the girls ever report
Kapura to the board?

DORIS

(shakes head)

Most of the girls just toughed it out, until they completed their parole. Besides, who's gonna believe an ex-con over a cop anyway.

Doris looks away, avoiding eye contact with Skylar. Then...

SKYLAR

How long were you in for?

Doris looks at Skylar for a long time.

DORIS

Did you see the pretty girl I was talking to yesterday in the lobby?

Skylar nods.

DORIS

(proudly)

That's my daughter, Liz.

Skylar listens attentively.

DORIS

You know, I had her when I was just seventeen. And even back then, I was still pretty young to have a child.

(beat)

When I told my parents I was pregnant, my father threw me out of the house. He said I brought shame to the family.

Emotion fills Doris' face.

DORIS

Liz's father and I struggled to raise her, but we were okay for a little while. Then he left. She was just eight years old at the time. I had no money, or education.

(off Skylar's gaze)

And I had to feed her, clothe her, you know. So, I started working the streets. Then I got pinched. The cop who arrested me claimed in court that I was also a dealer.

Skylar looks at Doris.

DORIS

That got me six years in Bedford Hills. And Liz ended up in foster care.

Water starts filling Doris' eyes...

DORIS

And ever since I got out, I've been trying to patch things up with her. But she refuses to give me a chance.

(beat)

I got a grand-daughter that I've never even seen.

... and tears stream down her face. She wipes her eyes and looks at Skylar.

DORIS

I just never believe that she would hate me that much, you know.

SKYLAR

(shakes her head)

It's not hate. It's resentment.

(off Doris' look)

It doesn't matter to her that you did what you did to take care of her. She still resents you for leaving. That's not the same as hating someone.

(as Doris looks at her)

Give her some time. She'll come around. You'll see.

DORIS

You think so?

SKYLAR

I know so.

Doris displays a soft smile.

DORIS

Thank you, Skylar.

(as Skylar nods)

And I'm really sorry about your brother.

Skylar nods once again. Doris heads out, Skylar watches her.

EXT. DEAD END STREET - OFF WASHINGTON AVENUE - NIGHT

We're looking at chalk outlines of Zack and Tatiana's bodies on the ground. A flurry of activity. EMT. NYPD. FDNY.

HARRIGAN (O.S.)

You the first on the scene?

STREET ENTRANCE

DETECTIVE DONALD HARRIGAN exits an unmarked car. Mid 40's. A YOUNG OFFICER meets him and they head toward the bodies.

YOUNG OFFICER

Yes, sir.

HARRIGAN

What do we have?

YOUNG OFFICER

Two subjects. A male in his 20's. A female in her 40's. Both shot point blank range with a .22.

HARRIGAN

Witnesses?

YOUNG OFFICER

None.

They reach the bodies. Harrigan kneels to examine Zack's body. Then he moves on to Tatiana's.

HARRIGAN

(notes her bloody nose)

What happened to her nose?

YOUNG OFFICER

Sliced off, sir.

Harrigan thinks for a moment, stands and walks back to his car. Gets behind the wheel.

INT. HARRIGAN'S CAR - NIGHT

Harrigan dials on his cell phone. The ringing tone can be heard. A man's VOICE is heard on the other line.

MAN (V.O.)

What is it, Harrigan?

INT. LUXURIOUS APARTMENT - NIGHT

The voice belongs to SPOON, mid 40's. Hard looking. A scar across his jaw. Eye patch over his left eye. Well dressed. Black leather gloves.

HARRIGAN (V.O.)
We got a problem.

SPOON
(into phone)
Do you realize that I'm having
dinner, Harrigan?

INTERCUT - SPOON & HARRIGAN

HARRIGAN
I'm sorry to disturb you, Spoon.
But I just saw your dead shooters'
bodies and --

SPOON
Is that all?

HARRIGAN
Look, I just thought you would want
to know that right away.

SPOON
Don't think Harrigan. It's bad for
your health.

INT. LUXURIOUS APARTMENT - NIGHT

Spoon shuts the cell phone off.

SPOON
You need shit done right, gotta do
it yourself.

Spoon rests the cell phone down on a dinning table, which has been hidden until now. A fine meal sits before him. A thick steak, red wine. Salad bowl on the side. He picks up a fork and knife. As he slices a piece of steak, slides it into his mouth --

We PULL BACK to reveal the entire dinning table. A YOUNG MAN and WOMAN seated across from each other. Their food and wine untouched. And they are DEAD.

The woman's been garroted with a wire, which cuts through her neck. Blood streaming down her cleavage. Her head hangs back over the chair. Eyes wide open. Still beautiful.

The man has been shot once in the forehead. His head resting sideways on the table, staring in the direction of Spoon, who takes a sip of wine, wipes his mouth with a towel, stands and exits the dining room into --

THE LIVING ROOM

Spoon proceeds toward the door. Past assorted wedding photos of the young, happy couple on the wall. Spoon exits, leaving the door ajar.

INT. SKYLAR'S ROOM - NIGHT

Skylar on the floor before the contents of the shoebox. She starts going through photos, newspaper clippings. She takes off the rubber-band around the letters, examines them one by one.

SKYLAR
(under her breath)
There aren't any keys here.

She thinks for a moment, looks down at a folded SPIDER-MAN COMIC BOOK. She picks it up.

FLASH CUTS:

SKYLAR 15. CAMERON 13. She hands the Spider-Man comic book to Cameron.

SKYLAR
Happy Birthday, Cam.

Cameron grabs the Comic book with a smile. Hugs his sister.

Skylar puts the comic book down, picks up two AMTRAK TICKETS. Reads the cover... destination, Miami Beach. She rests the tickets down. Picks up a stack of photos, starts shuffling through them.

INSERT - PHOTOS

-- Skylar (8). Cameron (6).

Cameron sitting on Skylar's lap. They're laughing and playing

-- Skylar (10). Cameron (8).

On the sidewalk, playing in the water fountain surrounded by other kids.

-- Skylar (14). Cameron (12).

Skylar's arms around Cameron's neck, while kissing his cheek.

-- Cameron, 17, next to a beautiful Latina, 15. The two gaze into each other's eyes. We will come to know her as MARIA.

BACK TO SCENE

Skylar turns the photograph over. Written in red ink: "Maria and I at Coney Island". Just at that moment, the phone rings. Skylar answers.

SKYLAR
(into phone)
Hello.

INTERCUT - SKYLAR & CHRISTIAN

CHRISTIAN
Hi. This is Christian.

SKYLAR
Good evening, Mr. Gibbons.

CHRISTIAN
Please. Just Christian... I found Kaleb. He owns a bar called Spice in Crown Heights. He also lives right above it. 346 Sterling Place.

SKYLAR
Thank you.

CHRISTIAN
You're welcome.
(then)
Hey Skylar...

SKYLAR
Yes.

CHRISTIAN
Be careful.

There's silence for a moment.

CHRISTIAN
Good night, Skylar.

SKYLAR
Good night.

Skylar hangs up, thinks for a moment. She then looks at the clock radio: 8:52 P.M.

INT. TAXI - NIGHT

Racing up Eastern Parkway. Skylar in the back seat. One hand gripping the door handle. The other pressing against the cab divider. She's still very much uncomfortable riding in cars.

INT. SPICE BAR - NIGHT

Skylar enters, looks around. The place is modest. The kind, where everyone knows one another.

AT THE BAR

People drink and socialize. A few of the female patrons watch Skylar walk to the dance floor.

DANCE FLOOR

Skylar scans through the crowd. MOOKIE, a big black bouncer observes nearby.

CORNER TABLE

THREE WOMEN laugh and talk. Drinks on the table. The music shields the sound of their voices. One is Maria, now in her early 20's. More beautiful than before.

DANCE FLOOR

Mookie approaches Skylar from behind. She senses him, turns, already on guard.

MOOKIE

Can I help you with something?

SKYLAR

I'm looking for Kaleb. Is he around?

MOOKIE

And who might you be?

SKYLAR

I'm no one. So, is he around?

Mookie looks at Skylar for a beat.

MOOKIE

You see the thing is, I don't know you. And I know everyone who comes in here.

SKYLAR

Do you get a Gold Star for that?

Skylar turns to walk away. Mookie reaches for her hand...

MOOKIE

I think it's time for you to leave.

Skylar spins, strikes Mookie in the nose with an open hand. The big man stumbles backward, takes two other patrons down with him. The Music stops. All eyes on Skylar.

CORNER TABLE

Maria stands, sets eyes on Skylar. She thinks for a moment. Looks back at Skylar.

DANCE FLOOR

Mookie stands. Fists clinched, moving toward Skylar. And --

KALEB (O.S.)

That's enough, Mookie.

Mookie stops dead in his tracks. Turns toward a door to SEE --

KALEB standing there. Mid 30's. Wire rim glasses. A little pudgy. He is soft spoken. Polite.

KALEB

I'm sorry about Mookie, here. Sometimes he tends to forget that this job is about having patience and respect for others.

(offers a hand)

Kaleb Jones. I own the place.

Skylar shakes his hand.

SKYLAR

Skylar Dent.

Beat. Then Kaleb realizes.

KALEB

You're Cameron's sister?

Skylar nods.

SKYLAR
Can we talk?

KALEB
Of course.
(pulls door open)
Please.

Skylar goes through the door. Kaleb looks toward the DJ's booth and the music resumes.

CORNER TABLE

Maria watches Kaleb follow Skylar. The door is slammed shut behind them.

INT. KALEB'S OFFICE - NIGHT

Skylar sitting across from Kaleb's desk. They look at each other. Beat.

KALEB
I'm sorry. Can I offer you something to drink?

SKYLAR
No. Thank you.

KALEB
So, when did you get out?

SKYLAR
Yesterday.

Skylar looks around the office. Several photos on the wall. One of such photos is of young Cameron on Coney Island beach.

ON SKYLAR

As she gazes at the photograph. Kaleb watches her for a beat.

KALEB
We took that in Coney Island a week before the --

Skylar looks at Kaleb. There's a sudden sadness that invades the room as Kaleb looks back at her. Beat.

KALEB
You don't remember me, do you?
(off her gaze)
It was your birthday... I drove Cameron to see you.

SKYLAR
(realizing)
Yeah. I remember. Thank you for
doing that.

Kaleb nods politely. Beat.

SKYLAR
Listen Kaleb, I love my brother
very much. And by the look of
things, I can tell that you cared
about him, too. Am I right?
(as Kaleb nods)
Good. I need some answers.
Whatever you can remember.

Kaleb nods.

KALEB
I can still see his face every time
I close my eyes.

Kaleb looks away, pauses. Then he looks back at Skylar.

KALEB
Before the murder, Cameron and I
worked as mules for a week.

Skylar's eyes never stray away from Kaleb's.

KALEB
(explaining)
We would pick up the drugs from one
location and carry it to the --

SKYLAR
I'm aware of the definition of a
mule, Kaleb. Who were you guys
running the drugs for?

KALEB
A dealer named Black Gunn. That
night I found out that Cameron had
gone back to work for him. When I
confronted him, he said he needed
the money to move to Miami.
(off Skylar's gaze)
I asked him if he wanted me to go
with him, he said no. So, I let
him be.
(beat)
We were young and stupid then.

SKYLAR

Yeah, well, that's still doesn't change the fact that he's dead.

Kaleb nods in agreement. Looks away. Eyes emotional. Beat.

SKYLAR

Kaleb, do you think Black Gunn had my brother killed?

KALEB

(looks back at Skylar)
Maybe.

(off her gaze)

I can't say for sure. And I know what the papers said about the coke. But I'll tell you right now, that was all bullshit. Cameron was never a dealer.

SKYLAR

I know. Black Gunn, you know where I can find him?

KALEB

He died a few years back. They found him in the trunk of his car with his head missing.

Skylar sits back, thinking.

SKYLAR

During your short stint as a mule, did you or Cameron ever encounter any problem with anyone?

KALEB

Me? No. I don't know about Cam.

They look at each other. Two people who share similar pain.

KALEB

What are you going to do?

SKYLAR

I'm going to find whoever's responsible and I'm going to kill them.

Kaleb looks at Skylar. He seems shocked by her directness.

KALEB

Kill them?

SKYLAR
(simply)
Thanks for your time, Kaleb.

Skylar stands. So does Kaleb.

KALEB
Do you need anything? Some cash,
perhaps?

SKYLAR
No, thank you. I'm fine.

Skylar turns toward the door. Stops and looks back at Kaleb.

SKYLAR
Did Cameron ever mention anything
about any keys to you?

KALEB
Keys? I don't think so. Why?

SKYLAR
Never mind. Thanks again.

Skylar heads to the door. Kaleb watches her exit.

EXT. SPICE BAR - NIGHT

Skylar emerges, heads toward the main street. She hears her name being whispered.

WOMAN (O.S.)
Skylar.

Skylar turns toward the shadowy figure. It's Maria, standing in the alley beside the bar, next to a back door entrance.

THE ALLEY

Skylar approaches Maria. The two women stare at one another.

SKYLAR
Maria?

Maria nods. Skylar stares at her.

MARIA (V.O.)
You look like him.

INT. JOE'S DINER - MOMENTS LATER - NIGHT

Maria and Skylar in a corner booth. Maria nervously sips on her coffee. Skylar watches her.

MARIA

He talked about you all the time.

SKYLAR

He talked about you in his letters also.

Beat. They stare at each other.

MARIA

You know, I go to the cemetery every Sunday... bring a fresh bouquet of flowers...

Maria looks away. Tears filling up her eyes. She turns back toward Skylar.

MARIA

(wipes her face)
I'm sorry.

Beat.

SKYLAR

How long were you two together?

MARIA

For about a year and a half. We were gonna get married and move to Miami.

(beat)

He wanted to get a big place on the beach so you can come and live with us once you were out.

Maria is real emotional. Skylar seems to be getting there also, but somehow she retains her composure.

SKYLAR

What were you doing in the bar tonight?

After a moment.

MARIA

Kaleb is my husband.

SKYLAR

Husband?

Maria looks down, embarrassed. Skylar watches her a moment.

MARIA
(head still down)
Look, it's not what you think,
okay. I loved Cameron.

SKYLAR
I'm not here to judge you, Maria.
Just need some answers, that's all.

Maria looks back up at Skylar. Nods.

SKYLAR
Why don't you take me back to that
night?

Maria takes a sip of coffee. Still nervous.

MARIA
We were supposed to go out that
night. We were at the door when
the phone rang.

INT. CAMERON'S LIVING ROOM - BLACK & WHITE SEQUENCE - NIGHT

Cameron and Maria in their Sunday's best. Maria watches as Cameron picks up the receiver. He talks a beat, then hangs up, walks back to her.

MARIA
We're not going anymore, are we?

CAMERON
No. We are. It's just that I have to make a quick run downtown. I'll be back in about an hour.

Maria stares at Cameron, who kisses her passionately. She looks into his eyes.

MARIA
I love you so much. Do you know that?

Cameron nods, smiles.

MARIA
(with a smile)
Go. Hurry up and come back.

Cameron kisses her forehead then leaves.

INT. JOE'S DINER - PRESENT - NIGHT

Skylar looks at Maria, whose face is filled with emotion.

MARIA

That was the last time I saw him.

SKYLAR

Did he say why he was going
downtown?

MARIA

No. But he called back an hour
later. He seemed... very scared.

INT. STREET CORNER - BLACK & WHITE SEQUENCE - NIGHT

Cameron at a Pay Phone talking to Maria in her kitchen. He has on a BACKPACK and he keeps looking over his shoulder as he talks.

CAMERON

(into phone)

Maria listen, something came up. I need you to pack some clothes. Kaleb is on his way to pick you up to take you to Penn Station. I'll meet you there, okay?

MARIA

(into phone)

Slow down, Cameron. What's going on? Are you all right?

CAMERON

I'm fine. I'll explain later, I promise. But now I really need you to hurry, okay baby. I'll see you later.

Cameron hangs up and hurries down the street.

INT. JOE'S DINER - PRESENT - NIGHT

Maria looks at Skylar.

MARIA

Kaleb and I waited for two hours at Penn Station. He never showed. The next day, I read about his death in the paper.

Skylar watches Maria. She's still in pain.

SKYLAR

Kaleb said he and Cameron were drug mules. Did you know that?

MARIA

(real defensive)
That's bullshit.

SKYLAR

Maybe he kept it from you?

MARIA

We didn't keep things from each other.

Skylar looks at her a moment.

SKYLAR

Did Cameron ever mention something about keys?

MARIA

No.

Beat. Then Skylar rises.

SKYLAR

If you remember anything else, you can reach me at the Liberty Motel on Wyckoff avenue.

Maria nods. As Skylar turns to leave:

MARIA

Your brother is the only man I've ever loved.

Skylar looks back at Maria.

MARIA

I still do.

Skylar nods, leaves. Maria watches her go, face emotional.

INT. SKYLAR'S ROOM - NIGHT

Skylar lies awake in bed, gazing into the ceiling, pensive. She looks at the shoebox on the night stand.

INT. KALEB AND MARIA'S BEDROOM - NIGHT

Maria in bed in shorts and tank top. Stares at a LOCKET in the shape of a HEART in one hand. Tears in her eyes.

FLASH CUT:

CONEY ISLAND PIER. Cameron and Maria beneath the boardwalk. He clips the locket around her neck. She turns, smiles and kisses him passionately.

Maria smiles sweetly as she continues to look at the Locket. The door opens and --

CARMEL

enters the room in her nightgown. Maria wipes her eyes as she climbs on the bed next to her.

MARIA

Hi, baby. I thought you were in bed already?

CARMEL

But I didn't say good night to you.

MARIA

Aw, baby. Come here.

Maria and Carmel hug and kiss each other. Then Carmel looks into Maria's eyes.

CARMEL

Why are you crying, mommy?

MARIA

I'm crying because I'm happy baby.

CARMEL

(with a smile)
Okay. Good night, mommy.

MARIA

Good night, sweetheart.

Carmel leaves. Maria watches her.

INT. SPICE BAR - KALEB'S OFFICE - NIGHT

Kaleb removes balks of cash from a duffel bag and puts them inside of a safe. He locks the safe up and leaves.

INT. KALEB AND MARIA'S BEDROOM - NIGHT

Maria in bed, staring at the wall. The locket in her hands, pressed against her heart. She then hears the sound of a key inserting into the front door lock. She thrusts the locket under the mattress and pretends to be asleep.

INT. KALEB AND MARIA'S LIVING ROOM - NIGHT

The door opens. Kaleb steps in, closes the door and proceeds up the stairs.

INT. CARMEL'S ROOM - NIGHT

The door is pushed open, Kaleb looks in on Carmel, who sleeps soundly in bed. Kaleb shuts the door back up.

INT. KALEB AND MARIA'S BEDROOM - NIGHT

Kaleb enters, heads to the closet. As he begins to take off his clothes:

KALEB

So, what did you think of her?

Maria opens her eyes, sits up. She looks at Kaleb, who turns and faces her.

MARIA

Who?

KALEB

Skylar. Cameron's sister.

Beat. Maria looks at Kaleb, who sits beside her.

KALEB

Yes. I know about your meeting.
(off Maria's gaze)
So, what'd you think of her?

MARIA

Um... she's nice.

Kaleb looks at Maria long and hard.

KALEB

You miss him, don't you?

MARIA

Sometimes.

KALEB

Me too.

He kisses her forehead. She seems surprised by the gesture.

KALEB

I know you could never love me the way you loved him.

He gently caresses her face. She seems uncomfortable. Then WHAM! He smacks her across the face. She takes it as if she is used to it. He grabs her by the neck.

KALEB

I know you started going back to the cemetery again.

He smacks her in the face once again, pushes her off the bed.

KALEB

I have given you everything. Why can't you just love me the way that I love you?

Maria just stands there, watching Kaleb, who breaks down and cries.

KALEB

Why do you make me do this to you?

Maria doesn't respond. She continues to watch Kaleb sobbing.

INT. CHRISTIAN'S BEDROOM - MIDDLE OF THE NIGHT

Christian's eyes snap open. Panicked. Gasping. He looks at Eva's photograph on the night stand. His face is emotional.

EXT. 77TH PRECINCT - DAY

Skylar enters the precinct, past a couple of uniformed cops emerging.

INT. 77TH PRECINCT - ROBBERY/HOMICIDE DIVISION - DAY

Skylar exits the elevator toward a door. A sign on it reads: Robbery/Homicide Division. Skylar goes in.

INT. ROBBERY/HOMICIDE DIVISION - DAY

Busy. Ringing phones. Detectives doing paper work at their desks. As Skylar looks around:

YOUNG DETECTIVE (O.S.)
May I help you?

Skylar turns. A YOUNG DETECTIVE stares her down.

SKYLAR
I'm looking for Detective Harrigan?

Young Detective points toward Harrigan sitting at his desk.

SKYLAR
Thank you.

Skylar heads toward Harrigan's desk.

HARRIGAN DESK

Harrigan writes in a folder. His head is down, but he can sense Skylar as she reaches the desk.

HARRIGAN
Yes.

SKYLAR
I was wondering if I could have a
minute of your time.

Harrigan stops writing, looks up at Skylar.

HARRIGAN
Please, sit down.

SKYLAR
Thank you.

Skylar sits. Harrigan immediately notes the tattoo between her thumb and forefinger.

HARRIGAN
You been in the joint?

Beat.

SKYLAR
Bedford Hills.

HARRIGAN
On what?

SKYLAR

I don't see how that's relevant to why I'm here.

A slight smile from Harrigan.

HARRIGAN

What can I do for you?

SKYLAR

Cameron Dent. He was murdered seven years ago at the Clermont Motel in Jersey City.

Harrigan thinks for a moment.

HARRIGAN

Yeah. I remember that case. The kid was a dealer.

SKYLAR

Guess that justifies what happened to him, huh?

Harrigan looks at Skylar.

HARRIGAN

Who did you say you were again?

SKYLAR

I didn't. But if you care to know, he was my little brother. And he wasn't a dealer.

HARRIGAN

He had four kilos of uncut cocaine in his possession when I found him. I think that would qualify him as one.

SKYLAR

If you say so.

Beat. He stares at Skylar.

HARRIGAN

Look Miss, I know sometimes family members don't wanna believe that their loved ones are killers, drug dealers, wife beaters. You name it and I've heard it. I mean, I have parents who swore to me that their kids couldn't possibly do this or that.

(MORE)

HARRIGAN (cont'd)

But you know what, I've proved them wrong every time.

(off her gaze)

Now I'm sorry about the kid, but --

SKYLAR

Cameron. His name was Cameron. And I'm not looking for an apology. Just answers. How come no one has been questioned or arrested in seven years?

HARRIGAN

We had no witnesses. No leads.

SKYLAR

What about the video cameras at the motel?

HARRIGAN

There wasn't a tape.

Skylar looks at Harrigan.

HARRIGAN

Just so you know, the investigation is still ongoing.

SKYLAR

It seems that it's been ongoing for seven years now. But hopefully you'll make an arrest soon, right?

Skylar rises.

SKYLAR

Thank you for your time.

She turns to leave, then turns back toward him.

SKYLAR

You know it's funny, how his death was labeled as a drug deal gone bad, but yet, his killers still managed to leave four kilos of coke behind.

Harrigan stares at Skylar, who forces a smile then heads out. Harrigan watches her go.

INT. SPOON'S CAR - AFTERNOON

Westbound on the Belt Parkway. Spoon eats a candy bar at the wheel. A .9mm pistol rests on the passenger seat.

INT. JODIE'S LIVING ROOM - AFTERNOON

JODIE, a petite blond in her 20's, crosses the room to answer the ringing phone.

JODIE
(into phone)
Hello.

SKYLAR (V.O.)
Hey Jo.

Jodie's face lights up.

JODIE
(into phone)
Sky. Where are you?

EXT. LIBERTY MOTEL - AFTERNOON

A Maxima pulls up. Jodie jumps out, runs to Skylar on the sidewalk. They hug for a moment. Break.

JODIE
How are you?

SKYLAR
I'm good.

JODIE
Come on, let's go.

They get into the Maxima. Jodie pulls away.

INT. JODIE'S MAXIMA - TRAVELING - AFTERNOON

Jodie drives. Looks over to Skylar, who stares ahead. Her hands gripping her knees. Still uncomfortable.

JODIE
Don't worry. You'll get use to the motion.

Skylar looks at Jodie.

JODIE

You know, after I got out, things were really rough for a couple of months. I mean, I was afraid of everything. People. Cars. Dogs. Everyday I thought about robbing a grocery store or something, so they can send me back in.

Skylar continues to look at her.

JODIE

Then I thought about it for a very long time and decided no matter how hard it was out here, it was a hundred times harder in Bedford Hills.

Jodie looks at Skylar, forces a smile.

SKYLAR

I'm happy you made the right decision.

JODIE

Me too, Sky. Me too.
(smiles)
So, when did you get out?

SKYLAR

Day before yesterday.

JODIE

You bitch. And you didn't call me. I could've picked you up.

SKYLAR

I know. I just didn't want to bother you. Besides, the bus ride was fun.

They smile.

SKYLAR

So, tell me, Missy. What have you been doing since you got out?

JODIE

Mostly working. And I got married.

SKYLAR

Married?

Jodie nods, flashes a smile.

JODIE

Oh Sky, he's so sweet... you gotta come meet him.

SKYLAR

Okay.

INT. JODIE'S KITCHEN - LATE AFTERNOON

Jodie, Skylar and DAVID at a table. They've just consumed dinner. David is 35, bald. Glasses. Intelligent looking.

DAVID

How are you adjusting, Skylar?

SKYLAR

Okay. Taking it one day at a time.

DAVID

That's all you can do.

JODIE

That's right.

Jodie looks at David. Skylar watches.

JODIE

You see this girl, honey. She's the only reason I made it inside.

Skylar displays an embarrassing smile. And emotion suddenly envelopes Jodie.

JODIE

We made it, Sky.
(takes Skylar's hand)
We made it.

SKYLAR

Yeah. We made it.

LATER - LIVING ROOM

Jodie and Skylar side by side on the sofa. They have a view of the kitchen, watching David doing the dishes.

SKYLAR

You were right. He's a great guy.

JODIE

He is. And he loves me.
(beat)
You know how I know...
(MORE)

JODIE (cont'd)
(off Skylar's gaze)
... he never once asked me what I
did.
(looks at David)
All he wants to know is that I love
him.

Skylar watches Jodie, who turns toward her.

JODIE
You can have the same thing too, if
you want.

SKYLAR
(shakes her head)
I don't have time for that.

JODIE
There's always time for love, Sky.

Skylar displays a forced smile. Then her demeanor quickly
changes.

SKYLAR
Can we talk outside?

Jodie nods, looks to David.

JODIE
Hey baby...

David turns.

JODIE
I'm gonna talk to Sky outside.

DAVID
Okay, sweetie.

EXT. JODIE'S FRONT PORCH - LATE AFTERNOON

Skylar and Jodie on the porch. Jodie lights up a cigarette.
Looks up and stares at the SKY for a beat.

JODIE
You think we'll go to Heaven...
(off Skylar's gaze)
... I mean, after all the things
we've done inside?

Skylar looks at Jodie for a long moment.

SKYLAR

(sadly)

No.

JODIE

(even sadder)

Yeah. I didn't think so either.

(beat)

So, what's up? You find anything about Cameron's murder yet?

SKYLAR

Not yet. But I'm working on it.

(pause)

I need a gun, Jo.

JODIE

No problem. Let me grab my keys.

SKYLAR

No. Just tell me where to get it.

JODIE

Why? Let me take you.

SKYLAR

No. I don't want you involve in this.

JODIE

Sky. It's me. Besides, I owe you.

SKYLAR

You don't owe me anything. What I did for you inside doesn't count out here.

JODIE

Bullshit. We may not be inside anymore. And we may not do the things that we used to do, but we always gonna be sisters.

Jodie brings her left hand up. We note the tattoo between her thumb and forefinger... a knife embedded into a Skull. Same as Skylar's.

JODIE

Bound by blood...

Skylar gazes at Jodie for a long time, then brings her left hand up, displays her tattoo.

SKYLAR
... bound by honor.

They bump fists. Skylar looks at David through the kitchen window, then turns toward Jodie.

SKYLAR
You right. We're always going to be sisters. And I wouldn't be a good one, if I allow you to be a part of this.
(off Jodie's look)
You have something good here, Jo. Don't throw it away. Not for me anyway. Besides, what I have to do will give you nightmares.

Jodie stares at Skylar for a long moment. Then she gives in.

JODIE
123 Franklin avenue. 2A. Ask for Byron. Tell him I sent you.

SKYLAR
Thanks, Jo.

They hug.

SKYLAR
Say goodbye for me, will you?

Jodie nods. Skylar heads down the steps.

JODIE
Hey Sky...
(as she looks at Jodie)
Call me if you need anything else.

Skylar nods, heads off. Jodie watches her go.

INT. 77TH PRECINCT - FILE ROOM - LATE AFTERNOON

Harrigan at a computer screen, entering Skylar's name in the criminal database. He hits the enter KEY.

ON COMPUTER SCREEN

Searching... Please Wait.....

After a moment, Skylar's photo and criminal history pop up on screen.

-- Convicted in 1991 of First degree murder in the stabbing death of Carlos Moya.

BACK TO SCENE

Harrigan's voice is heard as he reads the screen.

HARRIGAN'S VOICE
Sentenced to 20 years to life to
the Bedford Hills Correctional
Facility in Westchester, New York.

FLASH CUT:

PRISON YARD. Inmates walk in line back to the gate. Skylar and Jodie amid them, side by side. Skylar's hair in cornrows. Eyes fixed on a SKIN HEAD INMATE a few feet ahead.

HARRIGAN'S VOICE
Member of the Black Guerilla
Family.

Then Jodie suddenly punches the inmate walking before her. As the two start going at it and other inmates cheer them on...

Without breaking a stride, Skylar continues toward Skin Head. As she gets closer, she produces a razor blade from her mouth and SWOOSH! She slices Skin Head's throat and proceeds toward the gate as if nothing happens.

BACK TO HARRIGAN

Staring blankly at the computer screen.

ON COMPUTER SCREEN

-- Questioned in the beaten death of Correction Officer BLAKE EDWARD in 1992.

HARRIGAN'S VOICE
Suspected in the murder of fellow
inmate Elizabeth Cain in 1993.

-- Questioned in the stabbing death of fellow inmate, Ingrid Cesares.

ON HARRIGAN

As he continues to read the screen:

EXT. LIBERTY MOTEL - LATE AFTERNOON

Spoon's car is parked across the street. He pops a piece of gum in his mouth, watching Skylar enter the Motel.

HARRIGAN (V.O.)
Completed her G.E.D in 1993.
Degree in Mathematics in 96.
Degree in Philosophy in 2000...

BACK TO THE FILE ROOM

Harrigan takes out his cell phone and dials.

HARRIGAN
(into cell phone)
We need to talk, now. Meet me at
the place at ten.

Harrigan flips the cell phone shut and continues to read.

INT. LIBERTY MOTEL LOBBY - NIGHT

Skylar strides in to find Christian and Doris talking at the front desk. They stop to acknowledge her.

CHRISTIAN
Hi.

SKYLAR
Hello.
(to Doris)
Hi Doris.

Doris nods, smiles softly.

SKYLAR
Did you remember something else?

CHRISTIAN
No. I was in the neighborhood. I
thought I'd stopped by and check up
on you. Make sure you all right.

Skylar glances at Doris, who flashes one of those "How sweet" smiles.

SKYLAR
Thank you. But I'm fine.

Christian nods. Then he just stands there for a long moment. Skylar looks at him.

DORIS

Oh for God's sakes. Just ask her.

Skylar glances at Doris, then looks at Christian, who smiles.

CHRISTIAN

And um, I also wanted to know if
you would have dinner with me.

Skylar continues to look at Christian. Nothing for a moment.

DORIS

It's not a marriage proposal,
honey. It's just dinner.

Skylar forces a smile.

SKYLAR

When?

CHRISTIAN

How about now?

SKYLAR

Now?

CHRISTIAN

(with a smile)

Yeah.

Skylar stares at him, considering.

SKYLAR

Give me a second.

Skylar heads up the stairs. Christian and Doris high-five.

INT. SKYLAR'S ROOM - NIGHT

Skylar enters, removes a .9mm from her waistband, heads into
the bathroom.

INT. SKYLAR'S BATHROOM - NIGHT

Skylar wraps the gun into a plastic bag, lifts up the toilet
tank cover and places the bag in the water. She replaces the
cover back on and heads out.

INT. LIBERTY MOTEL LOBBY - NIGHT

Christian and Doris watching Skylar walk down the stairs into the lobby.

SKYLAR

I'm ready?

DORIS

Not looking like that, you're not.

(to Christian)

Watch the front desk.

(grabs Skylar's hand)

Come with me.

Skylar obliges. Christian watches them go in through a side door.

MOMENTS LATER - LOBBY

Doris steps out from the side door. Christian looks up from behind the Front Desk.

DORIS

She's ready.

Christian turns to the side door just as --

Skylar exits in a beautiful cocktail dress that outlines her well toned body. Heels she can barely walk in. Light make-up on. Hair pulled back. She is simply fucking gorgeous.

Doris smiles, pleased with her creation, while Christian just stares at Skylar as if seeing her for the very first time.

DORIS

Christian!

(as he turns)

You two can leave now.

CHRISTIAN

Um... yes.

(walks around front desk)

Good night, Doris. Nice meeting you.

DORIS

Good night, Christian. And behave yourself.

CHRISTIAN

Yes, ma'am.

Doris winks at Skylar, who smiles softly. The duo then head out the door.

EXT. CHRISTIAN'S CAR - NIGHT

Night begins to fall. Christian opens the passenger door for Skylar. She gets in. He shuts the door, walks around to the driver's side door. Skylar leans over and opens his door for him.

INT. SPOON'S CAR - NIGHT

Spoon watches Christian settle into the driver's seat, drive off. He follows.

INT. RESTAURANT - WILLIAMSBURG - NIGHT

Christian and Skylar across from each other, remnants of food on the table before them. They drink coffee.

CHRISTIAN
How was the food?

SKYLAR
It was good. Thank you.

CHRISTIAN
(not convinced)
Really?

SKYLAR
I mean, compare to what I'm used to.

He gazes into her eyes. She gives him a small forced smile. Looks away. It's obvious she is attracted to him also.

CHRISTIAN
So, how long you're in town for?

SKYLAR
(looks at him)
Until I find out what happened.

Christian nods.

CHRISTIAN
Then where do you go from here?

SKYLAR
Hopefully back home.

CHRISTIAN
Where's home?

SKYLAR
Upstate.

Christian nods. She takes a sip of coffee.

SKYLAR
So you like driving a cab?

CHRISTIAN
It's a job. Good benefits. Keeps
me out of the apartment.

Skylar nods. Takes another sip of coffee. He watches her.

EXT. RESTAURANT - SPOON'S CAR - NIGHT

Parked across the street. Spoon eats a sandwich, watching the restaurant.

INT. RESTAURANT - ON CHRISTIAN - NIGHT

As he takes a sip of coffee and looks at Skylar.

CHRISTIAN
What about you? What did you do
inside?

SKYLAR
I was a teacher for a while.

CHRISTIAN
Yeah? What did you teach?

SKYLAR
Poetry and Math.

Christian gazes at her, impressed. She smiles and takes a sip of coffee, looking back at him.

EXT. BROOKLYN PROMENADE - NIGHT

Christian and Skylar at the railing. Skylar stares at the sparkling city lights across the river.

DOWN THE RAILING

Spoon eats a slice of pizza, while he observes Christian and Skylar.

BACK TO CHRISTIAN AND SKYLAR

Skylar leans over the railing, watching the cars race on the freeway below them. And for a brief moment, she seems happy. Christian watches her. A thin smile on his face.

CHRISTIAN

Come with me.

She looks at him. He offers his arm, she takes it. They walk past Spoon, who follows.

EXT. EMPTY PARKING LOT - LATER - NIGHT

Christian's car jolts to a stop. Drives a little bit, before it lurches to another stop.

SKYLAR (O.S.)

I'm sorry...

INT. CHRISTIAN'S CAR - NIGHT

Skylar is behind the wheel. Christian in the passenger seat.

CHRISTIAN

It's okay. You just need to relax a little. And don't use both feet. Just one... and don't mash the breaks.

SKYLAR

I'm sorry. I'm just nervous.

Christian turns the car off. Looks at her.

CHRISTIAN

It's okay. I'm here. It's gonna be fine.

She gazes into his eyes. That distracts him for a moment.

CHRISTIAN

Just... um... just remember what I said about the breaks, and you'll be fine. Okay?

SKYLAR

(softly)
Okay.

INT. SPOON'S CAR - ACROSS THE STREET FROM THE LOT - NIGHT

Spoon sips from a bottle of water. Watching Christian's car pull away to a smoother start this time.

INT. CHRISTIAN'S CAR - NIGHT

And for the first time, Skylar is all smiles. She looks over at Christian.

SKYLAR

(excited)

Look Christian. I'm doing it. I'm driving.

Christian regards her, smiles.

FLASH CUT:

Christian seeing Skylar as Eva, turning toward him, smiling. She's truly beautiful.

CHRISTIAN

Stop. Stop the car, Skylar.

Skylar complies. Looks at Christian.

SKYLAR

Is everything okay?

CHRISTIAN

(forces a smile)

Yeah. Everything's fine.

EXT. NOSTRAND AVENUE - NIGHT

Christian's car pulls up across the street from his building.

INT. SPOON'S CAR - NIGHT

coming to a halt two cars behind Christian's car. He eats a candy bar, watching Christian and Skylar exit the car, cross toward the building.

EXT. CHRISTIAN'S BUILDING - NIGHT

Christian and Skylar get to the front door when a voice calls out to him.

MESSIER (O.S.)

Mr. Gibbons!

Christian and Skylar turn toward HENRY MESSIER, suited, 40's.

MESSIER

(holds out his hand)

I'm Henry Messier, from the Brooklyn Museum. I called a couple of days ago. I left you a message.

CHRISTIAN

(shakes Messier's hand)

Yeah. Mr. Messier. I remember.

MESSIER

Good evening Miss.

SKYLAR

Good evening.

CHRISTIAN

What can I do for you Mr. Messier?

MESSIER

Since the show opens next week, I thought I'd come by and give you one last chance to reconsider.

Skylar looks on.

CHRISTIAN

I'm sorry Mr. Messier, but nothing has changed since we last spoke four weeks ago. My work is still not for sale. It hasn't been for five years now.

MESSIER

Look, I know what happened to your wife and I'm --

CHRISTIAN

Don't talk about my wife. You didn't know her.

Christian glances at Skylar, who looks down.

MESSIER

I apologize. And I can respect that if you don't want to participate in the show.

(pulls his card out)

(MORE)

MESSIER (cont'd)
At least take my card. Use it
whenever you're ready.

Christian looks at the card, then takes it.

CHRISTIAN
Thank you.
(to Skylar)
Come on.

MESSIER
Mr. Gibbons, wait.

Christian looks back at Messier.

MESSIER
Before I walk out of your life,
there's something I need you to
hear.
(as Christian listens)
I believe that you have an amazing
gift. Perhaps you can't see it, or
perhaps you can, but choose to
ignore it. Either way, it's yours
to do whatever you wish. But know
this, what you have, it wasn't
meant to be hidden. Or you
wouldn't have it at all.

Messier nods to Skylar, then leaves. Christian watches him.

INT. CHRISTIAN'S APARTMENT - NIGHT

Christian opens the door, enters. Skylar stands in the hall.

CHRISTIAN
You coming in?

After a beat, she steps in, shuts the door. Christian takes
off his jacket, tosses it on a chair.

CHRISTIAN
Sit down. Get comfortable.

Skylar sits on the sofa. Her gaze falls on the black board
on the wall, which is now reading: "1859 DAYS AND COUNTING".

CHRISTIAN
Would you like a soda... water?

Skylar shakes her head.

CHRISTIAN
How about some music?

SKYLAR
Music is fine.

Christian goes to the coffee table, scans through the records and picks one out. He heads to the record player and puts it on. Billie Holiday begins to play. Skylar smiles softly.

SKYLAR
Billie Holiday, "The Very Thought
Of You".

Christian smiles, impressed.

CHRISTIAN
Okay. So you know your music.

Skylar shrugs. Christian sits beside her. She looks at him.

SKYLAR
(rhetorically)
So, you're an artist?

CHRISTIAN
I used to paint.

SKYLAR
And now you don't?

CHRISTIAN
No. Not for a while.

SKYLAR
May I see some of your old work?

He stares at her a moment. Beat.

CHRISTIAN
Sure.

Christian heads to a closet, opens the door, flicks on the light switch. He looks at Skylar, who remains seated.

CHRISTIAN
Go ahead.

Skylar heads toward Christian, looks at him before entering the closet.

INT. WALK IN CLOSET - NIGHT

It's practically a studio. Drawings on the walls. An easel in one corner, a stack of paintings in another. She starts shuffling through them. She is definitely impressed.

SKYLAR

Well, I can understand why this Messier Guy wants you to do his show. These are magnificent. Sort of a cross between Pollock and Basquiat.

Now it's Christian's turn to be impressed.

CHRISTIAN

You know their work?

She looks at him, a slight smile, then continues to browse.

SKYLAR

When was the last time you painted something?

CHRISTIAN

About two years ago.

SKYLAR

So you still paint then.
(continues to browse)
You're just going through that closet era thing.

CHRISTIAN

Closet Era thing?

She pauses, looks at him.

SKYLAR

Yeah. You know, work twelve hours a day, then paint at night and never show their work to anyone.

CHRISTIAN

(a slight smile)
I've never heard that term before.

SKYLAR

(resumes browsing)
Don't feel bad. Some of the great painters went through it. I heard Da Vinci also drove a cab?

CHRISTIAN

Really... I wasn't aware that we had cars back then.

She stops, looks at him.

SKYLAR

We didn't.

He smiles, understands. She turns back toward the paintings and comes across a painting of Eva. Skylar stares at it for a moment.

SKYLAR

Is that your wife?

CHRISTIAN

(nods)

Eva.

Skylar goes to the next one, another painting of Eva. The one after next... still Eva. In this one, she's very much pregnant. Still beautiful.

Skylar rests the stack of paintings back against the wall. As she steps back into the living room:

SKYLAR

What happened to her?

Christian looks at Skylar for a moment.

SKYLAR

I'm sorry, I --

CHRISTIAN

It's okay. I mean, I never really talked about it to anyone. Not even my dad.

(off her gaze)

I had a show that night, and... Eva couldn't go, because she was about a week away from giving birth. But Sometimes during that night, she got hungry. So she went to a Deli near the house where we lived.

FLASH CUT:

A THUG. In the Deli aiming a .38 caliber pistol at the female Clerk's head as she dumps cash into a brown paper bag. Then the door bell rings and the Thug swings his pistol toward the entrance door. BLAM! He strikes Eva dead center in the face as she steps in.

CHRISTIAN

Eva died instantly. Our son lived for two days, before I had to pull the plug.

A tear falls from one of his eyes. Skylar watches him wipe the tear away. It's obvious he's still very much in pain.

CHRISTIAN

They died because I wasn't there to protect them. I let them down, Skylar.

She stares at him. His eyes are emotional.

CHRISTIAN

Anyway, I couldn't function after that. I started drinking heavily. All I wanted to do was to find that guy and kill him. I even bought a gun. Almost shot myself with it one night, cause I was so drunk.

She continues to stare at him.

SKYLAR

I'm sorry.

CHRISTIAN

It's okay. That was a long time ago. My life is very different now.

Christian looks at the small black board on the wall. Skylar follows his eyes.

CHRISTIAN

1859 days. That's five years, one month, twenty-eight days and counting.

(looks at her)

That's how long I've been clean.

(beat, looks at black board)

This board, is just a way for me to remind myself...

He pauses, eyeing the black board.

SKYLAR

Remind yourself of what?

He turns, looks into her eyes.

CHRISTIAN

The kind of man I never want to be
again.

Skylar looks at him a beat. Then she unexpectedly leans over and kisses him. He responds. She closes her eyes, as if she is being kissed for the very first time. Then she pulls back.

SKYLAR

I'm sorry. I have to go.

She heads toward the door. He follows, reaches for her hand. She stops, looks at him. He holds on to the hand.

CHRISTIAN

I wanna see you again.

She stares at him. Beat.

SKYLAR

I had a nice time with you, but --

CHRISTIAN

I had a nice time with you, too.

SKYLAR

But, I don't think it's a good
idea.

She turns back toward the door.

CHRISTIAN

Why not?

SKYLAR

(looks back at him)
I just don't, okay.

CHRISTIAN

Come on. You had a nice time. I
had a nice time. What's the
problem?

SKYLAR

I --

CHRISTIAN

(interrupts)
I wanna be with you.

SKYLAR

You don't know me.

CHRISTIAN

I know enough.

She looks at him for a long beat. He holds her hand tightly.

SKYLAR

Look Christian, I think you're a nice guy. But I was locked up for fifteen years. I am barely making it out here. To be quite honest with you, I don't even know what I'm doing most of the time. The only thing keeping me going, is finding my brother's killer. And when I do, I'm going to kill him. You don't want to be around me, when that time comes. Believe me, you're better off with someone else.

CHRISTIAN

I don't want someone else. I want you.

They have their eyes on each other. Beat.

SKYLAR

I'm sorry, but you can't replace her with me.

He lets go of her hand and looks away. Beaten. She watches him.

SKYLAR

You had no control over what happened to your family. Don't let your memories kill you.

Skylar opens the door and leaves. Christian stands there, a sad look on his face.

INT. SPOON'S CAR - OUTER LIBERTY MOTEL - NIGHT

Spoon drinks coffee at the wheel. A box of donuts sits open on his lap. Eyes focused on the motel.

INT. SKYLAR'S BATHROOM - NIGHT

Skylar washes her face, dries it with a towel. She wears cut off Jeans. Tank top. Her body is sculptured.

INT. CHRISTIAN'S LIVING ROOM - SAME TIME - NIGHT

Billie Holiday's "The Very Thought Of You", plays. Christian opens the closet door and turns the light on. He starts to remove things from it. The easel. A blank canvass, placing it on the easel. A bar stool and a bucket filled with tubes of paints. Charcoals, brushes. He turns the light off, shuts the door.

Christian appears at the easel, shirtless, barefoot. A piece of charcoal in his hand. He stands there a moment. His hand trembling. Then with sure strokes, he begins drawing an eye.

INTERCUT - SKYLAR & CHRISTIAN (MUSIC CONTINUES)

SKYLAR'S ROOM

Skylar does sit-ups on the floor, focused. She's strong, and yet sexy.

CHRISTIAN'S LIVING ROOM

The eyes and eyebrows completed, beautifully done. He's real good. Now the nose, drawing rapidly and with precision.

SKYLAR'S ROOM

Skylar does push-ups on her knuckles without difficulty. Her feet atop a chair. Her body perfectly aligns with the floor.

CHRISTIAN'S LIVING ROOM

The lips are being traced. Christian applies some shadows to the bottom lip with his thumb, continues to draw.

SKYLAR'S BATHROOM

Skylar's in the shower, hands pressed against the wall. Head down. Pensive. Long scar on her upper left shoulder. Below the scar is a tattoo of a BLACK DRAGON squeezing the life out of a prison guard by a prison tower. Beside it, the letters, "B,G,F". (BLACK GUERRILLA FAMILY)

CHRISTIAN'S LIVING ROOM

Christian applies color to the drawing. He's half way through and the work already looks astounding.

SKYLAR'S ROOM

Skylar enters, wrapped in a towel, picks up the shoebox atop the night stand, sits on the floor.

CHRISTIAN'S LIVING ROOM

He sips water from a bottle, gazing at the finished painting, which we don't see. Then he covers it with a white sheet.

INT. SKYLAR'S ROOM - NIGHT

Skylar overturns the contents of the shoebox on the floor and starts going through everything. Her eyes then fall on a sealed envelope. She grabs it, reads the cover. It's an old letter written by Cameron, addressed to her. She tears open the envelope. A set of KEYS falls out onto the floor. One is slightly bigger than the other. She picks up the keys. They both read:

INSERT - KEYS

ATLANTIC AVENUE STORAGE - UNIT #725-A.

BACK TO SCENE

Skylar palms the Keys, opens the letter and starts reading.

CAMERON (V.O.)

Dear Skylar...

INT. CAMERON'S APARTMENT - BLACK & WHITE SEQUENCE - NIGHT

Cameron writes at a table. The same set of KEYS Skylar holds in her hand rests atop the shoebox.

CAMERON (V.O.)

... well, it seems that I'll be going to Miami a little sooner than I expected. But I want you to know that I'm just going ahead of you to get things ready for when you get out.

INT. SKYLAR'S ROOM - PRESENT - NIGHT

Moisture forms in Skylar's eyes as she continues to read.

CAMERON (V.O.)

I know you love the water, so I'll get something right on the beach. I can't wait for you to finally meet Maria. She's really great and I think you're gonna like her a lot. Sky, I'm in trouble. And I really think I did it this time.

(MORE)

CAMERON (V.O.) (cont'd)
 I don't want you to worry about me,
 though. I'll be okay. And I'm
 sorry I won't be able to pick you
 up like I had planned, but I'll be
 waiting for you in Miami, whenever
 that time comes. I miss you and I
 love you very much. P.S. Maria
 and I have a big surprise for you.
 Your brother, Cameron.

Tears stream down Skylar's face. She wipes her eyes, looks
 at the clock radio, 9:27 P.M.

INT. LIBERTY MOTEL LOBBY - NIGHT

Skylar heading to Doris at the Front Desk. Doris flashes a
 smile.

DORIS
 How was the date?

SKYLAR
 Okay. Listen, I need some help.

DORIS
 Sure. Anything. What's going on?

SKYLAR
 I just need to go out for a couple
 of hours.

DORIS
 Don't worry. Go. If Kapra calls,
 I'll tell him you're sleeping.

SKYLAR
 Thanks, Doris.

Doris smiles. Skylar heads out the door.

INT. SPOON'S CAR - NIGHT

Spoon watches Skylar hail a cab. Gets in. The cab drives
 off. Spoon follows.

INT. UNDERGROUND PARKING GARAGE - NIGHT

Harrigan's car pulls up next to a Mercedes Benz. Harrigan
 exits, gets into the passenger seat of the Mercedes Benz.

INT. MERCEDES BENZ - NIGHT

Kaleb is at the wheel, staring ahead. Smoking a cigarette.

KALEB
What's the emergency, Harrigan?

HARRIGAN
She came to see me.

KALEB
That was expected, remember?

HARRIGAN
She's on to something.

KALEB
Relax. She doesn't know anything.

Kaleb takes a drag of cigarette.

HARRIGAN
She needs to go, Kaleb.

Kaleb just blows out the smoke.

HARRIGAN
We know she killed Spoon's
shooters. I can bring her in.
She's on parole, they'll throw the
book at her.

Kaleb slowly turns toward Harrigan.

KALEB
How would we get the money if she
goes back to prison?

HARRIGAN
I don't give a shit about the money
anymore. You should've seen what
she did to Spoon's shooters.

KALEB
(calmly)
What is it Harrigan, you scared?

HARRIGAN
You damn right, I am. This woman
was an assassin in prison for the
Black Guerilla Family. I checked
it out myself.

KALEB
(chuckles)
We're not exactly saints Harrigan.

Kaleb looks ahead. Takes another drag of cigarette.

HARRIGAN
You're crazy. I don't know why I
got involved with you in the first
place.

KALEB
It's because you make forty
thousand dollars a year as an
incompetent detective in a shitty
precinct.

Harrigan just looks at Kaleb.

HARRIGAN
Look, all I'm saying is that, we
need to figure out what's more
important here. I mean, this woman
is smart, okay. Do you know that
she was some kind of child prodigy
growing up?

(as Kaleb blows out smoke)
She was selected out of hundreds of
kids in the country to go to M.I.T
and work on proving some guy named
Fermate's Last Theorem or some
shit.

KALEB
Fermat.

HARRIGAN
What?

Kaleb takes one last drag, tosses the cigarette butt out the
window and looks at Harrigan.

KALEB
Fermat. Not Fermate. Pierre de
Fermat. He was a French
Mathematician. And yes. I heard
all the stories from Cameron about
how smart she is. About how she
tested at college level math, or
some shit like that when she was
just seven years old. I mean he
wouldn't shut up about her. But
you know what, I don't give a shit.
(MORE)

KALEB (cont'd)

All I care about is the fucking money. And once we get it, we'll put the Mastov Brothers on her. I'm sure they still want retribution for their half million dollars. Meanwhile, tell Spoon to stay on her ass.

HARRIGAN

Okay. I do this. I get half. No more fucking ten percent.

Kaleb thinks for a moment, then looks at Harrigan.

KALEB

Done. Now get the fuck out of my car.

Harrigan shakes his head in disgust and exits the car. He watches Kaleb pull away.

EXT. ATLANTIC AVENUE STORAGE - NIGHT

Skylar emerges the cab, which drives away. She looks at a sign on the door which reads: "24 HRS ACCESS WITH KEYS".

EXT. SPOON'S CAR - NIGHT

Pulling up down the block, headlights go off. Spoon watches Skylar walk to the door.

BACK TO SKYLAR

As she pulls out the bigger key, slides it into the lock and opens the door. She goes in.

INT. BROOKLYN STORAGE - FOYER - NIGHT

Skylar proceeds to another glass door, opens it, steps into a hallway.

HALLWAY

Skylar walks past rows of STORAGE UNITS, checking the aisle's numbers. She gets to Aisle 700-A. She turns down the aisle.

AISLE 700-A

Skylar searches for Storage Unit #727-A. The odd numbers are to the left. Even numbers to the right. She reaches --

STORAGE UNIT 727-A

She stops. This time she takes out the smaller Key, thrusts it into the lock. A twist of the wrist. The door begins to slide up, opening.

INSIDE STORAGE UNIT 727-A

Skylar waits for the door to open all the way through. Then she steps in. Her eyes move about the storage unit and come rest on --

A LONE BACKPACK

on the floor in the corner and nothing else. Skylar advances toward the backpack, kneels, unzips it.

BALKS OF CASH are seen inside, filling the bag all the way to the top.

SKYLAR
(disappointed)
Jesus, Cameron.

Skylar thinks for a moment, zips the bag back up and leaves.

EXT. BROOKLYN STORAGE - NIGHT

Skylar comes out, the backpack over her shoulder. Rounds the corner into Waverly street, which is slightly dark. She hears the sound of a gun being cocked, then...

SPOON (O.S.)
Don't move.

Skylar freezes. Spoon appears behind her. Aiming his .9mm pistol at the back of her head.

SPOON
Take off the backpack.

Skylar drops the backpack to the ground. Spoon picks it up, tosses it over his shoulder.

SPOON
Get on your fucking knees.

Skylar kneels. Spoon holsters his pistol. Out of his inner jacket pocket, comes out a GARROTE.

ON SKYLAR'S FACE

As Spoon tosses the garrote around her neck: Her right hand comes up and catches it. Spoon yanks the garrote violently, pulling Skylar up to her feet.

Skylar elbows Spoon in the gut with her free hand a couple of times. Spoon doesn't budge. He pulls tighter and the garrote begins cutting through Skylar's hand.

Skylar head-butts Spoon a few times in the face. Blood pours from his nose, but he keeps pulling harder and harder. Then finally, Skylar reaches down, palms Spoon's balls, squeezing as hard as she could while pulling the garrote over her head. Then she spins and strikes Spoon in the nose.

Spoon stumbles backward to the ground, dropping the backpack. He quickly whips out his pistol and --

Skylar takes off toward Atlantic Avenue. Spoon blasts at her but misses as she rounds the corner.

Spoon gets to his feet, grabs the backpack and gives chase. He rounds the corner onto Atlantic Avenue. Gun at the ready.

EXT. ATLANTIC AVENUE - NIGHT

Spoon scans the street. Skylar is nowhere in sight. Spoon holsters his pistol, pulls out a cell phone and dials.

INT. SPICE BAR - KALEB'S OFFICE - NIGHT

Kaleb answers his ringing phone. In his other hand, Maria's Heart-Shaped Locket dangles from his fingertips.

KALEB
(into phone)
Yeah.

SPOON (V.O.)
It's me.

KALEB
(into phone)
The money?

SPOON (V.O.)
I got it. But the bitch got away.

KALEB
(into phone)
Don't sweat it. Get your ass back here.

Kaleb hangs up, dials another number.

KALEB
(into phone)
We got the money. Call the Mastov
Brothers.

Kaleb hangs up, looks at Maria sitting nearby. Maria sports a black eye and swollen lips.

EXT. FULTON STREET - NIGHT

Jodie's car pulls up before Skylar at the corner. She gets in the passenger seat. They drive off.

JODIE (V.O.)
What happened to your hand.

INT. JODIE'S MAXIMA - HOLLAND TUNNEL - NIGHT

Jodie and Skylar entering Jersey City. Skylar looks at her cut hand. The blood has since dried up.

SKYLAR
It's nothing.

JODIE
So what's in Jersey?

SKYLAR
I just need to see where it
happened.

Skylar looks out the window. Jodie watches her, understands.

EXT. CLERMONT MOTEL - OFF NEW JERSEY TURNPIKE - NIGHT

A NEON SIGN flashes: CLERMONT MOTEL. Beneath the sign: ROOMS BY THE HOUR. CABLE TV. VIBRATING BEDS.

EXT. CLERMONT MOTEL PARKING LOT - NIGHT

The Maxima glides into a parking space. Skylar exits, looks up at the motel. All the rooms are overlooking the parking lot, along with a video camera mounted on the roof's edge.

SKYLAR
Wait here.

Jodie nods. Skylar starts toward the entrance of the motel.

INT. CLERMONT MOTEL LOBBY - NIGHT

Skylar enters, looks around, sees a YOUNG WOMAN at the Front Desk. She heads over to her.

YOUNG WOMAN/VANESSA
Can I help you?

SKYLAR
Yes. What's your name?

VANESSA
Vanessa.

SKYLAR
Hi, Vanessa. My name is Skylar Dent. I'd like to speak to your manager, please.

Vanessa looks at Skylar, then picks up the phone. She hits a button.

VANESSA
(into phone)
Debbie. There's someone out here to see you... okay.

Vanessa hangs up.

VANESSA
She'll be out in a minute.
(as Skylar nods)
So, do you want a room or something?

SKYLAR
No. Not tonight.

A door opens on the side, DEBBIE steps out, 30. Skylar looks at her. Debbie holds up her hand.

DEBBIE
Debbie Harris.

SKYLAR
(shakes her hand)
Skylar Dent.

DEBBIE
Dent? I've heard that name before.
Did we go to school together?

SKYLAR

I'm afraid not. Perhaps you heard
it in the news?

Debbie looks at Skylar for a long moment.

INT. ROOM 25 - NIGHT

The door is pushed open. Debbie flicks on the light switch,
brightens the room. Skylar stands behind her.

DEBBIE

Take as much time as you need.

Debbie walks off. Skylar stands there a moment, then steps
inside, shuts the door.

-- Skylar scans the room, then looks up at the CEILING FAN.

-- Skylar goes into the bathroom, turns on the light, looks
inside.

-- Skylar sits on the bed, tears in her eyes. She wipes her
face and leaves the room.

INT. DEBBIE'S OFFICE - NIGHT

Debbie talks on the phone at her desk. Skylar knocks, then
enters.

SKYLAR

I'm sorry, may I --

DEBBIE

(into phone)

I'll call you later, Phil.

Debbie hangs up, looks at Skylar.

SKYLAR

Were you here the night my brother
was killed?

DEBBIE

No. My father was. Why?

SKYLAR

Do you think I can speak to him?

DEBBIE

He passed away.
(off Skylar's gaze)
(MORE)

DEBBIE (cont'd)
Look, I'm really sorry about what happened. If there's nothing else, I have a lot of work to do.

Skylar looks at Debbie for a moment.

SKYLAR
I understand. Just one more question... the video camera overlooking the parking lot, you think I can take a look at the tape?

Beat. They look at each other.

DEBBIE
I'm sorry, but my father gave it to the police. Now if you'll excuse me, I do have a lot of work to do.

Skylar gazes at Debbie, who looks away, avoiding eye contact with her.

SKYLAR
Your father never gave the tape to the police.

Debbie is silent. Skylar moves toward her with purpose.

SKYLAR
Why didn't your father give the tape to the police?

Debbie grabs the phone on her desk.

DEBBIE
(dialing)
I'm calling the cops.

Skylar smacks the phone out of her hand. Picks up a pencil on the desk and jams it up Debbie's nostril.

SKYLAR
Don't fuck with me. Now. Where's the video tape?

Debbie doesn't reply. Skylar pushes the pencil deeper into her nostril. Debbie screams in pain.

DEBBIE
Okay. Okay.

Skylar removes the pencil from her nostril and pushes her forward.

SKYLAR

Get it.

Debbie heads toward a safe on the wall, massaging her nose. She punches in the combination, opens the safe.

DEBBIE

(pulls a plastic bag out)
You don't understand, My father --

SKYLAR

Just play the tape, please.

Debbie slides the tape into a TV/VCR sitting on a small desk. The screen comes to life, showing --

-- Cameron sitting on the bed in the motel room, gazing at a photo. The bottom of the screen reads: "November 18, 2000".

SKYLAR

(moving to the screen)
Is that inside the room?

DEBBIE

Now you understand. It's illegal to put cameras inside hotel rooms. My father was secretly taping the guests. If he had given the tape to the police, they would've closed down the motel and he would've gone to prison.

SKYLAR

(eyes glued on screen)
Shut up, Debbie.

Debbie obeys.

ON TV SCREEN - SOUNDLESS

Cameron continues to stare at the photograph, when the door suddenly bursts open and THREE MEN storm the room. Shotguns in hands. Their faces obscured.

Cameron bolts toward the bathroom and SMOKE explodes from one of the Men's shotgun's barrel. Cameron is hit in the back and succumbs to the floor.

BACK TO SCENE

Skylar continues to watch. Debbie's eyes are wide with fear at the sight of Cameron being shot.

BACK TO TV SCREEN

Cameron is pulled off the floor by his hair by one of the men and slammed into the wall face first. Cameron hits the floor, still clutching on to the photograph.

The man comes into view. This is MIKAIL MASTOV, big and tall. He kicks Cameron in the face, blood gushes from his mouth.

BACK TO SCENE

Water is filling up Skylar's eyes.

BACK TO TV SCREEN

A second man appears over Cameron's body. He is YURI MASTOV, Mikail's younger brother. He holds the shotgun by the barrel and slams the butt into Cameron's face. Blood explodes from Cameron's forehead.

BACK TO SCENE

Debbie can't endure this any longer. She turns away from the screen. Tears stream down her face.

BACK TO TV SCREEN

The third man finally appears, looking down at Cameron. It's Harrigan. And --

BACK TO SCENE

Skylar's eyes widen in shock, seeing Harrigan on the screen.

BACK TO TV SCREEN

Mikail begins to stomp and kick Cameron on the floor. Yuri joins in, kicking away.

Harrigan stands there, watching Cameron, who tries crawling away. Still holding on to the photograph.

Yuri steps on Cameron's foot, raises the shotgun's butt and swings it at his head.

BACK TO SCENE

Skylar briefly looks away. This was too much, even for her.

BACK TO TV SCREEN

Mikail now pulls out a rope, climbs on the bed. He ties one end to the base of a FAN in the ceiling and tosses the other end to Harrigan.

Harrigan makes a hangman's noose. Kneels beside Cameron and puts the noose over his head, tightens it around his neck.

BACK TO SCENE

Skylar watches in stunned horror, knowing what's coming next. Still, her eyes don't deflect from the screen.

BACK TO TV SCREEN

Mikail flicks up a light switch, and the Fan starts rotating, wrapping the rope around the blades.

CAMERON'S BODY

is slowly being lifted off the floor, head first. His face bloody and beaten. Although still alive, he doesn't react.

BACK TO SCENE

Skylar watches with tears in her eyes. But her face displays something else now... PURE RAGE.

BACK TO TV SCREEN

Cameron's feet have now left the floor suspending in the air. Eyes wide open, staring back at us. Dead. Then --

The PHOTOGRAPH is released from his hand, floating, slowly falling to the floor. It displays a teenage Skylar. Same photo we've seen earlier.

Harrigan and the brothers head out, leaving Cameron spinning to the motion of the Fan. Darkness falls.

BACK TO SCENE

Skylar wipes her eyes, looks at Debbie whose face is drenched with tears.

DEBBIE

*Oh God, I'm sorry. I didn't know.
I'm so sorry.*

Debbie ejects the tape from the VCR, hands it over to Skylar. Skylar stares at the tape long and hard then looks at Debbie.

SKYLAR

Burn it.

Skylar just turns and walks away. Debbie watches her exit.

EXT. BROOKLYN BRIDGE - JODIE'S CAR - NIGHT

Entering Brooklyn. Skylar staring out the window. Pensive. Jodie looks at her.

EXT. EASTERN PARKWAY - NIGHT

A BMW SEDAN glides across Bedford Avenue, heading downtown.

INT. BMW SEDAN - NIGHT

Mikail drives. Yuri feeds bullets into a SHOTGUN on his lap. They're now slightly older than when we see them in the tape.

INT. LIBERTY MOTEL LOBBY - NIGHT

Through the glass doors, Jodie's car is seen pulling up and Skylar getting out. She waves goodbye to Jodie, who drives away. Skylar comes in, heads up stairs. Doris isn't there.

EXT. NOSTRAND AVENUE - NIGHT

Christian emerges his building, crosses to his car, gets in and drives off.

INT. SKYLAR'S ROOM - NIGHT

Skylar enters. Shuts the door. Freezes. Looking at Kapra sitting in a chair by the window.

KAPRA
Welcome back.

EXT. CHRISTIAN'S CAR - TRAVELING - NIGHT

Down Bedford avenue.

EXT. LIBERTY MOTEL - NIGHT

The BMW SEDAN pulls to a halt. Mikail and Yuri exit. Yuri's shotgun tucked inside his jacket. They head into the motel.

INT. SKYLAR'S ROOM - NIGHT

Skylar looks at Kapra, who rises. As he advances toward her:

KAPRA

Pack your shit. You're going back.

FRONT DESK

Doris walks behind the counter just as Mikail and Yuri enter. She watches them approach the counter.

DORIS

Good evening gentlemen, how --

Yuri flashes the shotgun to Doris. She goes stiff, swallows.

MIKAIL

(Russian accent)

Skylar... which room?

DORIS

Um... room. Room 306.

As Mikail and Yuri head up the stairs, Doris grabs the phone, kneels behind the counter and dials Skylar's room number.

SKYLAR'S ROOM

The phone starts ringing. Skylar looks at it, then reaches for the receiver.

SKYLAR

(into phone)

Yeah.

KAPRA

Didn't you hear me? I said pack your shit. You're going back.

INTERCUT - DORIS & SKYLAR

DORIS

There are two men with guns heading your way. Get out of the room.

THIRD FLOOR HALLWAY

Yuri moves alone toward Skylar's room, shotgun at the ready.

SKYLAR'S ROOM

Kapra rips the phone from Skylar's ear. As he hangs it up:

SKYLAR

Kapra listen to me, there are two men heading up here with guns.

KAPRA
Shut up. You're going ba --

And Skylar punches Kapra in the face. As he hits the floor, he whips out his pistol, aims at her.

KAPRA
(rising)
You're gonna pay for that, bitch.

FRONT DESK

Doris rises from behind the counter. Puts the phone back in its place. Turns --

-- Mikail is right there before her. WHAM! He punches her in the jaw. Doris is out cold.

THIRD FLOOR HALLWAY

Yuri positioning himself in front of Skylar's door. Mikail joins him.

SKYLAR'S ROOM

Kapra wipes blood from his mouth. Moves toward Skylar. He smacks her across the face. She takes it. Looks at him.

SKYLAR
I'm gonna watch you die, before
this night is over.

Kapra smiles. Looks at Skylar from head to toe, salivating like a dog waiting on a bone.

KAPRA
Take off your clothes.

Skylar looks at Kapra, who cocks the gun. He means business.

KAPRA
(firmly)
Take off your clothes, now!

Skylar obliges, removes her clothes. She stands there in her bra and panties. Kapra smirks, staring at her breasts.

THIRD FLOOR HALLWAY

Mikail gets ready. He nods to Yuri, who kicks the door open.

SKYLAR'S ROOM

Skylar dives to the floor as Yuri rushes in, shotgun in hand. Kapra turns to the door. BOOM! Yuri blasts him.

ON THE FLOOR

Skylar crawls into the bathroom. Slams the door shut behind her.

SKYLAR'S BATHROOM

Skylar quickly takes off the toilette's tank cover, dips into the water and pulls out the plastic bag.

SKYLAR'S ROOM

Yuri pumps the shotgun and buries his foot into the bathroom door, which swings open.

SKYLAR'S BATHROOM

BANG! BANG! Skylar puts two into Yuri's chest. She shot him right through the plastic bag. She then kicks the door back and closes it.

SKYLAR'S ROOM

Yuri goes down, blood pours from his chest. Mikail lets out a deafening scream as he kneels beside his brother, cradling him in his arms.

MIKAIL

(screaming)

You killed my little brother, you
fucking bitch!

SKYLAR'S BATHROOM

Skylar removes the gun from the plastic bag. Pops the clip out. It's empty. Skylar pops it back into the gun, thinks.

SKYLAR'S ROOM

Mikail caresses Yuri's face as blood continues to pump from his chest.

MIKAIL

(yelling at bathroom door)

You're gonna die bitch!

Mikail gently rests Yuri's head down. Picks up the shotgun.

SKYLAR'S BATHROOM

Skylar has taken refuge by the door. She is calm. A soldier who's seen many battles before. She's in her habitat. She's waiting patiently. We now hear the SOUND of Mikail's shotgun being pumped.

MIKAIL (V.O.)
You're gonna die...

Nothing is changed in Skylar's demeanor except for the RAZOR BLADE, which rolls off her tongue and into her right hand.

MIKAIL (V.O.)
... just like your fucking brother.

Then BOOM! The lock is blown away from the door, which then kicked open. Mikail barges in, blasting. No sign of Skylar. Then --

SKYLAR (O.S.)
Hey!

Mikail spins. In a flash, Skylar is upon him. He never had a chance. And we never actually saw what took place. But --

Mikail stands still. The shotgun falls to the floor. And we see it, BLOOD. On the left side on Mikail's jaw. Skylar had slit his throat from ear to ear with the razor blade.

Mikail stumbles back against the wall, blood pumping from his neck as he slides down to the floor.

Skylar just stands there emotionless. Watching Mikail on the floor as he drifts away. Dies.

EXT. LIBERTY MOTEL - NIGHT

Christian's car pulls up. He exits, enters the motel passing some of the guests running out.

INT. LIBERTY MOTEL LOBBY - ON CHRISTIAN - NIGHT

As he heads toward the stairs. He sets eyes on Doris on the floor. He goes to her. Lifts up her head.

CHRISTIAN
Doris? Doris?

Doris opens her eyes, her lips are cut and bloody. Christian helps her off the floor.

CHRISTIAN
What happened?

DORIS

Some men came by. Skylar... room
306.

Christian runs up the stairs.

SKYLAR'S ROOM

Skylar has put her clothes back on. She pops in a fresh clip into her gun and advances Kapra on the floor.

Kapra is panting and gasping for air. He looks up and locks eyes with Skylar. He stares at her for a moment, then shuts his eyes. He's gone. Just then --

Christian comes running into the room.

Skylar spins. The gun trains on Christian, who stops dead in his tracks. Skylar lowers the gun, stares at Christian. And the stare says it all.

Christian looks at Kapra and Yuri's bodies on the floor, then peers into the bathroom at Mikail's.

ON YURI'S EYES

As they snap open. He is still alive. Hand slowly reaching into his jacket, unhooking a .9mm from a shoulder holster.

ON SKYLAR AND CHRISTIAN

Christian looks back at Skylar.

CHRISTIAN

Are they dead?

Skylar doesn't respond.

ON THE FLOOR

Yuri raises a .9mm in his shaking hand and aims at Skylar's back.

CHRISTIAN (O.S.)

No!

And Christian is already on the move. He kicks the gun from Yuri's hand and begins to stomp his face repeatedly.

CHRISTIAN

You motherfucker! Why did you do it!? Why!?

(now punching Yuri's face)

She was innocent.

Skylar, who had already pointed her gun at Yuri on the floor, watches Christian as he continues to pounce on Yuri. Skylar then tucks the gun into her waistband and moves toward him.

SKYLAR

That's enough, Christian.

Pulls him off Yuri. Christian stares at Skylar. Panting and gasping for air. Looks down at his bloody hands. Then up at Skylar. Finally looks down at --

Yuri's battered face. And tears stream down his face. Skylar stares at him.

SKYLAR

(softly)

Christian.

Christian doesn't respond. He's dazed looking at Yuri's body on the floor.

SKYLAR

Christian!

That abruptly brings Christian back from his catatonic state.

SKYLAR

Wait for me in the car.

Christian nods and heads toward the door. Skylar waits until he exits the room, then pulls out her gun.

MOTEL LOBBY

Some of the guests huddle around Doris at the front desk. The police sirens amplify.

Christian comes down the stairs into the lobby. He exits out wiping his bloody hands on his jeans. Distant police sirens.

SKYLAR'S ROOM

Skylar approaches Yuri, who looks up. He now looks the exact same way as Cameron did. Bloody and unrecognizable.

SKYLAR

(aiming at Yuri)

You tortured and murdered my brother...

BLAM! BLAM! BLAM!

SKYLAR

... so fuck you and die.

Yuri's gone. Skylar grabs the shoebox on the bed, heads out.

MOTEL LOBBY

Skylar comes down the stairs, heads over to Doris, who's now by herself.

SKYLAR

Are you all right? I'm sorry.

The police sirens amplify.

DORIS

I'm fine. Just go. Get out of here.

Skylar stares at Doris for a moment. Takes her hand in hers.

SKYLAR

We'll see each other again.

DORIS

I know.

The two share a warm smile then Skylar heads toward the exit and disappears.

INT. CHRISTIAN'S BATHROOM - NIGHT

Skylar examines Christian's swollen hands.

SKYLAR

The swelling should go down in a few days.

He nods, looks away, avoiding eye contact with her. Perhaps he's still embarrassed. She finds his eyes, looks deep into them.

SKYLAR

You were there for me tonight.
Thank you.

CHRISTIAN

You're welcome.

Her face moves closer to his as if she wants him to kiss her. They look into each other's eyes for a beat. Then he leaves. She just stands there alone, looking down.

EXT. CONEY ISLAND BEACH - BLACK & WHITE SEQUENCE - NIGHT

Skylar 15, Cameron 13, side by side on the sand beneath the boardwalk. They watch the waves pummel the ocean floor.

CAMERON

I think we should just do it. We should just move to Miami.

SKYLAR

You think so?

Cameron nods. Smiles. Skylar looks at him for a long time.

SKYLAR

Okay. Let's do it. Next week.

CAMERON

(with a smile)

Yeah?

Skylar nods, smiling. Then she bolts toward the water. He takes off after her. They jump in and start throwing water at each other.

INT. CHRISTIAN'S BATHROOM - PRESENT - NIGHT

Skylar opens her eyes. She's been dozing off in the bathtub. She hears piano music playing faintly in the background.

INT. CHRISTIAN'S LIVING ROOM - NIGHT

Christian at the piano playing a gentle rendering of Mozart's "Sonata". His fingers glide across the keys in a professional manner.

Skylar appears in the doorway wearing only a towel. She just stands there, watching him. Then she starts toward him. He continues to play, oblivious to her approaching from behind. She lays a hand on his shoulder. He stops playing, takes her hand and brings her in between his legs. He wraps his arms around her waist, rests his head on her stomach. She strokes his hair, kisses the top of his head.

His left hand pulls the cover over the piano keys. He stands and picks her up. He sits her on the piano. She unwraps the towel, lets it fall to the floor. Their lips meet, pressing hard against each other. He kisses her breasts as she closes her eyes and wraps her legs around his waist.

INT. CHRISTIAN'S BEDROOM - NIGHT

Christian and Skylar make love in bed, in a sitting position. They're equally giving and taking. She holds him tightly. A tear falls from one of her eyes as she climaxes.

MOMENTS LATER

Christian and Skylar lie together in the darkened room. Her back against his chest. She clutches his hand to her chest, stares at Eva's photograph on the night stand.

SKYLAR

(re. Eva)

She was beautiful.

CHRISTIAN

So are you.

She turns, facing him.

SKYLAR

I'm not like her, Christian. I'll never be like her.

CHRISTIAN

I don't want you to be like her. I like you just the way you are.

She displays a soft smile. They kiss, then she pulls away.

CHRISTIAN

Now what?

SKYLAR

I'm sorry. I can't stop thinking about Cameron...

(off his gaze)

... what they did to him.

For the first time, we see how vulnerable she actually is.

SKYLAR

You know, I've always felt responsible for him growing up. My mother had two jobs and... well, we never knew our father.

She looks away. Beat. Looks back at him.

SKYLAR

I was fifteen when I went in...

CHRISTIAN

You don't have to tell me anything,
Skylar.

SKYLAR

... but I want to.

She sits up. He joins her. Their backs against the wall.

SKYLAR

We'd gone to Coney Island like we
always do every Friday.

FLASH CUT:

LADIES ROOM. Skylar, 15, exits a stall. She's alone. She moves to the sink to wash her hands.

A FIGURE appears behind her, a man. Skylar turns, startled. The man pulls out a knife and grabs her by the throat.

MAN

Scream and I'll cut you, bitch.

Skylar obeys. The man pushes her against the wall and rests the knife on the sink. He fondles her breasts with one hand as he begins to choke her with the other.

Then suddenly, blood explodes from the man's mouth, spurting all over Skylar's face. He releases her, drops to his knees, eyeing her.

Skylar starts coughing, sucking up air. Trying to breath as she watches the man fall to the floor, dead. She then looks up and sees --

Cameron standing there, visibly shaking. In his right hand, he clutches the man's bloody knife. Skylar takes the knife from him.

SKYLAR (V.O.)

He was too young. He wouldn't have
survived prison.

Just at that moment, a WOMAN walks in, sees the dead man on the floor, looks up at Skylar holding the knife. She bolts out the bathroom.

Christian and Skylar look at each other. After a long beat.

SKYLAR

He saved my life that night.
(off his gaze)
(MORE)

SKYLAR (cont'd)

Now you understand why I have to finish it.

CHRISTIAN

I do understand. But don't you think you've been through enough for him already?

She looks at him for a moment... perhaps.

SKYLAR

They beat... and tortured him, Christian. Then they hung him up to a ceiling Fan.

He looks at her... doesn't quite know how to react to that. Skylar climbs out of bed, starts putting on her jeans.

CHRISTIAN

Where are you going?

SKYLAR

Harrigan is still alive. That's unacceptable.

Christian climbs off the bed, stands before her.

CHRISTIAN

Skylar. He's a cop. You can't kill a cop.

SKYLAR

(passively)

He forfeited that right the second he put his hands on my brother.

She slips on a T-shirt. Looks at him.

SKYLAR

I never wanted you involved in the first place, remember?

CHRISTIAN

Well like it or not, I am involved now. And killing Harrigan is wrong and it won't solve anything.

SKYLAR

There's no such thing as right or wrong, Christian. Only what society perceives as being right or wrong. I have learned that a while back in prison.

She begins putting on her shoes. He kneels to her level.

CHRISTIAN

That's the thing, Skylar. You're not in prison anymore. And if you do this, that's exactly where you'll end up going back to.

They rise.

SKYLAR

That's what I want, Christian.
(off his gaze)
I don't belong out here. All this time I've been pretending to be a citizen again... who am I fooling. I'm never going to be anything more than what I am today.

CHRISTIAN

That's bullshit and you know it.

SKYLAR

Don't pretend to know me Christian just because we fucked.

Beat. He looks at her.

CHRISTIAN

Wait here... please.

He heads out the room. She waits. Moments later, he returns carrying a painting. We only see the back of the canvass.

Skylar watches him place the painting on the dresser and move out of the way.

CLOSE ON PAINTING

It's Skylar, beautiful. A slight smile on her face. The way he sees her. But her eyes are still sad.

BACK TO SCENE

Christian looks into her eyes.

CHRISTIAN

That's who you are.

Skylar just stands there. Staring at the painting. Her face emotional.

SKYLAR

No. That's just the way you see me.

She takes a step toward the door, stops. Her back facing him.

SKYLAR

I know who I am, Christian. Inmate 287645. And I have accepted that a long time ago, unlike you.

CHRISTIAN

What's that supposed to mean?

Beat. She turns, looks at him.

SKYLAR

I apologize. You do know who you are. A cab driver pretending to be a painter, right?...

Skylar looks at her portrait one last time, then looks back at Christian.

SKYLAR

... a talented painter.

And on that, Skylar heads out. Christian just stands there, thinking.

EXT. BACK STREET - CHINATOWN - NIGHT

Harrigan emerges a seedy motel with a YOUNG PROSTITUTE. They kiss by his car before she strides off.

INT. HARRIGAN'S CAR - NIGHT

Harrigan gets into the driver's seat, closes the door and...

SKYLAR (O.S.)

Don't move.

Harrigan looks into the rear view mirror. Skylar stares him dead in the eyes. Her gun pointed at the back of his head.

HARRIGAN

What do you want?

SKYLAR

Take off your gun and hand it to me. Slow.

Harrigan obliges. Skylar pockets Harrigan's gun.

HARRIGAN

Now what?

Skylar doesn't reply. She presses the gun barrel against the back of Harrigan's head. Harrigan remains calm.

HARRIGAN

You not gonna shoot me. You know I'm a cop.

SKYLAR

If you think I care about that right now, you're dumber than I thought.

HARRIGAN

You've been away a long time, maybe you don't know. You know what they do to cop killers here? They give you the gas chamber.

Skylar pistol-whips Harrigan across the face, drawing blood. Harrigan massages the side of his face.

SKYLAR

Thanks, I'll keep that in mind. Who were those two men in the video tape with you? The ones you sent out to kill me.

HARRIGAN

What video tape?

SKYLAR

The video tape from the Clermont motel. The one showing your dumb ass with your two dead friends torturing and murdering my brother.

HARRIGAN

Bullshit. You haven't got a tape. If you did, you would've gone to the police already.

SKYLAR

Oh believe me, there was a video tape. But it's been destroyed. No one will ever see it.

Harrigan looks at Skylar, confused.

SKYLAR

You don't get it, do you? I don't want you in prison. I want you to suffer the way my brother suffered. Now who were they?

HARRIGAN

Mikail and Yuri Mastov. Russian mafia.

Skylar looks at Harrigan for a long time.

SKYLAR

Why did you do it?

No response from Harrigan. WHAM! Skylar pistol-whips him once again. He grabs the back of his head, wincing in pain.

HARRIGAN

The money, okay. And it's in the trunk. You can have it back.

SKYLAR

I don't care about the money.

HARRIGAN

It's a quarter of a million dollars. My half. Take it all.

Beat. They lock eyes in the rear view mirror.

SKYLAR

Where's the other half?

There's a long silence. They keep their eyes on each other.

HARRIGAN

You really don't know, do you?

SKYLAR

Know what?

HARRIGAN

Kaleb?

SKYLAR

(inquisitively)
What about him?

HARRIGAN

He's got the other half.

She looks at him, not convinced.

HARRIGAN

Your brother wasn't dealing drugs
at the motel. He was there hiding.

SKYLAR

From the Mastov brothers... why?

HARRIGAN

Because he and Kaleb robbed their
poker game. That's where the money
came from.

She pistol-whips Harrigan once again. Blood streams from his
mouth.

Harrigan wipes the blood from his mouth, looks at Skylar, who
keeps the gun on him.

HARRIGAN

Look, it's the truth. Kaleb and I
knew each other back from the old
neighborhood. He also knew that I
was doing some work for the Mastov
brothers.

(off Skylar's gaze)

He wanted your brother's girl and
the whole half a mil for himself.
Since he knew where your brother
had stashed the cash, he called me
and told me where your brother was.
And he offered me ten percent of
the money if I get the storage keys
and keep his name out of it. I
called Yuri and Mikail...

FLASH CUT:

*CAMERON. Writing a letter at a table. The shoebox beside
him, with a set of keys on top*

CAMERON (V.O.)

I miss you Sky. And I love you
very much. P.S. Maria and I have
a big surprise for you. Your
brother, Cameron.

*Cameron puts the letter into an envelope, then he hears the
sound of screeching tires. He hurries to a window and looks
outside. He sees --*

*A LEXUS. Screeching to a halt on the side of the building.
Mikail and Yuri emerge the Lexus. Guns in hands.*

CAMERON. Watches them enter his building. He thinks for a moment, looks at the envelope in his hand.

He heads to the table, grabs the keys atop the shoebox, puts them inside the envelope and seals it. He then grabs the shoebox and heads out.

FLASH CUT:

CAMERON. Knocking on a door, which is pulled open. Clark Gibbons appears. He and Cameron talk briefly, before Cameron passes the shoebox to him and rushes down the stairs.

FLASH CUT:

MIKAIL AND YURI. Emerging the elevator across from Cameron's door. Yuri kicks the door open. They rush in.

HARRIGAN (V.O.)

But when they got there, your brother had already gone.

Skylar looks at Harrigan.

HARRIGAN

Later that night, Kaleb called back and told me that your brother had checked into the Clermont motel in Jersey city. I picked up Yuri and Mikail and we headed up there. By then, they didn't care about the cash anymore. All they wanted was to make an example out of your brother.

(off Skylar's gaze)

You know the rest.

Skylar stares at Harrigan.

SKYLAR

Whose idea was it to plant the cocaine in the room?

HARRIGAN

Mine. I figured if they thought it was drug related, all would be forgotten.

SKYLAR

Well you figured wrong. Start the car. We're going to Brooklyn.

Harrigan starts the car and drives off.

INT. CHRISTIAN'S BEDROOM - NIGHT

Christian gazes at Eva's photo on the night stand. He turns toward Skylar's portrait on the dresser, stares at it. Then he looks down at a business card in his hand. It's Messier's card.

EXT. BENEATH THE BROOKLYN BRIDGE - NIGHT

Harrigan's car pulls up. The engine dies, headlights go off.

INT. HARRIGAN'S CAR - NIGHT

Harrigan looks at Skylar in the rear view mirror. She still has the gun on him.

SKYLAR

Take out the keys, past them to me.

Harrigan complies. She pockets the keys.

SKYLAR

Get out.

Harrigan steps out. Skylar exits, while keeping the gun on him.

EXT. BENEATH THE BROOKLYN BRIDGE - NIGHT

Harrigan looks at Skylar.

HARRIGAN

Now what?

SKYLAR

Walk over there to that column.

Harrigan starts toward the iron column. Skylar follows him. As he gets closer to the column, he abruptly stops and looks up. His eyes widen in shock as he stares at --

A ROPE hanging from a metal bar under the bridge. The other end of the rope is tied to the iron column beside it. Skylar appears behind Harrigan and pistol-whips him.

SKYLAR

Move it.

Harrigan stumbles forward next to the rope. He just stands there, looking at it. Dangling before him. Reality begins to set in. He looks at Skylar.

HARRIGAN

You can't do this to me. I'm a
fucking cop.

SKYLAR

You know what to do. You've had
practice.

Harrigan slowly reaches for the rope. Skylar watches him
make a hangman's noose.

SKYLAR

Put it over your head.

After a short pause.

HARRIGAN

No.

BLAM! Skylar shoots his left ear off. Harrigan covers the
ear, wincing in pain. Blood streaming down his left cheek.

SKYLAR

Put it over your head.

Harrigan obliges. Slowly.

SKYLAR

Make it tighter.

Harrigan complies. Skylar heads over to him, stares him in
the eyes.

SKYLAR

This is for Cameron.

Skylar swings the gun at Harrigan's head... over and over...
and over, until he goes down. His face covered in blood.

Skylar unties the other end of the rope from the iron column
and heads back toward Harrigan's car with it.

Harrigan watches through bloody eyes as Skylar ties the rope
to the bumper of the car and gets behind the wheel.

INT. HARRIGAN'S CAR - NIGHT

Skylar turns on the ignition, puts the gear in reverse. She
starts backing away. And as she does:

Harrigan is seen through the windshield being pulled up. His
hands desperately trying to get to the noose. But it is all
to no avail.

EXT. BENEATH THE BRIDGE - NIGHT

Harrigan's feet are leaving the ground. He is now suspended in the air, feet violently kicking. We hear a crack and his feet stop moving. His neck has been broken.

EXT. HARRIGAN'S CAR - NIGHT

Skylar emerges, unties the rope from the bumper. Harrigan's body is dropped to the ground like a rag doll. Skylar gets back into the car and drives off.

EXT. SPICE BAR - ALLEY - NIGHT

Skylar pulls up in Harrigan's car. She turns the engine off and steps out of the car.

INT. MARIA'S BEDROOM - NIGHT

Maria throwing clothes into a suitcase on the bed. She then turns and finds herself staring at Skylar's gun barrel. She freezes.

SKYLAR

Where is he?

MARIA

Downstairs. In the office.

Skylar looks at the suitcase.

SKYLAR

You two going somewhere?

MARIA

He doesn't know I'm leaving.

Skylar steps toward Maria. She stumbles back into the wall.

SKYLAR

Where you a part of it?

MARIA

A part of what?

SKYLAR

Don't lie to me.

MARIA

I'm not. I just don't know what you're talking about.

SKYLAR

I'm talking about Kaleb selling out
Cameron to the Russians.

Maria shakes her head. Water begins filling up her eyes.

MARIA

I didn't know. Oh God. I didn't
know. I swear.

And she's crying.

SKYLAR

Yeah. Then why did you marry him
right after Cameron was killed?

MARIA

You don't understand. I had to.

Maria slides down to the floor in a sitting position. Her
hands shielding her face. Sobbing.

SKYLAR

Bullshit. You're a fucking liar.

MARIA

I had to.

SKYLAR

(cocks the gun)
Don't you fucking lie to me. Or I
swear to God, I'll fucking do you
right here, right now.

MARIA

(breaking down)
I'm not lying, I swear. I had to.
For the sake of --

CARMEL (O.S.)

Mommy.

Skylar turns but quickly hides the gun behind her as she sees
Carmel standing in the doorway.

Maria hurries past Skylar toward Carmel. She picks her up as
Skylar watches.

MARIA

(looks at Skylar)
This is my daughter, Carmel. Your
niece.

Skylar slowly slides the gun into the back of her waistband.

MARIA

Carmel, honey. This is your
auntie. Skylar.

Skylar is speechless gazing at Carmel who actually resembles
Cameron.

MARIA

I was three weeks pregnant, when
Cameron died. I had no money and
no place to go. Kaleb said he
would take care of me and Carmel.
He said that Cameron would have
wanted him to.

Tears stream down Skylar's face.

EXT. HARRIGAN'S CAR - ALLEY - NIGHT

Skylar removing Harrigan's bag from the trunk and closing it.
She goes to Maria at the wheel. Carmel is in the back seat.

SKYLAR

(hands bag to Maria)
There's a quarter of a million
dollars in there. Take it.

Maria takes the bag and rests it on the seat beside her.

SKYLAR

You have somewhere to go?

MARIA

My parents. They live in Oklahoma.

Skylar nods, looks at Carmel.

SKYLAR

She looks just like him when he was
a baby.

Maria displays a sad smile.

MARIA

What are you gonna do?

SKYLAR

Go. Get out of here.

Maria and Skylar share one last look, then Maria pulls away.

INT. SPICE BAR - DANCE FLOOR - NIGHT

Music's pumping. Skylar navigates through the crowd, heading toward the door to Kaleb's office.

KALEB (V.O.)
This kid Cameron was so dumb...

INT. KALEB'S OFFICE - NIGHT

Mookie and Spoon listen. Mookie is laughing, but Spoon has no reaction to what's being said. He eats a hot dog. The backpack rests on a chair nearby.

KALEB (O.S.)
... even after I sent Harrigan to
his place...

INT. BATHROOM - NIGHT

As Kaleb zips up his pants and flushes the toilette...

KALEB
... the dumb fuck still called to
tell me where he was in Jersey.

Kaleb laughs to himself. Mookie can also be heard laughing outside. Then suddenly, total silence.

KALEB
So, are we still on with the
Korean, Spoon?

No response from Spoon. Kaleb opens the door, exits into --

THE OFFICE

Freezes. Staring at Skylar's gun barrel. Skylar stares back at him, finger on the trigger. Eyes focused. Cold.

SKYLAR
Would you like to start the story
over? I seem to have missed the
beginning.

Kaleb stares at Skylar. Mookie cowers in his seat. Spoon's right hand is seen slowly moving toward his waistband.

SPOON
You can't get all three of --

BLAM! Skylar shoots Spoon dead. Blood spurts over Mookie's face. Skylar directs her attention back to Kaleb.

SKYLAR

Sit down.

Kaleb sits at his desk. Skylar looks at the backpack, then at Mookie.

SKYLAR

All right. You take the backpack and get out of here.

Mookie looks at Kaleb. Then he turns back toward Skylar for reassurance.

SKYLAR

Now!

Mookie jumps to his feet, grabs the backpack. Kaleb watches Mookie head to the door, exit.

ON KALEB'S HAND

As it slowly reaches for the desk drawer:

KALEB

I heard your brother squealed like a little bitch, when they strung him up to that ceiling fan.

Kaleb flashes a sinister smile. Skylar grinds her teeth and cocks the gun. She moves toward him. Aims at his head.

ON KALEB'S HAND

As it slowly pulls the drawer open... exposing a gun inside:

KALEB

So, now what?

Kaleb smirks. And what happens next, happens quickly. Kaleb grabs the gun from the drawer and fires...

Skylar backs away and returns fire, unloading her entire clip into Kaleb, blowing him backward into the wall.

SKYLAR

Now you die.

Skylar drops the gun. Takes Cameron's photo out of the frame on the wall and leaves.

EXT. SPICE BAR - NIGHT

Skylar emerges as Christian pulls up. They lock eyes but she walks off, heading toward the main street. He exits the car.

CHRISTIAN

Skylar!

She keeps on walking. He catches up to her, takes her hand.

CHRISTIAN

Skylar, please stop.

(as she stops)

You were right. It's time for me to step out of the closet.

She stares into his eyes... then tears roll down her face.

CHRISTIAN

I'm sorry. I'm --

SKYLAR

It's okay. I don't want to talk about that anymore. Can we go to the Promenade?

CHRISTIAN

(wipes her face, softly)

Okay.

EXT. BROOKLYN PROMENADE - DAWN

Christian and Skylar on a bench, watching the Sun rise over the city.

SKYLAR

I never realized how beautiful the city was until now.

She looks at him, smiles softly. He returns her smile and they kiss passionately.

SKYLAR

Thank you.

CHRISTIAN

For what?

SKYLAR

Showing me what life could've been if we had met under different circumstances.

CHRISTIAN

It could still be that way. There are a lot of things that I want to show you... share with you.

She lays a finger over his lips to stop him from talking. He complies and they kiss once more. Then she rests her head on his shoulder and shuts her eyes.

CHRISTIAN

I've decided to do the show. But only on one condition...

SKYLAR

(eyes still shut)
What's that?

CHRISTIAN

That you accompany me as my date.

She displays a soft smile, which slowly fades away.

CHRISTIAN

Did you hear what I say?

Skylar doesn't respond. Christian looks at her, touches her face. She appears to be sleeping peacefully. But she's not.

CHRISTIAN

Hey. Did you hear me?

Skylar's right hand, which has been resting on her stomach, drops on her lap. Then he SEES IT... BLOOD. Lots of it.

CHRISTIAN

No. Please. No.
(caresses her face)
Wake up, Skylar. Baby, wake up.

No movement from Skylar.

CHRISTIAN

Wake up, baby. Please wake up.

It's all to no avail. Christian cradles Skylar in his arms, tears streaming down his face.

SKYLAR (V.O.)

No tears, please. Not for me. It's a miracle I even lived that long. I should've died many times before, considering to where I've been.

Christian opens his mouth to cry... but no sound comes out.

SKYLAR (V.O.)
 But I'm not bitter. In fact, I've
 considered myself to be lucky. In
 four days, I went on a date...
 drove a car...

INT. LIBERTY MOTEL LOBBY - SAME TIME - NIGHT

Doris is giving her statement to TWO DETECTIVES when suddenly
 looks up to SEE --

Liz entering at the door. Liz carries a little girl in her
 arms. BECKY, the granddaughter Doris never met.

BACK TO DORIS

As tears stream down her face.

SKYLAR (V.O.)
 ... met a great friend outside the
 prison walls...

INT. BROOKLYN PROMENADE - SAME - NIGHT

Christian continues to hold Skylar's lifeless body, crying
 silently.

SKYLAR (V.O.)
 ... fell in love for the very first
 time... and most importantly,
 avenged my brother's death.

In the background, the sun proceeds to rise over the city.

SKYLAR (V.O.)
 And although I'd much rather go
 back to Bedford Hills where all my
 friends are, I have to admit, dying
 isn't half bad.
 (beat)
 I just wish I could've seen my
 brother's face one last time.

FLASH CUT:

CAMERON'S FACE. As a little boy in happier times. Smiling.

SKYLAR (V.O.)
 Let no sins of men go unpunished.

FADE OUT.