

Never Leave

by James Clements and Eamon Kelly

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FADE IN:

SUP: "JULY 1983"

1 EXT. DRIVEWAY - NIGHT

A couple, standing in the rain, argue in the driveway of a large home. **GEMINI HUGHES** (35), is tall, handsome and clearly intoxicated. He has long hair and is unshaven. **LILLY COLLIER** (23), attractive and pregnant, is trying to stop Gemini from leaving. Gemini breaks his arm free from her and jumps in the driver's side of a red Jaguar. Lilly walks to the passenger side and opens the door. She stands her ground still pleading with him.

GEMINI  
(curt)  
It's under control.

He puts the key in the ignition and starts the vehicle. Lilly reluctantly gets in the car but leaves the door open.

LILLY  
I know what you said but...

GEMINI  
(sneering at her)  
But what?

Gemini puts the Jaguar in reverse and accelerates which slams the passenger side door. The car plows out of the driveway and hits the curb. Gemini slams the car in drive.

LILLY  
Please stop driving like an asshole. I just want everything to be perfect.

She slumps in the passenger seat defeated. The Jaguar's tires spin as it pulls off.

GEMINI  
It's not a big deal. I can stop whenever I want.

Just down the block, headlights glare and dance on the windshield as the vehicle loses traction. Gemini fights the wheel, the slippery road gives out underneath them. The car veers, slamming into oncoming traffic.

2 INT. HOSPITAL WAITING ROOM - NIGHT (SAME)

Gemini sits with his head in his hands in an empty ER waiting room. He has bandages on his head and his left arm. A **DOCTOR** (50's), walks in and stands nervously to address him.

GEMINI  
(standing)  
Are they alright? Tell me they're alright?

DOCTOR  
I'm sorry. We did everything we could. Ms. Collier, didn't make it...  
(beat)  
...but your daughters alive. You can see her in the Neonatal unit soon.

The Doctor slowly walks off and presses the door release button on the wall. He turns back to see Gemini standing motionless in the waiting room. Gemini drops to his knees sobbing.

SUPER: "ONE YEAR LATER"

3 INT. GEMINIS' HALLWAY - NIGHT

Gemini (36), now with short hair and cleanly shaved face, is holding a baby girl. He walks down the hallway talking to her. His walls are littered with rock memorabilia.

GEMINI  
(baby talk)  
You're precious. Yes you are.  
You're daddies little girl aren't ya?

Gemini continues down the hall turning into a bedroom.

4 INT. KITTYS' BABY ROOM - NIGHT

Gemini lays **KITTY**, (1), in her crib. He stands over her smiling. Kitty begins to fuss. Gemini comforts her.

GEMINI  
You look so much like your mother.

He covers her with a pink blanket. Tears begin to well in his eyes before he turns and walks out of the room.

5 INT. GEMINIS' STUDY - NIGHT (SAME)

Gemini enters his study and sits down at a desk. A single desk lamp lites the room. He reaches for a picture on the desk. It shows him and Lilly affectionately posing for a photo. He wipes his leaky eyes, lays the picture down and grabs a guitar which he begins to strum.

SUPER: "TWENTY-FIVE YEARS LATER"

6 INT. STAGE - NIGHT

**VIC SAMUELS** (27), thin yet handsome with long brown hair, bounces around on stage. Behind him hangs a banner that reads, Broken Innocence. He dances in front, microphone in hand, of his band as they perform. As the group finishes a song, Vic introduces the next tune.

VIC

Thank you. Thank you. I would like to introduce our next song. Some of you may remember this one...

(beat)

...It's called, "**Never Leave**"!

The crowd erupts with cheers. The **GUITAR** blares. The **DRUMS** thunder in.

VIC (cont'd)

(continuing, sings)

All around me, I see what there is to see. Touch and feel, make things clearer to me...

Vic begins to feel sick at his stomach. His vision becomes blurry. He starts to breath heavy. He fights to maintain control during the musical transition before he has to sing the chorus.

VIC (cont'd)

(continuing, sings, struggling)

Could I go back, before death murder time. Go back, regret is a thought in my mind. Go back, before death murder time. Go back, regret is a thought in my mind. Go Back!

Vic grasp at his head again in agony. He sees a vision.

7 MONTAGE - VIC'S VISION OF A WRECK.

-- EXT. COUPLE'S ARGUMENT -- NIGHT - A man and woman are arguing in the rain. She pulls at his arm but he jerks away from her. He gets in the drivers side of a red car.

-- EXT. RED CAR -- NIGHT - TRAVELING - The man yells at the woman, who is cowering in the passenger seat. He looks back at the road through a soaked windshield. The car begins to slide. He sharply rips at the wheel. The car careens into oncoming traffic.

-- INT. TRAUMA ROOM -- NIGHT - Doctors and nurses work on a woman. The doctor raises a baby girl up as she takes her first breath. She cries loudly.

END MONTAGE

8 INT. CLUB STAGE - SAME NIGHT

The **GUITAR PLAYER** (26), wearing all leather, notices Vic having trouble performing. He shakes his head, then motions to the **DRUMMER** (twenty something); who burst into a solo to cover for Vic's inability to perform the song.

9 INT. BATHROOM - NIGHT

**KITTY HUGHES**, (26), has long dark hair, a flawless pale complexion and a slender well proportioned body. She lays naked in a bathtub of bloody water. Raising her wrist above water, she exposes bloody lacerations. She stands, appearing to have second thoughts. Blood trickles off her middle finger. Now in front of the the sink, she slowly cleans and bandages her wrist. She peers into the mirror as black tears stream down her face.

10 INT. VICS' HOUSE - DAY

Vic sits at a computer desk typing on the keyboard. He scrolls through results of a search. He clicks one link. Newspaper headline flashes on the screen. "Artist Death Ruled Accidental Overdose." Vic scrolls through more results. In an obituary, Vic reads, "Gemini is survived by his daughter Kitty Hughes". Vic pics up his cell phone and dials a number from his contacts.

VIC  
(into phone)  
Ronnie! It's Vic.

11 EXT. RONNIES' BUICK - DAY

**RONNIE WHITLOCKE** (37), is overweight but muscular. He has sandy blond shaggy hair and a strong jaw line. He sits in his beige 1990's Buick Regal, which is parked on the side of the road.

RONNIE  
(into phone)  
Oh, hey broham. Calling me with  
some good Willy tickets?

INTERCUT with Vics' House.

VIC  
(into phone)  
Haha, maybe. I need your help?

INTERCUT with Ronnies' Car.

RONNIE  
(into phone, half surprised)  
Sure. What's up?

Ronnie raises a unrolled joint to his lips. As he licks the edge, he almost spills the joint and drops the phone. He twist the joint then smiles at his craftsmanship before retrieving the phone from his lap.

RONNIE (cont'd)  
(continuing, into phone)  
I'm here.

INTERCUT with Vics' House.

VIC  
(into phone)  
I'm researching, this fucking song,  
Never Leave that Gemini Hughes did.

INTERCUT with Ronnies' Car.

RONNIE  
(into phone)  
Gemini Hughes? Hasn't he been dead  
a couple of decades?

INTERCUT with Vics' House.

VIC  
(into phone)  
Yeah. I know this is going to sound  
crazy but, I need you to find his  
(MORE)

(CONTINUED)

VIC (cont'd)  
daughter Kitty. I think her name is  
Kitty Hughes.

INTERCUT with Ronnies' Car.

RONNIE  
(into phone)  
Um, okay? Have any idea where I  
should start?

Ronnie lites the joint and puffs at it a few times.

INTERCUT with Vics' House.

VIC  
(into phone)  
No, you're the Private Dick.

INTERCUT with Ronnies' Car.

RONNIE  
(into phone, speaking while  
holding his breath)  
You know I hate it when you call me  
that?

INTERCUT with Vics' House.

VIC  
(into phone)  
If you find her see what she is  
into. There is some choice tickets  
in it for ya.

INTERCUT with Ronnies' Car.

RONNIE  
(into phone)  
Hell yeah broham! I will call you  
in a day or two.

Ronnie hits the joint again and struggles to hold his breath  
in. He blows smoke rings and then chases them; trying to  
suck them back in.

12

INT. LEGEND RECORDS FRANK'S OFFICE - DAY

**FRANK SILVER** (52), and **SAUL TRENTON** (54), sit talking, on  
either side of a desk, in a luxurious office. Both men have  
on expensive tailored pinstriped suits. Frank has a medium  
build with salt and pepper hair. Saul is broad shouldered

(CONTINUED)

and barrel chested and looks younger than he is. Franks' office, filled with black leather furniture, a black grand piano, and numerous framed gold and platinum records on the walls, offers a spectacular view of downtown Los Angeles.

FRANK

You get that Dance Hall band signed?

SAUL

Yeah, had to have my talk with the manager though.

FRANK

(smiling)

What'd he do?

SAUL

He was jocking for control...

(making slamming motion)

... As usual, just needed to set him straight.

Frank smiles.

13 INT. SAUL'S TALK - DAY

Saul watches as the four members of a Dance Hall group walk out of the room. As the door closes behind them, Saul quickly turns towards the **MANAGER**, (thirty something). Grabbing him by the lapel of his shirt, Saul picks the man up and slams him to the ground still holding the man around the lapel.

SAUL

I shit platinum records so shut your fucking trap and shake your head yes every time I ask you question. Do what I say and you can make some nice paydays here. Go against me and I'll have you picking fly shit outta black pepper at some supermarket...

(beat)

... We clear?

The Manager shakes his head in agreement and stares back at Saul, believing every word he says.

14 INT. LEGEND RECORDS FRANK'S OFFICE - DAY (CONTINUING)

FRANK

I've seen those talks. He shit his pants?

SAUL

(going to get up)  
He needed a drink...  
(beat)

... As do I. You want one?

FRANK

(long faced)  
Listen...  
(motioning him to sit back down)  
... I had a wicked dream last night.

Saul visibly shaken sits completely back down across from Frank.

FRANK (cont'd)

(continuing)  
It was so real. I woke up sweating like a pig.

SAUL

I've never mentioned it before because, you know, because I keep to myself...

Saul gives Frank a reassuring look.

SAUL (cont'd)

(continuing)  
...but that night...

FRANK

(cutting him off)  
Awh fuck, Saul. Your hard as steel and tough as a tank. It was one fucking dream anyway...  
(beat)  
... Pour us a drink.

Saul gets up and walks to a wet bar where he starts to pour two drinks. Frank turns in his chair staring out into the city.

15 INT. CLUB STAGE - NIGHT

Broken Innocence performs, as Vic runs around on stage. The club is packed with fans. Vic hesitates as he introduces the next song.

VIC  
 This next tune is an oldie but a  
 goldie...  
 (beat)  
 ..."Never Leave".

The crowd roars. The Guitar Player steps into the spot light as he plays the musical intro. He looks over at Vic just before the lyrics.

VIC (cont'd)  
 (continuing, sings)  
 All around me, I see what there is  
 to see. Touch and feel, makes thing  
 clearer to me.

Vic perks up as he feels fine. After the musical transition he confidently belts out the chorus.

VIC (cont'd)  
 (continuing, sings)  
 Could I go back, before death  
 murder time! Go back, regret is a  
 thought in my mind...

Vic doubles over, grasping his head, as he sees a vision.

16 MONTAGE - VIC'S VISION OF A WOMAN.

-- INT. BATHROOM - NIGHT - A pale skinned, faceless woman stands in a large well lit bathroom. She pulls a small pouch from the cabinet above the sink. Laying it on the sinks edge, she opens it revealing stainless dentist type tools. She grabs one instrument and then sits on the toilet. She cuts her shin long ways. Blood squirts out and she throws her head back in ecstasy.

END MONTAGE

17 INT. CLUB STAGE - NIGHT

The crowd cheers as they think Vic is just being passionate about the music. He grabs at his head and struggles to remain conscious, eventually running off stage. The Guitar Player is shocked by Vic leaving the stage.

18 INT. CLUB BACKSTAGE - NIGHT (SAME)

The Drummer, Guitar Player and two **FEMALE GROUPIES** #1 and #2, (twenty something), sit on a large couch in a smoke filled room. Both Female Groupies snort lines of cocaine as Vic walks in.

DRUMMER  
(to groupies)  
Give us a minute ladies.

After they watch the girls leave Vic pulls up a chair, turning it backwards and sits.

DRUMMER  
(continuing, to Vic)  
What's going on? You really screwed up tonight.

VIC  
(throwing a towel over his shoulder)  
I know. My head started killing me and then I felt sick as hell during the cover.

GUITAR PLAYER  
You mean the skag's making you sick. We all said if any of us started to lose it, one of us would step in.

VIC  
(rubbing head)  
Thats not it. I feel fine before and after the cover but, while I 'm singing it, I see...

DRUMMER  
(cutting him off)  
You better get your shit together. I am not going to let you fuck up my last chance. Got it?

Without waiting for a response the Drummer motions to the Guitar Player. They both stand and leave, giving Vic the stink eye as they exit.

19 INT. CLUB BACKSTAGE - NIGHT (SAME)

Vic sits on a couch sharing champagne from the bottle with a young half naked female **GROUPIE** #3, (twenty something). She is cooking up a heroin dose. Vic is caressing her bare shoulder.

VIC

Hit me up me first baby.

The Groupie #3 applies a tourniquet and slaps his arm. She kisses him deeply before injecting Vic's arm. Vic collapses back into the couch. Groupie #3 releases the tourniquet and proceeds to make herself a dose. A lazy smile grips him as he drops the bottle he is holding; shattering it.

FADE TO:

SUPER: "1985"

20 MONTAGE - NEVER LEAVES' POPULARITY.

-- INT. RADIO STATION -- DAY - A **DJ** talks into a microphone. He pops in a tape marked, Gemini Hughes, "Never Leave". ("Never Leave" plays)

-- INT. CONCERT HALL -- NIGHT - ("Never Leave" still playing) A short haired Gemini, (36), sits on stage, in front of a thousand people, singing "Never Leave". (mouth movement synced up with song)

-- INT. LEGEND RECORDS -- DAY - Gemini, (36), and Frank Silver, (27), pose while being presented with a gold record. Camera's flash. The label on the record reads: "Never Leave".

END MONTAGE

21 INT. GRAMMYS - NIGHT

A tux clad **PRESENTER**, stands at a podium addressing the Grammy audience.

PRESENTER

Tonight, I have the honor of presenting the life time achievement award to a man that has been entertaining us with his gift since the early seventies, Gemini Hughes.

(CONTINUED)

The presenter motions with his arm to a huge screen in front of the audience.

- Picture of Gemini, 20, guitar strapped over shoulder and singing into microphone.
- Picture of Gemini, 23, playing on stage with, The Band.
- Picture of Gemini, 25, with Ozzy Ozborne backstage.
- Video of Gemini, 29, performing.

PRESENTER (V.O.)

Gemini Hughes, is a rockers rocker. In the last fifteen years, he has recorded twelve gold and three platinum records, and had five chart topping singles. After a tragic car accident in 1983, he reinvented himself. His chart topping hit, "Never Leave", a dedication to his daughter, hypnotized listeners. His mark on the entertainment industry is undeniable. Ladies and Gentleman, the Grammys proudly presents The Life Time Achievement Award to...

(beat)

... Gemini Hughes!

The presenter begins to clap as does the audience. A clean cut Gemini stands; gleaming. He makes his way down the isle to the podium. After shaking the presenters hand and accepting the award, he places it on the center of the podium; grasping each side of it.

GEMINI

I am truly honored and very grateful. Thanks to the many people that work behind the scenes to help bring my music alive. The fans, what can I say. I love you.

Gemini pauses and clears his throat.

GEMINI (cont'd)

(continuing)

"Never Leave", was hard for me. I contemplated not sharing it with the world. I want to dedicate this award to my daughter who changed my life. I love you Kitty.

Gemini wipes a tear from his eye and holds up the award.

(CONTINUED)

GEMINI  
 (continuing)  
 Thank you very much.

The crowd erupts with applause. They stand clapping. Gemini hoist the award in the air and then begins to walk off the stage.

22 INT. KITTY'S BEDROOM - DAY

Kitty, 26, sits on her bedroom floor. Pictures are cover the floor. She fingers through them. Holding a picture Gemini, tears stream down her face. She drops the picture and pulls her sweatpants leg up. She takes a small metal tool and rakes it down the side of her calf. Blood oozes out.

23 EXT. VIC'S HOUSE - DAY

Ronnie parks in the driveway of a small one car garage house. He exits his Buick and lumbers to the front door. He rings the bell then pulls at his pants. A few seconds later, Vic answers the door only wearing black leather pants.

VIC  
 Why are you ringing the doorbell  
 jackass?

Vic bows and motions with his arm for Ronnie to enter. As he does, Vic grabs him in a bear hug as he steps through he doorway.

24 INT. VIC'S HOUSE - DAY

Vic and Ronnie walk over to a small wet bar. Ronnie sits on the outside and Vic walks in behind it. Vic grabs two glasses and pours Jack Daniels into them. He slides one glass to Ronnie who catches it but spills some. Vic chuckles. They smack glasses and throw back their drinks.

RONNIE  
 Ah! I got an update on that chick,  
 Kitty. You're in luck. She's living  
 right here in L.A.

VIC  
 Really?

RONNIE  
 Well, broham she is basically a  
 hermit. Doesn't get out much and  
 limits her exposure when she does.

(CONTINUED)

VIC

And.

RONNIE

One, she is a total babe. Two, are you ready for this one?

Vic rolls his eyes at Ronnie's dramatics and motions with his hand to keep going.

RONNIE

(continuing, excited)

This is a first. I don't think I was the only one following her.

VIC

(jerking his head in shock)

What do you mean?

RONNIE

(beat)

I mean, I noticed someone other than me following her. They were very subtle but she is defiantly being tailed.

VIC

Why the fuck is she being followed?

RONNIE

Don't know but these cats are to good to be cops.

Vic, pouring another drink with one hand, reaches under the bar with the other. He puts an ounce of bright green weed on the counter. Ronnie eyes grow larger. Vic slides it across to him. Ronnie puts the bag to his nose and takes a long sniff.

RONNIE (cont'd)

(continuing, excited)

Damn! You said choice Willy Nelson tickets, but this is top shelf broham. Let's burn one?

VIC

(becoming serious)

Not now. I need you to get going on this.

A **TOPLESS FEMALE** (early twenties), enters the room draping herself on Vic's shoulder. Ronnie's jaw drops even further. Vic kisses her nonchalantly then she slowly walks away.

(CONTINUED)

VIC (cont'd)  
 (continuing, snapping his  
 fingers)  
 Ronnie!

RONNIE  
 (looking back at the bag)  
 Yeah. Yeah. I'll get going.

Ronnie shakes his head up and down and waves the bag of weed at Vic. Vic laughs at Ronnie.

25 INT. RECORDING STUDIO - DAY

Vic scrolls through a text from Ronnie, on his cell. An engineer works in the background setting up microphones. We see info that Ronnie has sent him: "Kitty Hughes 2227 N Kenmore Ave Los Angeles, CA 90001, 818-234-4567." Vic dials the number.

VIC  
 (into phone)  
 Hello. Kitty?

KITTY (V.O.)  
 (over phone, filtered)  
 Hello? Yes?

VIC  
 (into phone)  
 You don't know me but I need  
 to talk with you. I need your help  
 figuring something out. Can we  
 meet?

26 INT. KITTY'S LAUNDRY ROOM - DAY (SAME)

Kitty has an arm full of clothes that she sits on top of the dryer. She is wearing shorts and a white tank top.

KITTY  
 (into phone)  
 Who is this?

A bloody towel drops on the floor in front of the washer.

INTERCUT with Music Studio.

VIC  
 (into phone)

(MORE)

(CONTINUED)

VIC (cont'd)  
 My name is Victor. I am in the band  
 Broken Innocence. (long pause)  
 Hello? Hello?

INTERCUT with Kittys' Laundry Room.

KITTY  
 (into phone)  
 What the hell could I possibly help  
 you with?

INTERCUT with Music Studio.

VIC  
 (into phone)  
 Will you please just meet me? It's  
 important. It's about your dad's  
 song, "Never Leave." I also have  
 some important information for you.

INTERCUT with Kittys' Laundry Room.

KITTY  
 (into phone)  
 I just can't.

Kitty hangs up. She stands thinking about the call.

27 INT. MUSIC STUDIO - DAY (SAME)

Vic throws his phone and paces in the control booth. The engineer notices Vic's outburst.

VIC  
 Damn it!

Vic continues to pace. Thirty seconds later, he hears his phone ringing. He scurries to find it.

VIC (cont'd)  
 (into phone)  
 Hello? Hello?

28 INT. KITTYS' LAUNDRY ROOM - DAY (SAME)

Kitty notices the bloody towel on the floor. She picks it up. With her back to the wall, she slides to the floor, crying. After wiping her tears, she presses send and re-dials Vic still holding the bloody towel.

(CONTINUED)

KITTY  
(into phone)  
I am sorry for hanging up on you.  
You must understand, my dad's  
death, I still struggle with it.

Kitty holds up the bloody towel.

KITTY (cont'd)  
(continuing, into phone)  
I have no idea why I'm telling you  
this.

VIC (V.O.)  
(over phone, filtered)  
I am sorry Kitty. He was a great  
musician.

KITTY  
(into phone)  
He was a great dad. We were best  
friends. I don't know why I am  
talking to you...  
(long pause)  
...If we meet we do it on my terms  
right?

VIC (V.O.)  
(over phone, filtered)  
No problem.

KITTY  
(into phone)  
Barnsdall Park. By the children's  
play area, in 45 minutes. Oh yeah,  
come alone.

VIC (V.O.)  
(over phone, filtered)  
I'll be there.

Kitty hangs up her phone then stands up and places the  
bloody towel in the washer. She stares into the running  
washer. She watches as the blood stain in the towel begins  
to dissipate in the water.

FADE TO:

29

EXT. PARK - DAY (SAME)

Kitty wipes her sweaty palms on her jeans; half watching the kids play. She sees a man approaching that looks nervous. He is wearing leather pants and button shirt. The shirt is half open exposing his chest slightly. She fidgets in her seat as he moves closer.

VIC

(nervous)

Kitty? I'm Vic Samuels. Nice to meet you.

Vic extends his hand but Kitty denies him.

KITTY

(blunt)

I wish I could say the same.

Vic sits next to her leaving her lots of space. They both stare at the children playing for a brief moment.

VIC

I'll get right to the point. I have been performing your dad's song, "Never Leave," with my band...

(beat)

... I've had some pretty intense visions while on stage singing it.

KITTY

So stop singing it then...

(beat)

...you said you had some information for me?

VIC

Yeah, well I don't know what it means. I hired a PI to locate you.

KITTY

You did what?

VIC

It was the quickest way to find you. Kitty, I need you to help me understand what happen to your dad?

KITTY

I would like to understand that myself. He didn't OD no matter what the authorities said.

(CONTINUED)

VIC

You think there was foul play?

Kitty moves closer to Vic and looks around before speaking.

KITTY

I know there was! I just can't prove it. I tried, spent four years chasing dead end leads and hounding disinterested cops.

VIC

I don't know how to say this, I think someone is following you.

KITTY

It wouldn't be the first time.

VIC

What? What have you gotten yourself into?

KITTY

I know one man who might have some answers for you... Frank Silver.

VIC

(excited)

Frank Silver from Legend Re...

Kitty quickly covers Vic mouth with her hand. They make eye contact. Kitty removes her hand from Vic's mouth. Vic is smiling.

KITTY

(smart ass)

Quiet. You never know who is listening?

Kitty briefly returns Vic's smile.

VIC

Well, let's go see him?

Vic stands. Kitty is reluctant. Vic grabs her hand and tugs at her to stand up.

VIC (cont'd)

(continuing)

Please? Help me to get the bottom of this.

Kitty shakes her head in agreement and fights to hide her interest in Vic.

30 EXT. LEGEND RECORDS - DAY (SAME)

Vic and Kitty walk towards the front doors of Legend Records. The building is forty-five stories tall.

KITTY

It makes me sick to think my dad's music built this monstrosity's.

VIC

I'm going to play it cool in here.  
I hope you do the same?

Kitty does not respond. Vic opens the door and holds it for her. She enters and Vic follows shaking his head at how fine she is.

31 INT. LEGEND RECORDS FRANK'S OFFICE - DAY (SAME)

Frank sits behind his desk, staring out the window.

SECRETARY (V.O.)

(over intercom, filtered)

Mr. Silver, Vic Samuels and Kitty Hughes here to see you sir.

Frank begins to look frustrated.

FRANK

(into intercom)

Show them back.

A few moments later, Vic and Kitty, are let in by a Franks' Secretary. Frank spins towards them in his black leather chair. A chewed cigar bounces in his lips.

FRANK (cont'd)

Well. Well. Well. Vic Samuels and Kitty Hughes, to what do I owe this pleasure?

VIC

Thanks for seeing us. We have a few questions.

KITTY

(stepping forward)

I want to know what happened to my dad?

Vic holds Kitty back.

(CONTINUED)

VIC  
(whispering)  
Play it cool remember?

FRANK  
Kitty, I told you all I knew years ago. You gotta move on young lady. Look kids, I don't have time for this.

VIC  
I just need a minute more, Mr. Silver.

FRANK  
(looking at his watch)  
Quickly.

VIC  
I've been covering the song, "Never Leave."

Vic notices Frank flinch.

FRANK  
Great tune.

VIC  
Yeah, well, I've been...  
(beat)  
...seeing things. You know, when I sing it. Visions you could say.

FRANK  
(half laughing)  
You need to lay off that shit is what that is.

KITTY  
My dad stopped using. He promised he wouldn't go back to his old life. He changed.

Kitty starts crying and puts her face in her hands.

VIC  
(without looking at Frank right away)  
Mr. Silver, I have been seeing things. Things about Gemini, I think. I just want it to stop.

(CONTINUED)

FRANK

If I could help, I sure would kid.  
I will say that you got talent. I  
see you going all the way to the  
top one day.

VIC

Is there anything you can tell me  
about Gemini's death?

FRANK

Not that I haven't already said in  
any number of interviews with  
police.

Frank's phone rings.

FRANK (cont'd)

(continuing, dismissive)

I need to get this. Nice seeing  
you.

Frank answers the phone and turns away in his chair as Vic  
and Kitty start to make their way out.

VIC

(under his breath)

Douche bag.

Kitty wipes her eyes and lets Vic lead her out. Saul joins  
Frank in his office.

SAUL

Was that Kitty fucking Hughes?

FRANK

Ah, yeah and that was Vic Samuels,  
from Broken Innocence.

SAUL

Was she in here asking about her  
Gemini again?

FRANK

Of course. She just won't let it go  
and that could become a problem  
because that Vic Samuels, guy is  
saying he's seeing things about,  
Gemini, when he sings "Never  
Leave."

Saul takes a seat in front of Frank.

(CONTINUED)

SAUL

Great. That bitch won't let sleeping dogs lie and now we got some junkie having visions?

FRANK

Get the dogs on him. I wanna know who he's talking to.

SAUL

Bet.

Saul stands and gives Frank a fist bump. Frank tosses a cigar back in his mouth then turns and stares out over the city. Frank appears concerned.

32 INT. SAUL'S BEDROOM - NIGHT

Saul lays in his bed tossing, turning, and sweating. He is having a nightmare.

33 INT. NIGHTMARE - NIGHT - (FLASHBACK)

**FACELESS MAN #1** AND **FACELESS MAN #2** meet and exchange a brown bag of powder. Faceless Man #2 raises the bag up to the light as they appear to talk. He walks into a room where **FACELESS MAN #3**, sits on a couch. The door slams behind him. Faceless Man #2 smacks Faceless Man #3 across the face, knocking him to the floor.

END FLASHBACK

34 INT. SAUL'S BEDROOM - NIGHT

Saul wakes and is breathing heavily and sweating. He gasp for air and rings at his neck. Flashes of lighting illuminate the room. Saul gets up and goes to his bedroom window. He pulls back the curtain. The sky is clear.

35 INT. VICS' HOUSE - NIGHT (SAME)

Vic sits in his living room, preparing his next fix. He looks disgusted with himself. He sets the syringe down and walks around the living room upset with himself. He sits back down and applies the tourniquet. Vic lays back after injecting his arm, eyes closed. An I-pod station, on the table against the far wall, turns on. Vic half opens one eye unable to react. The station signal is weak and breaking up till revealing the original version of "Never Leave." Vic falls into a series of visions.

36 MONTAGE - VIC'S VISIONS OF GEMINI WRITING "NEVER LEAVE".

-- INT. GEMINI'S DESK -- NIGHT - Gemini, 36, sits at a desk writing, guitar on his lap. Tears are running down his face. He stares at a photo of him holding Kitty as a newborn. There is a date on the bottom of the picture: "07/09/1983".

-- INT. GEMINI'S DESK -- NIGHT - There is a ghostly female figure floating around Gemini. It appears that the two are talking. He strums the guitar and writes as they talk.

--INT. GEMINI'S DESK -- NIGHT - We see the heading at the top of the paper that Gemini is writing on. It reads: "Never Leave".

END MONTAGE

37 INT. VIC'S HOUSE - NIGHT (SAME)

Vic struggles to rise from the couch eventually collapsing back into the couch unconscious.

38 INT. FRANK'S OFFICE - DAY

Frank is sprawled out on the couch in his office. He has his shoes off and shirt unbuttoned slightly. A sharply dressed Saul walks in the room, holding several documents in his hand.

FRANK

I want you to chat with Kitty, find out what she thinks she knows.

SAUL

She is half a loon, why bother?

FRANK

Just need to know what's swirling around in that pretty little head of hers. As for Vic, I got an idea about handling him myself.

Frank taps his temple with the butt of a cigar.

SAUL

Whatcha thinkin?

FRANK

What is he without his band? Just another junkie.

(CONTINUED)

SAUL  
(making wrist slitting  
motions)  
Let me go call the famously dark,  
Kitty Hughes, then.

As Saul leaves the room, Frank rolls a chewed cigar in his fingers and stares at the ceiling in deep thought.

39 INT. VIC'S HOUSE - NIGHT

Vic sits on a couch in his living room. He is intoxicated and slowly strums a guitar. The room is dark except for a lamp against the wall in the background. Drug paraphernalia and Vic's phone lay on the table coffee table in front of him. It rings. He struggles to lift himself out of the heroin fog to answer it.

VIC  
(into phone)  
Yeah?

KITTY (V.O.)  
(over phone, filtered)  
It's Kitty. Can I see you tonight?

VIC  
(into phone)  
Sure... When?

He hangs up, then grapples with his cell to make another call.

VIC (cont'd)  
(into phone)  
Yo.

RONNIE (V.O.)  
(over phone, filtered)  
Broham!

VIC  
(into phone)  
What do you know about Frank  
Silver?

RONNIE (V.O.)  
(over phone, filtered,  
surprised)  
Whoa, Legend Records, Frank Silver?  
Following this chick is one thing  
but you sure you want to tread into  
the deeper waters broham?

(CONTINUED)

VIC  
(into phone)  
What do you mean?

RONNIE (V.O.)  
(over phone, filtered)  
Frank is into some heavy off the radar shit. He actually offered me a job after I got out of the Marine Corps. He ain't your typical record mogul broham. What gives? First, you have me following the daughter of a dead rocker, now you ask me about Frank Silver?

VIC  
(into phone)  
I think Frank's the one having Kitty followed. I just need some more time to figure this all out. You're all I got on this.

RONNIE (V.O.)  
(over phone, filtered)  
You're going to have to tell me what the hell's going on sooner or later. I'll call you after I start my surveillance. Till then, keep your head down and your eyes open broham.

VIC  
(into phone)  
Just watch your back.

RONNIE (V.O.)  
(over phone, filtered)  
Always broham.

The doorbell rings. Vic hangs up his cell and slides it on the table in front of him. He walks to the door and looks through the peephole. It's Kitty who's dressed in all black, looking beautiful yet uncomfortable. Vic grabs a shirt from the back of a chair, primps his hair in the mirror, and then opens the door.

VIC  
Come in. Come in.

KITTY  
(walking)  
Saul Trenton, called me today.

(CONTINUED)

Vic cocks his head and follows Kitty into the living room. Kitty sits on the couch. Vic sees his drug paraphernalia still on the table. He quickly slides it into the drawer. Kitty pretends to not notice. Vic raises the lights, then sits next to her on the couch.

VIC

Who is he again?

KITTY

Frank's VP slash crony and well...

(beat)

... I was hoping you would go with me to the meet him. Maybe stay in the shadows, just in case.

VIC

Sure. No problem. What does he want to talk about?

KITTY

He says he knew my dad and it is long over due that we talk.

VIC

When is this happening?

KITTY

I told him I would call him tomorrow... set a place. I was stalling because I wanted to talk with you and decide together, the best course of action.

VIC

Of course. I am free tomorrow at eleven. If you wanna meet here and I can drive us there?

KITTY

I'll make the call and set the met for noon. I'm leaving now.

VIC

You don't have to leave right away do you?

KITTY

Yes. We have a big day tomorrow.

VIC

I'll walk you out.

(CONTINUED)

Vic leads Kitty back to the front door. He opens it and Kitty walks out with no goodbye.

VIC (cont'd)  
(continuing)  
Goodnight!

Kitty does not respond. Vic stands at the door looking confused.

40 EXT. VIC'S HOUSE - DAY

A taxi pulls up in front of Vic's house. Kitty, looking stunning in a yellow sun dress, exits. She walks up to the door and presses the bell. A few seconds later Vic answers.

VIC  
Please, come in. We all set?

41 INT. VIC'S GARAGE - DAY (SAME)

The light comes on inside Vic's garage. There is a black 2001 Jaguar and a black Suzuki motorcycle parked next to each other. The inside door opens and Vic and Kitty step out. Kitty is shocked that Vic drives a Jaguar. She collects herself but Vic notices.

VIC  
I like my toys?

KITTY  
Beautiful car.

VIC  
Thanks.

Kitty arrives at the passenger side door. She opens the door but hesitates getting in.

42 EXT. PARK - DAY (SAME)

Kitty sits on a park bench near the familiar child's play area at Barnsdall Park. Vic sits in the background under the shade of a willow tree. Saul approaches out of no where and sits next to Kitty.

KITTY  
(startled)  
What the fuck!

(CONTINUED)

SAUL

I'm Saul. Saul Trenton, an old friend of your dad's.

KITTY

What the hell is going on?

SAUL

Calm down young lady. It's all good. I just want to ask you a few questions about your dad.

KITTY

(interrupting)

I haven't been able to catch my breath lately, so, no it's not all good. Why don't you start by telling me what the hell you know about my dad's death?

SAUL

I knew your dad. Worked with him for a several years. I lost track of him a few years before his passing.

KITTY

And.

SAUL

Well, I wonder what happened to him? I know what the papers said, but I was curious what you think happened?

KITTY

You worked for Frank, so, instead why don't you tell me what you know?

SAUL

Look, I don't want to upset you. I cared about your dad and I would like to think he felt the same.

KITTY

I don't know you mister and I don't feel comfortable talking to you especially if your not going to be upfront with me.

(CONTINUED)

SAUL

Kitty, just answer me this please.  
Do you think your dad was killed?

Kitty stands and begins to quickly walk away. We see Vic standing in the background and watching her intently. She turns back to address Saul.

KITTY

(continuing)

My dad didn't OD, and I'm gonna  
find out what really happened even  
if it takes the rest of my life.

Kitty turns back around and storms off. Saul throws his arms back resting them on the bench. He cracks an evil smile.

43

EXT. VIC'S CAR - DAY (SAME)

Vic and Kitty met back at Vic's' black Jaguar in the parking lot. They get in.

VIC

How'd it go?

KITTY

He's so fake. He wanted to meet and  
talk with me about my dad.  
Bullshit. He was trying to find out  
what I know.

VIC

What did you tell him?

KITTY

Nothing. Him and Frank, are like a  
twisted version of Abbott and  
Costello.

VIC

Think he knows what happened to  
your dad?

KITTY

Ah yeah, he's Frank's VP and has  
been with him since even before the  
days of my dad and Frank.

Vic puts his arm around the back of her seat. She stares at him curiously.

(CONTINUED)

VIC  
(staring into the park)  
Maybe we could contact the  
detective from your dad's  
investigation?

KITTY  
(impressed)  
I have talked with him a several  
times over the years. He's very  
nice but he was never very helpful.  
I'll get you his number though.

VIC  
I don't really have any other ideas  
here? Maybe time has changed  
something?

KITTY  
I am going to go now.

VIC  
Umm, Ok. I can drive you home.

KITTY  
No thanks. I don't mind taxis.

VIC  
I have a show tonight. I would like  
you to be there. I understand if  
you can't make it.

KITTY  
Probably not but thanks.

Vic watches as Kitty exits the vehicle. She slowly walks  
away and makes a call on her cell. Vic puts the car in  
reverse and backs out.

44 INT. STAGE - NIGHT

Vic is on stage performing, "Never Leave," with his band. A  
backdrop reads, "Broken Innocence". The front row is packed  
with young dreamy eyed girls watching Vic strut. Kitty  
secretly watches from the crowd.

VIC  
(sings)  
Broken dreams, can't shake those  
muffled screams. With lying eyes,  
their spoken truth dies."

Vic sees visions.

45 MONTAGE - VIC'S VISIONS OF GEMINI.

-- INT. BACKSTAGE -- NIGHT - Two men talk and exchange a baggy of brown powder.

-- INT. BACKSTAGE -- NIGHT - One man holds a syringe up and squirts some out. He injects it into another man's arm.

-- INT. BACKSTAGE -- NIGHT - The man writhes in pain on the floor as the other two men hold him down.

END MONTAGE

46 INT. CLUB STAGE - NIGHT (SAME)

Vic collapses on stage. His band mates rush to his side. The crowd goes silent.

47 INT. CLUB CROWD - NIGHT (SAME)

Kitty, watching from the crowd, covers her mouth in disgust. She rushes through the crowd towards the stage.

48 INT. KITTY'S BEDROOM - DAY

Vic wakes up in a strange bed. He looks around the room.

VIC  
(disoriented)  
Hello?

Kitty shuffles into the room and sits next to him on the bed. Kitty appears to enjoy taking care of Vic.

VIC (cont'd)  
(continuing)  
What happened? I was on stage then...

KITTY  
You passed out.

VIC  
I think I had more visions. How'd I get here though?

KITTY  
I was at the show. I got backstage and convinced the band to let me bring you here.

(CONTINUED)

VIC  
(smiling)  
You were at the show?

Vic tries to sit up.

KITTY  
Just lay back. Don't try to force  
it. What did you see?

VIC  
Two men standing over a another  
man's body. One of the men had a  
syringe.

KITTY  
Who were the men?

VIC  
It's hard to say. It's all so fuzzy  
now.

**RALPH NEWMAN** (64), tall and fit for his age, walks in the  
room, startling Vic.

RALPH  
Sorry to bother you. My name is  
Ralph Newman. I was the detective  
that worked Gemini's case.

VIC  
(wincing)  
Wow! I was hoping to talk to you.

RALPH  
Kitty said that you would be  
contacting me, so after you  
collapsed she called me.

Vic begins to feel nauseous but tries to hide it.

VIC  
I would like to freshen up first.  
Is that okay?

KITTY  
Of course. There's the bathroom.

Kitty points then rests her hand on Vic's chest.

KITTY (cont'd)  
(continuing)  
Just let me know if you need  
anything?

Kitty turns back to look at Vic before she exits the room. Vic fake smiles at her. Vic waits till the room is empty then gets up and searches through his jacket. He retrieves a small black leather pouch then walks to the bathroom.

49 INT. KITTY'S BATHROOM - DAY (SAME)

Vic turns the shower on. He stands in front of the mirror appearing exhausted. The music to, "Never Leave," echoes in Vic's head. He splashes water on his face trying to shake it. Not able to, he sits down on the toilet and prepares a fix. He applies a tourniquet and shoots up.

50 EXT. RONNIE'S STAKEOUT - DAY (SAME)

Ronnie sits on stake out down the block from Legend Records. He is drumming on the steering wheel when he notices three large thugs approaching in the rear view mirror.

RONNIE

Shit!

He tries to start his car but it stalls. **THUG #1**, built like a champion professional wrestler, reaches in Ronnie's open driver's side window and yanks at Ronnie's jacket.

THUG #1

You been snooping where you 'ot not  
be snooping pal.

RONNIE

Hey broham... wait a second.

Thug #1 pulls Ronnie through the open car window like a rag doll. He slams Ronnie against the vehicle, still holding him off the ground.

RONNIE (cont'd)

(continuing)

I just got this jacket pressed ya  
bum.

Thug #1 releases Ronnie then gut punches him; dropping Ronnie to his knees.

BACK TO:

51 INT. KITTY'S LIVING ROOM - DAY (SAME)

Vic joins Kitty and Ralph who are chatting over coffee in the living room. Vic sits at the farthest available seat.

KITTY  
Everything okay? We were beginning to worry.

VIC  
(avoiding eye contact)  
Just needed to soak.

Kitty puts a glass of water in front of Vic.

RALPH  
Kitty tells me your having visions. When you sing, "Never Leave".

VIC  
Unfortunately.

RALPH  
That's some heavy stuff. She told me you visited Frank Silver too.

VIC  
Yeah. He was obviously hiding something. He flinched when I mentioned the song, "Never Leave".

RALPH  
When I investigated your dad's death Kitty, I suspected foul play. After my interviews of friends and family, there didn't seem to be enough evidence to support an over dose but the media was all over it and the D.A. wanted the case closed quickly.

KITTY  
Why haven't you told me this before?

RALPH  
I was afraid...  
(beat)  
... Afraid of making things worse. Don't think I haven't carried this with me.

(CONTINUED)

VIC  
(to Ralph)  
You think Gemini was killed?

RALPH  
I had a great career but this case really ate at me. He had every reason to live a clean life after the accident. So, yes I do think he was killed.

VIC  
What accident?

KITTY  
When my mom was 8 months pregnant with me, her and dad were driving in the rain. They crashed. My mom didn't make it. Dad swore off drugs, turned his life around. He promised to protect me; raise me right.

RALPH  
Well, he had one fresh track mark so it was even harder to convince the D.A. that that your dad had been clean. I interviewed everybody and collected all the evidence I could, but it wasn't enough.

VIC  
I am confused. How do I fit into this?

RALPH  
Not a clue, but my suspicions rested with Frank Silver, and that goon he calls a friend Saul Trenton. He had the motive and the means. I would like to help you kids but, I'm not sure how I can. I'm just an old man.

VIC  
What motive?

RALPH  
Frank, had acquired the rights to all Gemini's music just four months before his death.

(CONTINUED)

VIC  
(confused)  
Isn't a musician worth more alive  
than dead?

RALPH  
In my interviews, some said that  
Gemini had been talking about  
quitting the business. You know,  
concentrating on raising Kitty.

Vic reaches for Kitty's hand. She pulls away after a few seconds. Vic looks at Kitty frustrated.

52 INT. FRANK'S BEDROOM - NIGHT

Frank lies in huge bed tossing and turning. He mumbles in his sleep.

FRANK  
(barely coherent)  
No. No. It's not me.

53 MONTAGE - FRANK'S NIGHTMARE.

-- INT. BACKSTAGE -- NIGHT - Faceless Man #1 and Faceless Man #2 hold Gemini down as Faceless Man #2 injects the contents of a syringe into Gemini's arm. Gemini tries to fight back, but as the injection surges through him he stops.

-- INT. BACKSTAGE -- NIGHT - Faceless Man #1 stands over Gemini. Gemini's face turns into Frank's face.

END MONTAGE

54 INT. FRANK'S BEDROOM - NIGHT (SAME)

Frank wakes from his nightmare. Breathing heavy, He looks around the room. He gets up and walks to the bathroom.

55 INT. FRANK'S BATHROOM - NIGHT

Frank approaches the bathroom sink and splashes his face a few times. Shaken, he stares in the mirror.

FRANK  
Fuck! Get it together Frankie.

As Frank stares into the mirror, he sees flashes of Gemini's face in place of his.

56 INT. FRANK'S BATHROOM - SAME NIGHT

Frank walks backwards away from the mirror. As he reaches and bumps into the back wall, he grabs a candle and throws it at the mirror; shattering it.

FRANK  
(yelling)  
It can't be!

Frank falls to the bathroom floor weeping.

57 INT. CLUB VIP ROOM - NIGHT

Vic, Guitar Player, Drummer, and Bass Player, sit in at large booth. The club is pulsating with hard driving rock tunes. Everyman has a drink in front of them and a woman next to them. One of the girls does a line of cocaine off the table top. Two of the other girls, giggle and playfully kiss each other.

DRUMMER  
(to Vic)  
You okay man?

VIC  
Yeah. I got some rest but I'm still apprehensive about that damn song.

GUITAR PLAYER  
Look, we told you. The song stays. People love our version and we got big time record execs' coming to see us and you're fucking that up. Where this close to making it. You wanna play clubs or arenas?

DRUMMER  
(concerned)  
How much shit are you using a day?

VIC  
What? You're an asshole, you know that? I got something fucked up happening to me and all you can think about is making it.

(CONTINUED)

DRUMMER

Vic, let's just get you some help.

VIC

Fuck this. Get yourself some help.

**FEMALE FANS #1 AND #2** approach the table excited to meet Vic. Vic marches off, ignoring them. The band members shrug and look at each other.

GUITAR PLAYER

Have a seat ladies.

Female Fans #1 and #2 seat down and Drummer motions for the waitress.

58 EXT. PARKING LOT - NIGHT (SAME)

Ronnie lays in a pool of his own blood. He rolls over on his back, spitting a mouth full up blood out. He searches his jacket pocket for his phone. He dials his cell.

RONNIE

(into phone)

Broham... I am hurt bad.

VIC (V.O.)

(over phone, filtered)

Ronnie? What's wrong?

RONNIE

(into phone)

They got me good. I need to get the ER pretty quick.

VIC (V.O.)

(over phone, filtered)

Who got you, Ronnie? Tell me where you are?

RONNIE

(into phone)

I am at the end of Cosmo off Selma.

VIC (V.O.)

(over phone, filtered)

I am on my way... hold on brother.

RONNIE

(into phone)

Bring me a joint?

Ronnie chuckles slightly then spits up blood.

(CONTINUED)

VIC (V.O.)  
(over phone, filtered)  
Crazy fucker... I'm on my way.

Vic grabs a shirt laying over the back of a chair and hurries to his car parked in the garage.

59 EXT. EMERGENCY ROOM DRIVE - NIGHT

Vic rips open the passenger side door of his Jaguar, revealing a battered Ronnie. Barely conscious, covered in blood, and eyes swollen shut, Ronnie labors to breath.

VIC  
Ronnie!

Vic shakes Ronnie trying to arouse him. Vic grabs him in his arms and muscles him out of the car and then through the front doors of the emergency room.

60 INT. EMERGENCY ROOM - NIGHT

Vic walks through automatic doors with a bloody Ronnie in his arms. A **NURSE**, (thirty something), sees Vic carrying Ronnie and comes from behind the counter. She helps Vic put Ronnie on a gurney.

NURSE  
What happened here?

VIC  
He was jumped.

Nurse uses a pen light to check Ronnie's pupil response.

NURSE  
He needs to go back right now.  
What's his name?

VIC  
Ronnie. Ronnie Whitlocke.

As the Nurse begins to push the gurney away, Ronnie grabs Vic's hand. He feels Ronnie's hand release, leaving a chewed cigar in Vic's hand. As the Nurse looks back, she sees Vic standing shocked in the hallway.

61 INT. VIC'S HOUSE - DAY

Vic, wearing only leather pants, walks to the door and opens it. Ralph, wearing a camel hair sport coat, holds a black briefcase as he walks through the door.

VIC

Hey Ralph. Thanks for coming over so quick.

RALPH

No problem. I said I would help if I could.

Vic leads Ralph into the living room and over to the wet bar. Vic pours two drinks. Ralph glances around. Vic holds the drinks up but Ralph declines it with a head shake. Vic combines the two drinks and downs it.

RALPH (cont'd)

Kitty told me about Ronnie. I'm sorry.

VIC

Thanks. Did you bring everything I need?

RALPH

I did, kind of...

(beat)

... but I don't think this is a good idea. In cop work, when a guy goes into a situation like this, he has a army of cops outside ready to hustle in and save the day. Probably not a good idea to go this alone.

VIC

They hurt Ronnie. My life is falling apart. I can't take this shit anymore. I have to try something... anything.

RALPH

I'll help you...

(beat)

... But you have to promise me that if you things get weird; you get the heck out of there.

(CONTINUED)

VIC

I promise.

Ralph puts the briefcase on the table and opens it. He pulls out a laptop, opens it, and turns it on.

RALPH

Let me see your phone.

Vic hands it to him. Ralph takes the back of the phone off and inspects it, then types very fast on the laptop.

RALPH (cont'd)

(continuing)

The CIA and the NSA have been using this trick to listen in on drug dealers and terrorists for several years. I'm remotely reprogramming your phone so the microphone will stay on even if the phone is shut off or disabled. So, just keep it in your pocket and I will be able to record everything that is said.

VIC

Where'd you learn that?

RALPH

Retirement got boring. I decided I wasn't going to be like most baby boomers and be clueless about all the emerging technology.

Ralph snaps Vic's phone back together and tosses it to him.

RALPH (cont'd)

(continuing)

All finished.

Vic looks at his phone and then looks nervously at Ralph.

62 EXT. VIC'S JAGUAR - DAY - TRAVELING (SAME)

Vic is driving to Frank's office when he flicks the radio on. Gemini's version of "Never Leave" is playing.

GEMINI

(sings, over radio)

What the hell is going on? The right is covered up by the wrong.  
The symptom has become the lure.  
You're the one that holds the cure.

(CONTINUED)

Vic starts head starts to ache. He struggles to stay focused on the road.

GEMINI  
(continuing, sings, over  
radio)  
Please come back, show me what's  
left to give. Come back, promise me  
you'll never leave. Come back, show  
me what's left to give. Come back,  
promise me you'll never leave.

Vic lets go of the wheel. He grasps at his head as he has a vision.

63 FLASHFORWARD - INT. LEGEND RECORDS BUILDING - DAY

Vic approaches the Secretary.

VIC  
I'm here to see Mr. Silver, mamm.

SECRETARY  
Right this way.

The Secretary opens and office door and lets Vic in. She closes the door after he steps in the room.

64 INT. EMPTY OFFICE - DAY - (FLASHFORWARD)

Vic hears the door lock behind him. He walks over to the window and places his head against it. He stares down forty-five stories to the parking lot. Frank and three large thugs enter the room through the locked door.

FRANK  
I thought you might get the hint  
that I don't wanna talk to you.

A large man to Vic's left strikes him; knocking Vic unconscious. Vic wakes up in the room alone. He feels the cut above his left eye crusted with blood. Vic, needing a fix, doubles over and pukes.

END FLASHFORWARD

65 EXT. VIC'S JAGUAR - DAY - TRAVELING (SAME)

Vic comes out of the vision realizing he is still in his car. He feverishly jerks the wheel, avoiding other drivers. His car spins 180 degrees, finally coming to a screeching halt on the shoulder of the road. Vic sits in his car looking intense with both hands still firmly gripping the wheel. He searches for his phone.

VIC  
 (into phone)  
 Kitty, you know where Back Door  
 Boda is on Wilshire?  
 (beat)  
 Can you meet me there?  
 (beat)  
 Yeah, I'm on my way. See you soon.

Vic stares at his heroin case in the passenger seat before putting the car in drive and pulling away.

66 INT. COFFEE SHOP - DAY (SAME)

Vic enters and joins Kitty, who is already at a table. Kitty, wearing a long one piece black dress with a black hoodie, has two coffees on the table already.

VIC  
 (as he sits down)  
 Dear God. "Never Leave", came on  
 the radio while I was driving and I  
 damn near crashed.

KITTY  
 Did you see something?

VIC  
 I'm Okay. Thanks for asking...  
 (beat)  
 ... I was on my way to Frank's  
 office.

KITTY  
 You think your some kinda hero?

VIC  
 No. The vision was so real...  
 (shrugging shoulders)  
 ... I think it was a vision of the  
 future.

(CONTINUED)

KITTY

Spit it out, what did you see?

VIC

The Secretary, locked me in a room. Then Frank and his men came in, and one of them knocked me out. I woke up on the floor with a cut over my eye. Next thing you know, I'm spinning tires on Pico blvd.

Kitty reaches out and grabs Vic's hand. With pitiful faces, they sit in silence staring at each other. Vic notices numerous scars, on her wrist and arm, peeking out from her sleeve. Kitty doesn't see him notice.

67 INT. JAM ROOM - DAY (SAME)

Broken Innocences Drummer, Bass Player, and Guitar Player jam in a small room. Frank Silver walks in and the band stops playing.

DRUMMER

Alright! Mr. Silver.

FRANK

Hell yeah boys! Sounding good.

GUITAR PLAYER

We've been working our asses off Mr. Silver.

FRANK

I can tell. I heard you've been killing the cover, "Never Leave".

DRUMMER

Word! The girls go wild.

FRANK

I need to talk with you guys.

Frank motions for Guitar Player and Bass Player to come closer.

FRANK (cont'd)

(continuing)

Vic came to me last week... He was wanting me to back a solo project? I told him that the band has good chemistry together, but he assured me that you guys were headed in different directions.

(CONTINUED)

GUITAR PLAYER  
Motherfucker.

FRANK  
I'm sure he meant no harm. However,  
I want you to know... I won't be  
forgetting you guys; no matter what  
Vic and I do.

GUITAR PLAYER  
Thank you Mr. Silver.

FRANK  
In fact, since the vocals are last  
to track, we could get started on a  
"Never Leave" cover. Why don't you  
fellas come by the studio next week  
and start tracking. I can always  
find a singer if Vic flakes out?

DRUMMER  
Really? Wow, that would be dank.  
Thanks Mr. Silver.

FRANK  
My pleasure.

Frank turns and walks away plunking a cigar in his mouth and  
looking very pleased with himself.

68 INT. FRANK'S HOUSE - NIGHT

Frank and an **WOMAN**, (thirty something), sit in his living  
room in front of a huge TV on the wall. He catches movement  
from the corner of his eye. Frank motions to her to stay  
put. He retrieves a stainless revolver from between the  
cushions of the couch. As he turns the corner into the hall  
way, he sees a man standing with his back to him. Frank  
takes several steps towards the man, within a few feet.

FRANK  
(approaching)  
Hold it right there faggott. Turn  
towards me, nice and slow.

The man turns reveling his face and Frank goes completely  
pale.

FRANK (cont'd)  
(continuing)  
No! It can't be you.

(CONTINUED)

GEMINI

Yes and you will be joining me soon.

FRANK

You son of a bitch.

Frank jerks the revolver at Gemini as fire leaps from the barrel. The bullets impact the wall behind Gemini's apparition.

GEMINI

My little girl was left in this world all alone.

Gemini reaches out and touches Frank's arm. Frank sees a vision.

69 INT. MORGUE - NIGHT - (FLASHFORWARD)

The **CORONER**, (fifty something), and **DETECTIVE NUNEZ**, 38, stand near Frank's mangled body on a table. Det. Nunez is olive complected and muscular.

DETECTIVE NUNEZ

What's the verdict doc?

CORONER

Death due to massive trauma... more than likely the fall but I'll let you know.

The Coroner motions for the Detective Nunez, who is covering his mouth and nose, to come closer.

CORONER (cont'd)

(pointing to the head)

Ever seen a human brain before?

END FLASHFORWARD

70 INT. FRANK'S HOUSE - NIGHT (SAME)

Frank turns and runs back down the hallway nearly knocking over Woman who has turned the corner to see what is going on. He grabs the phone off the kitchen wall and dials 911.

FRANK

(into phone)

Yes. Hello? This is Frank Silver. Someone's in my house.

(CONTINUED)

911 OPERATOR (V.O.)  
 (over phone, filtered)  
 Sir. Calm Down. What does the man  
 look like? Is he armed?

Frank walks to the edge of the hallway and peaks around the corner. Gemini's apparition is gone. Frank instantly regains his composure.

911 OPERATOR (V.O.) (cont'd)  
 (continuing, over phone,  
 filtered)  
 Sir? What is happening?

FRANK  
 (into phone)  
 Mamm, false alarm. Just some  
 friends playing a practical joke.  
 I'm sorry to have bothered you.

Frank hangs the phone up and retrieves a glass from the cabinet. He fills the glass and downs it. Breathing heavy, he stares at his reflection in the window. The woman walks in the kitchen towards Frank. He sees Gemini's apparition approaching him in the reflection.

WOMAN (O.S.)  
 Oh my God! Are you are okay  
 Frankie?

Woman rushes to his side. Frank turns and grabs her by the throat. The woman tries to free her self from Frank's choke hold. Frank realizes it is the woman and releases her. She collapses to the floor gasping. Franks stands over her breathing heavy. He falls to the floor and tries to comfort her.

FRANK  
 Baby, I'm sorry. I'd never hurt  
 you.

WOMAN  
 Too late fucker!

The woman pushes Frank away. Frank begins to sob.

71 INT. KITTY'S CAR - DAY - TRAVELING

Kitty and Vic drive down the street talking. Vic reaches out and double checks that the radio is turned off.

(CONTINUED)

VIC

Thanks for taking me to see Ronnie.

KITTY

How long have you two been friends?

VIC

We grew up together. He was my older brother's best friend. He use to beat me up pretty regularly...

(beat)

...till I was thirteen.

KITTY

What changed?

VIC

My brother died of cancer and Ronnie took me under his wing. You could say we're brothers now.

KITTY

Who did this to him?

Vic holds up the chewed cigar for Kitty to see.

VIC

I got a pretty damn good idea and I'm not going to let them get away with it. Ronnie's the only family I got.

Kitty and Vic pull into the hospital parking lot.

72

INT. HOSPITAL CORRIDORS - DAY (SAME)

Vic and Kitty exit the elevator. As they walk down the hall a **NURSE #2**, (twenty something), notices Vic. Kitty sees the Nurse #2 checking Vic out. They ring the ICU door buzzer. Vic runs his hands through his long hair.

VIC

Sure you can do this?

Kitty grabs Vic's hand, squeezes it, and nods. The automatic doors swing open and they walk into a large ICU.

73 INT. RONNIE'S ICU ROOM - DAY (SAME)

Vic and Kitty enter the room. Ronnie's face is swollen beyond recognition. Kitty fights her urge to be disgusted. Vic seats on the bed and touches Ronnie's arm.

VIC  
Hey broham.

Vic fights back tears.

VIC (cont'd)  
(continuing)  
God damn it Ronnie!

Vic looks over his shoulder at Kitty then back at Ronnie.

VIC (cont'd)  
(continuing)  
Your gonna come out of this better  
than ever. We'll be doing bong rips  
before you know it.

Kitty stands, pausing briefly, before approaching the bed. She puts both hands on Vic's shoulders. Vic stares out the window, finally he puts his hand on one of hers.

74 INT. FRANK'S OFFICE - DAY (SAME)

Frank sits in his black leather chair with three rough and ready Thugs across from him.

FRANK  
Seriously, I ask you to take the  
trash to the curb and you leave it  
right outside the fucking door...  
(beat)  
... That prick can ID me.

**THUG**  
He must be superman. We beat the  
piss outta him.

FRANK  
My sources tell me Ronnie came off  
the vent today. You wait till the  
night shift settles in. Then, pay  
him a visit before he can talk to  
anyone tomorrow.

The three Thugs nod and look at each other.

75 INT. KITTY'S LIVING ROOM - NIGHT (SAME)

Vic and Kitty sit, talking, in her living room.

VIC  
I can't believe this is happening.

KITTY  
Well, it is and now you're right in the middle of it. At least Ronnie's coming off the vent today.

VIC  
What if I listened to "Never Leave"?

KITTY  
On purpose?

VIC  
Yeah, maybe I can see something that might help us figure this out?

KITTY  
Are you sure?

VIC  
No, but I am out of ideas and I feel like I should do whatever I can to figure this out.

KITTY  
I have the EP here somewhere. Let me see if I can find it.

Kitty leaves the living room and returns with a small record player and the EP. She puts the player on the end table and plugs it in. Vic moves some cushions on the couch and sits next to the player.

KITTY (cont'd)  
(continuing)  
I haven't used this thing in a long time.

Vic pushes the coffee table farther away from them and Kitty plugs the cord to the player in. The record begins to spin.

VIC  
Hold it. If I start freaking out to bad, turn it off.

(CONTINUED)

KITTY  
Of course. Ready?

Vic nods and slumps in the couch. Kitty drops the needle and backs away. Vic remains still with his eyes closed.

GEMINI (V.O.)  
(singing)  
All around me, I see what there is  
to see. Touch and feel, make things  
clearer for me.

Vic shudders and arches his back. Kitty is startled.

GEMINI (V.O.)  
(singing)  
Could I go back, before death  
murder time. Go back, regret is a  
thought in my mind. Go back.

Vic begins to see visions.

76 FLASHFORWARD - THUGS AT HOSPITAL.

-- EXT. HOSPITAL BLOCK -- NIGHT - Three Thugs stop a block from the hospital. They get out and survey the block. The three men walk towards the entrance and split up.

-- INT. RONNIE'S HOSPITAL ROOM -- NIGHT - Ronnie sits in his bed watching television. Thug #1 steps through the door. Ronnie, slow to react, tries to find his call button.

-- INT. RONNIE'S HOSPITAL ROOM -- NIGHT - Thug #1 has his hands around Ronnie's throat. Ronnie struggles slightly before going unconscious. Thug #1 releases his neck and checks for a pulse. We see the time on the Thug #1's watch which reads 11:37.

END FLASHFORWARD

77 INT. KITTY'S LIVING ROOM - NIGHT (SAME)

Kitty kneels over Vic, who is laying on the floor. Vic opens his eyes slightly.

KITTY  
Oh my God.

VIC  
(groggy)  
What time is it?

(CONTINUED)

KITTY  
Uh, 11:15 or so.

VIC  
Men... are on their way...  
(beat)  
...to kill Ronnie. We gotta go.

Vic grimaces as he sits up, forcing himself to stand. Vic grabs Kitty's arm to see the time. Her watch reads 11:16 pm.

VIC (cont'd)  
(continuing)  
How far are we from the hospital?

KITTY  
Fifteen minutes.

VIC  
(serious)  
Make it nine.

Vic grabs Kitty's arm and leads her towards the back door. She leans out and grabs her purse and keys as they pass by the kitchen counter.

78 EXT. KITTY'S CAR - NIGHT - TRAVELING (SAME)

Kitty, panicked, struggles to concentrate on the road. Tears slowly streak down her face. Vic is in the passenger seat looking anxious.

VIC  
(to cars on the road)  
Get the fuck out of the way!

KITTY  
Your scaring me.

VIC  
I'm scared.

KITTY  
What did you see this time?

Vic turns in his seat to face her.

VIC  
(disgusted)  
Some dude killing Ronnie, choking him to death like some fucking animal.

(CONTINUED)

Vic turns back in his seat, then points at the hospital sign in the distance.

VIC (cont'd)

Pull in the ER entrance and let me out. Park across the street but keep the car running. When you see us come out swoop over and get us. Can you do that?

KITTY

Yes. Be careful.

VIC

It's going to be ok.

Vic pops out of the car before it even stops and runs to the entrance doors.

79 INT. RONNIE'S ICU ROOM - NIGHT (SAME)

Ronnie, still swollen faced, sits up in his bed half watching Jeopardy when Vic burst in the room.

RONNIE

Broham?

VIC

(motioning with his hands)  
We gotta go. Let's get moving.

RONNIE

What's the matter?

VIC

Your in danger. We gotta bounce.

Ronnie slowly gets out of bed while Vic gathers his things.

RONNIE

You ain't gotta tell me twice.

Vic goes to the door and peeks out while Ronnie collects himself. **NURSE** #2, (fifty something), notices the commotion and approaches the room.

NURSE #2

(stepping into the threshold)  
What is the trouble folks? It is past visiting hours.

(CONTINUED)

RONNIE

No trouble mamm. I'm just getting  
the hell outta dodge.

NURSE #2

Mr. Whitlock, I would advise  
against you leaving at this point  
in your recovery. We were helping  
you breath just hours ago.

RONNIE

You've done a fantastic job honey.  
Now, I'm off like a dress on prom  
night.

Vic and Ronnie quickly embrace. Vic slings Ronnie's arm over  
his shoulder and walks with him to the door.

VIC

Were don't have much time, so I am  
going to move quick. So suck it  
Sgt. Whitlocke.

RONNIE

Ooh Rah.

Vic peeks down the hallway both ways before exiting.

80 EXT. KITTY'S CAR - NIGHT (SAME)

Kitty sees three large Thugs approach the emergency room  
entrance then split up. She dials Vic's cell.

KITTY

(into phone)

Hey, I just saw three suspicious  
guys go into the hospital ER  
entrance.

VIC (V.O.)

(over phone, filtered)

Lock your doors, keep an eye out  
and keep the car running. We'll be  
out in a fifteen seconds.

BACK TO:

81 INT. HOSPITAL HALLWAY - NIGHT (SAME)

As Vic helps Ronnie down the hallway, a Thug #1 steps in view at the end of the hall. Ronnie is wearing a hospital gown. Vic and Ronnie stop in their tracks. Vic surveys the hallway. He sees the stairs door just a few feet away.

VIC

We're going to move fast now. You ready?

Ronnie nods. Vic helps him move towards the door as Thug #1, at the end of the hall, begins to approach them.

82 INT. HOSPITAL STAIRWAY - NIGHT (SAME)

Vic and Ronnie burst through the stairway door. Ronnie has a painful look on his face but they are moving rapidly.

RONNIE

Drop my things at the top of the stairs.

Vic drops Ronnie's clothes at the top of the steps and they keep moving.

RONNIE (cont'd)

(continuing)

What have you got us into broham?

VIC

Some bad shit.

They struggle at the bottom of a flight.

VIC (cont'd)

(continuing)

I got a car outside waiting on us.

RONNIE

Can we stop for cheeseburgers?

Vic kicks the bar to open the ground level door. Thug #1 breeches the hallway door at the top of the stairs. In his haste, he trips on Ronnie's clothes. He falls down the several stairs but regains his balance and continues the chase.

83 EXT. KITTY'S CAR - NIGHT (SAME)

Kitty sees Vic and Ronnie struggling to exit the hospital. She notices one of the suspicious Thugs standing in the shadows holding a gun. Vic and Ronnie don't see him. Kitty drops the car into drive and guns it. She jumps the curb and slams into the man violently; sending him flying. She pulls forward a few feet and swings the passenger side door open. Vic helps Ronnie into the back seat. As he starts to get in the front passenger seat, Vic is struck in the lower back by a single gunshot. Vic slumps awkwardly not completely in the vehicle.

KITTY  
(extending arm)  
Give me your hand.

Vic reaches out and Kitty pulls as hard as she can.

VIC  
Oh fuck. Fuck!

Once Vic is all the way in, Kitty punches the gas; peeling off. Kitty sees the images of two Thugs in the rear view mirror.

RONNIE  
(calm)  
Hold on broham. Kitty, give me your phone.

Kitty hands her phone back to Ronnie.

RONNIE (cont'd)  
(continuing, to Kitty)  
Reach over here...  
(beat)  
... Hold pressure right there.

Kitty reaches over to apply pressure while trying to maintain control of the speeding vehicle. Ronnie makes a call.

RONNIE (cont'd)  
(continuing, into phone)  
Hey Val, Ronnie. I need to call in a marker.

**VALERIE** (V.O.)  
(over the phone, filtered)  
Tonight? Seriously?

(CONTINUED)

RONNIE  
 (into phone)  
 Serious as a GSW. I need you to  
 meet me at my place in Glendale  
 with gun shot supplies.

VALERIE (V.O.)  
 (over the phone, filtered)  
 Don't be a dumb ass...  
 (beat)  
 ... Go to the ER.

RONNIE  
 Val, just do it.

Ronnie hangs the cell up and leans forward to hold pressure  
 on Vic's wound.

RONNIE (cont'd)  
 Vic! Stay with me broham.

Kitty stares intensely at the road.

84 EXT. THUG'S CAR - NIGHT - TRAVELING (SAME)

Thug #1 and Thug #2 drive while Thug #1 talks on the phone.

THUG #1  
 (into phone)  
 They ambushed us.

FRANK (V.O.)  
 (over phone, filtered)  
 Ambushed you. What are you on?

THUG #1  
 (into phone)  
 The assignment was leaving with the  
 long hair when we got there. I  
 followed them outside where we  
 could finalize and blam. This car  
 comes outta no where, annihilates  
 one of our associates. I did shoot  
 one of them though, the long hair.

FRANK (V.O.)  
 (over phone, filtered)  
 Holy shit! You find those fuckers  
 and find them quick. Did anybody  
 see you?

(CONTINUED)

THUG #1  
 (into phone)  
 Negative. Regardless, our  
 associates and I don't exist.

FRANK (V.O.)  
 (over phone, filtered)  
 You find them. Find them now!

Thug #1 hangs up his cell and turns to Thug #2, giving him a  
 upset look.

85 INT. FRANK'S HOUSE - NIGHT (SAME)

Frank hangs up his cell phone. He is wearing a black Kimono.  
 He throws the phone on the couch.

FRANK  
 Fucking Fuck! These mother fuckers.

Frank walks to a counter where some alcohol bottles sit. He  
 pours a large drink and then slams it down. He trows the  
 glass against the wall, shattering it.

FRANK (cont'd)  
 (continuing)  
 Tighten up Frankie. You got this.  
 Your guys will find 'em...  
 (beat)  
 ... They'll find 'em.

Frank stares at the counter top, lost in thought. He appears  
 shaken.

86 INT. GLENDALE SAFE HOUSE - NIGHT (SAME)

Kitty, Vic, and Ronnie pull into the driveway. Another car  
 is parked in his driveway still running. Ronnie and Kitty  
 jump out of the car and hurry to the passenger side.  
**Valerie**, (36), attractive blond, exits her car. Ronnie  
 throws her a set of keys.

RONNIE  
 (over the top of the car)  
 Val, open'er up...  
 (leaning down)  
 ...Ok broham, put your arms around  
 my neck... nice and slow. Stay with  
 me. When I stand him up, Kitty,  
 come around to this side and grab  
 his legs.

(CONTINUED)

KITTY

(scared)

Ok, but can you move him in your state?

RONNIE

Seeing your best friend get shot does wonders for your adrenaline.

Ronnie stands Vic up and scoots him away from the vehicle so Kitty pick up his legs. Valerie returns from opening the door and retrieves a large box full of medical supplies from her trunk.

87 INT. RONNIE'S SAFE HOUSE BEDROOM - NIGHT (SAME)

Ronnie and Kitty stand behind Valerie as she works on Vic's wound. She starts an IV and then changes a large pressure dressing. Vic screams in pain.

RONNIE

(to Kitty)

It's going to be ok. Val, is L.A.'s finest trauma nurse. She was a combat medic in the Army too, so don't you worry.

Ronnie puts his arm around Kitty. They both watch as Valerie cares for Vic.

88 INT. RONNIE'S SAFE HOUSE KITCHEN - NIGHT (SAME)

Ronnie sits in the kitchen sipping from a cup of coffee. Valerie walks in. She pours herself a cup.

VALERIE

(making a cup)

He's going to be alright if he makes it through the night. Just kidding. The bullet passed through. Just check his bandages every hour and make sure he gets the fluids and meds I'm leaving.

(turning towards Ronnie)

He'll be fine.

RONNIE

And Kitty?

(CONTINUED)

VALERIE

I gave her a sedative. She should sleep for a few hours at least. What about you? You like like shit? You should get some rest too.

RONNIE

I'll be fine. You're the best you know that?

VALERIE

I know. We square?

RONNIE

Square.

VALERIE

I brought enough dressings, IVs, and antibiotics to last you a week or so. Just call me if you need anything else and I'll see what I can do.

Ronnie motions for Val to sit on his lap.

RONNIE

Why didn't we make it, me and you?

VALERIE

(sitting on his lap)  
Cause your a pothead, man child with commitment issues.

Ronnie wraps his arms around her. They both appear content.

89 INT. FRANK'S OFFICE - DAY

Frank is striking keys on a black piano, in the corner of his office, when Saul walks in.

FRANK

What up?

SAUL

I just wanted to rap with ya.

FRANK

About?

SAUL

I've been feeling...

(CONTINUED)

FRANK  
(butting in)  
...Feeling what Saul?

SAUL  
Honestly, regret. Paralyzing  
regret.

Frank straightens up in his seat and puts his elbows on the piano.

FRANK  
You turning fag on me?

SAUL  
(dismissing Frank's comment)  
I been having these horrible  
dreams. I've been seeing things  
that aren't there I'm fucking  
tripping. This ain't me...  
(beat)  
...you know this.

FRANK  
Saul, we can't go back. I can't say  
we would do things the same way if  
we could but we can't.

SAUL  
I know...

FRANK  
I don't think you do. What's done  
is fucking done. Period. You gotta  
get it together.

SAUL  
I'll be ok.

FRANK  
You better be. Check with our  
associates and see if those numb  
nuts have found anything yet. Light  
a fire under their asses.

Frank motions with his hand for Saul to leave.

SAUL  
Will do.

Frank stares suspiciously at Saul as he leaves the room.

90 INT. GLENDALE SAFE HOUSE - DAY (SAME)

Kitty tends to Vic. She changes the dressing and re-wraps the bandage around his waist. She gives him a pill to swallow and helps him drink a sip of water.

KITTY  
It is really beautiful outside today.

VIC  
Kitty?

KITTY  
I'm here.

Vic falls unconscious again. Kitty gently smiles.

91 INT. BACKSTAGE - NIGHT

Broken Innocence minus Vic get ready for their show. The Drummer bangs on a drum pad, the Guitar Player strums an acoustic guitar, and the **BASS PLAYER**, (25), sits at a table chopping up lines of cocaine. Frank walks through the door.

DRUMMER  
Mr. Silver, You came to our show?

FRANK  
I had some time tonight... thought I would pop in.

GUITAR PLAYER  
(setting guitar aside)  
We haven't heard from, Vic. Have you? He's usually here by now.

FRANK  
Nope. Surely, he wouldn't blow off your gig?

DRUMMER  
He's been acting brand new lately.

FRANK  
That's not good. You guys need a front man you can count on.

GUITAR PLAYER  
I'm so fucking over that guy. If he doesn't show tonight he's through.

(CONTINUED)

FRANK

Well, boys good luck tonight. Hope  
Vic shows...

(beat)

... Knock 'em dead.

DRUMMER

Thanks Mr. Silver. See you next  
week.

Frank waves goodbye over his shoulder as he exits the room.

92 MONTAGE - VIC'S RECOVERY AND DETOX.

-- INT. RONNIE'S SAFE HOUSE BEDROOM -- DAY - Ronnie, whose face is less swollen now, and Kitty stand over Vic talking. Vic passes in and out of consciousness. His he is pale and sweaty.

-- INT. RONNIE'S SAFE HOUSE BEDROOM -- DAY - Sunlight burst in the room, where Kitty and Ronnie hold Vic down. He is thrashing around, screaming, and puking over the side of the bed.

-- INT. RONNIE'S SAFE HOUSE BEDROOM -- NIGHT - Kitty lays next to Vic, who is propped up but sleeping. He is still bandaged. Kitty rubs the track marks on his left arm and brushes his hair from in front of his eyes. Vic's color has begun to return.

END MONTAGE

93 INT. GLENDALE SAFE HOUSE KITCHEN - NIGHT

Kitty puts away two bags of groceries. Ronnie walks in and leans against the counter. His once swollen and bruised face is almost back to normal.

RONNIE

(looking at his finger nails)

I think the worst is over.

KITTY

Good. Hey, if Frank, is looking for us, can't he find us here?

RONNIE

No, this is my safe house. It's not in my name.

(CONTINUED)

KITTY  
I figured as much.

RONNIE  
You care about him?

KITTY  
Who Vic...  
(beat)  
... Of course.

RONNIE  
No, I mean do you care for him?

KITTY  
(pausing and only looking at  
him after speaking)  
I think so.

RONNIE  
I do too. After his brother died,  
we've grew real close. We just took  
different paths. I joined the  
Marine Corps and he joined a band.

KITTY  
I don't mean to pry but how long  
has Vic been using?

RONNIE  
It's ok. Ah... A couple of years...  
(beat)  
...He's a strong willed dude but  
that shit can pin anyone if they  
wrestle with it long enough...  
(beat)  
...I was hoping you were falling in  
love with him.

KITTY  
(shocked)  
Love!

RONNIE  
(approaching her)  
Look, all I'm saying is, the love  
of a good woman can change a man.  
Set his priorities straight.

KITTY  
Yeah, well I got my own demons.

(CONTINUED)

RONNIE

We all do Kitty. I just thought you  
two would be good for each other.

Kitty finishes putting one last groceries item away and punches Ronnie in the arm. They both laugh and we see Kitty happy.

94 INT. RONNIE'S SAFE HOUSE LIVING ROOM - DAY

Vic walks into the living room where, outdated, dark wood panels adorn the walls. He slowly sits down on the couch. Kitty walks in and is startled by his presence.

KITTY

Shit!

VIC

Sorry. I had to get out of that  
bed.

KITTY

Let me get you a glass of water.

Kitty returns with the water and sits it next to him on the table.

VIC

How long have I been here?

KITTY

Almost a week.

VIC

Really? Shit! I missed a gig. I bet  
the band is losing it.

KITTY

(sarcastic)

Yeah... I answered your phone and  
talked to your, Drummer. I wasn't  
sure what to tell him.

VIC

Aw, don't worry about it. I'll call  
them later. Where's, Ronnie?

KITTY

He went to my place to get some  
things for me.

(CONTINUED)

VIC  
What? They're probably watching  
your place.

KITTY  
(shrugging her shoulders)  
That's what he said, so I called  
the door man to let him in the  
back.

Kitty and Vic look away then back at each other. They smile  
briefly and then both quickly look away.

VIC  
(not looking at Kitty)  
Are you happy Kitty? I mean before  
all this started, Were you happy  
with your life?

KITTY  
Why do you ask?

VIC  
(looking at her now)  
I guess all this shit has me asking  
myself the same thing.

KITTY  
Well?

VIC  
I could be happier. I got problems  
like everyone else I suppose...  
(beat)  
... Do you want to kiss me?

Kitty inches closer to Vic. She gently takes his hand.

KITTY  
You didn't answer the question. Are  
you happy?

Vic cracks a soft smile and Kitty peers through the top of her  
eyes.

VIC  
(becoming serious)  
No. Hell no!

KITTY  
Me either.

(CONTINUED)

Vic and Kitty stare at each other with sad lustful eyes. Vic creeps closer to her mouth; preempting a kiss. She stares at his mouth; wanting him. Ralph appears in the doorway.

RALPH  
(clears throat)

VIC  
Ralph!

RALPH  
The dead have risen.

VIC  
I'm alive but not well enough to  
jump up and hug you though.

Ralph walks over and bends down to hug Vic.

RALPH  
It's ok. You were shot for Christ  
sake.

VIC  
It even hurts to blink.

RALPH  
Kitty and Ronnie, did a hell of a  
job of nursing you back to health.

VIC  
(turning to address Kitty)  
I can't say thank you enough.

Vic grabs Kitty's hand. She is comfortable with him touching her. Ralph turns to go in the kitchen. Vic notices a gun in Ralph's waistband.

95 INT. KITTY'S BEDROOM - DAY (SAME)

Ronnie stands at a chest of drawers with a travel bag slung over his shoulder. He opens a drawer and pulls a pair of red panties. He holds them up and smiles then stuffs them in the bag. He walks to the closet and pulls a few hanging items out of the closet and stuffs them in the bag.

96 INT. KITTY'S APARTMENT DOOR - DAY (SAME)

Thug #1 and Thug #2 stand on either side of Kitty's apartment door. The door opens and Ronnie steps out. He has a travel bag over his shoulder.

RONNIE

Oh hey cocksuckers.

Ronnie tries to take off running but both Thugs grab him from either side.

97 EXT. SAUL'S FRONT DOOR - DAY (SAME)

Saul strolls up his walkway to his front door. He is searching his keys and doesn't notice a man, standing with his back to him, at his door.

SAUL

Oh!

Saul jumps back, dropping his briefcase.

SAUL (cont'd)

(continuing)

What the shit!

Saul goes to grab the man's, attempting to spin him around. As Saul touches him, he has a vision.

98 EXT. SAULS' BALCONY - NIGHT - (FLASHFORWARD)

Saul steps on to the ledge of his balcony. A rope is tied around his neck. Saul appears distant. He jumps from ledge. As he dangles off the balcony, we see Gemini's apparition smiling in the background.

END FLASHFORWARD

99 EXT. SAUL'S FRONT DOOR - DAY (SAME)

Saul quickly releases the man's arm, as he stumbles backwards choking and grasping at his neck. The man turns towards Saul. We see that it is Gemini's apparition.

100 INT. RONNIES' SAFE HOUSE LIVING ROOM - NIGHT

Kitty sits with Vic's head in her lap. The television is on in the foreground. Vic is sleeping. Kitty stares at him and plays with his hair. She leans down and slowly kisses him on the lips. Vic wakes up and begins to reciprocate.

KITTY

Let's go in the bed room?

Kitty helps him off the couch. Vic is surprised but smiling from ear to ear. She leads him by his hand to a bedroom. After they leave the room, the ten 'o clock news begins on the television.

**NEWS REPORTER**

Tonight at ten. Vice President of Legend Records, Saul Trenton, was found dead in his Malibu home this evening. Police say it appears to be a suicide but they haven't ruled out foul play. Here's John with the weekend weather update.

101 INT. FRANK'S LIVING ROOM - NIGHT (SAME)

Frank sits in front of his very large television watching multiple channels. On the bottom right of the screen, plays the local news. He sees a picture of Saul's home and quickly grabs the remote to maximize that channel. Frank, wide eyed and pale, stares at the TV.

102 INT. RONNIE'S SAFE HOUSE BEDROOM - NIGHT (SAME)

Vic and Kitty lay in bed, underneath the bed covers, kissing. A bedside lamp illuminates the room.

KITTY

Surprised you huh?

VIC

Great way to wake up.

Vic kisses her and pulls her on to him, exposing Kitty's breasts. He moans in pain.

KITTY

Are you okay?

(CONTINUED)

VIC

I am now.

They passionately kiss. Kitty sits up and begins to grind on Vic. Vic places his hands on her breast. She throws her head back. She scratches at Vic's chest as the move together. She stares into Vic's eyes.

FADE OUT:

103 INT. NIGHTCLUB BACK ROOM - NIGHT (SAME)

Frank, Thug #1, and Thug #2, sit in a large booth talking and sipping drinks. The empty back room is lit by lamps that hang from the ceiling over the tables. Cigar smoke dances underneath the light at Frank's table.

FRANK

You fucks pros? Your results say your cunts.

THUG #1

Oh!

Thug #1 inches his hand towards the pistol in his waste band.

FRANK

Ok. Ok. Look, I need information from these twats. I want them found and I want them alive. I paid stupid money for this info so use it wisely.

Frank slides a file across the table.

FRANK (cont'd)

(continuing)

Don't fuck them up so bad that I can't get the info I need. Just bring them to me...

(beat)

... you'll get your chance at them.

Thug #1 thumbs through the file. We see pictures of Vic and a few pages of info, then Kitty, and Ronnie.

FRANK (cont'd)

(continuing)

First and foremost, go to Saul's place. The pigs should be long gone. Retrieve my product and

(MORE)

(CONTINUED)

FRANK (cont'd)  
 search the entire fucking house for  
 anything that can tie me to Saul.

Frank slams the drink in front of him and stands to leave. As he walks, he feels a tap on his shoulder. He quickly turns back but the two Thugs are still seated. He walks to the door to the back room, looking back one more time before leaving.

104 INT. NIGHTCLUB - NIGHT (SAME)

Frank walks through the crowd. He catches a glimpse of a guy that looks like Gemini in front of him. He hurries through the crowd to catch him. He reaches the man and grabs his shoulder and turns him around.

FRANK  
 Gemini!

**CLUB GOER**  
 Fuck off old man!

Frank releases the man's arm. Looking desperate, he gathers himself and continues leaving.

105 INT. RALPH'S HOUSE - NIGHT (SAME)

Ralph hangs up the phone and rushes to his front door. As he opens it we see Vic and Kitty standing arm and arm.

RALPH  
 Get in here kids.

VIC  
 Thanks for letting us come here.

Ralph looks down the street both ways to make sure no one followed them. Ralph walks into the living room where, Vic and Kitty sit uneasy but close to each other.

VIC (cont'd)  
 (continuing)  
 Ronnie, hasn't come back to the house in Glendale and he's not answering his cell. We're worried.

RALPH  
 (picking up phone)  
 We should be. This has gone far enough. I think it's time we get the law involved.

(CONTINUED)

VIC

(putting his hand on the  
phone)

No way. You couldn't pin anything on him in the past and we don't have anything on him now. Besides, who knows how far up the ladder he has paid up?

RALPH

I supposed your right. We can't hide here forever though. If we can just find some hard evidence... my Godson is a detective.

VIC

You said something on the phone about Saul Trenton's death? What happened?

RALPH

Yeah, he was found dead at his home this evening. The news said that it looked like a suicide but the police haven't ruled out foul play yet. After I saw the report, I called the precinct. He hung himself.

KITTY

I doubt he was growing a conscience. I guarantee Frank had him killed.

RALPH

Kitty, I think you're right. I doubt it was a suicide.

VIC

Did he leave a note?

RALPH

No.

VIC

Whoa, What about searching Saul's, place for clues, evidence, anything?

RALPH

That's a crime scene Vic.

(CONTINUED)

KITTY

At this point, I don't think Vic cares. Count me in!

RALPH

Ok then. We certainly are a motley crew. Vic, you want a piece?

VIC

What?

RALPH

(making a pistol symbol with his hand)

A gun. A pistol.

VIC

(disappointed)

Yeah, I think so.

Ralph reaches in a small draw next to the couch. He hands Vic a small black revolver. Vic is surprised at how heavy it is.

106 EXT. SAUL'S HOUSE - NIGHT (SAME)

Vic, Kitty and Ralph approach the back door of Saul's two story house. Ralph uses a tool to try to pick the locks.

RALPH

I'm not never very good at this.  
Cops usually knock the door down.

Vic and Kitty scan the back yard. Ralph pops the lock.

RALPH (cont'd)

(continuing)

Go on inside but please don't touch anything.

Vic and Kitty file in and Ralph follows them after looking around the back yard one last time.

107 EXT. SAUL'S HOUSE - NIGHT (SAME)

Thug #1 and Thug #2 hide in the bushes, watching Vic, Ralph and Kitty enter Saul's home from a distance. After seeing the trio enter the house they creep from the bushes towards the house; guns drawn.

108 INT. SAUL'S DOWNSTAIRS - NIGHT (SAME)

Ralph, Vic and Kitty, stand in Saul's dark living room.

VIC

What should we be looking for?

RALPH

Let's look for his office or the place he felt comfortable. Kitty, would you stay down here out of sight; be our lookout?

KITTY

Ok, sure.

Ralph and Vic walk to the stairs and Ralph heads up first. Vic stops at the bottom and looks at Kitty.

VIC

(mouthing the words)

It's okay.

As Ralph and Vic disappear up the steps, Kitty begins to look around the room.

109 INT. SAUL'S UPSTAIRS - NIGHT (SAME)

Ralph and Vic go from room to room till they find a room with a desk and computer. Ralph takes a seat behind the desk at a large Oxblood colored chair. Vic stands behind the chair. Vic puts his hands on the top of the chair. Ralph looks back at him. Vic realizes what he is doing and removes them like it is a hot stove. Ralph puts on a pair of surgical gloves.

VIC

It's probably password protected.

Ralph types for a few seconds. The computer unlocks.

VIC (cont'd)

(continuing)

You continue to impress me.

RALPH

(typing fast)

Now, let's see what we can find.

Vic stares at the screen as Ralph searches the hard drive.

110 INT. SAUL'S DOWNSTAIRS - NIGHT (SAME)

Kitty slowly walks around the living room. She looks behind each picture on the wall by using a pen to lift them away from the wall. She walks into the kitchen. She walks by the island in the center of the room. She feels a draft on her feet. She pauses, bending down to look at the base of the island. When she stands back up, Thug #2 is behind her and grabs her placing his hand over her mouth. Kitty lets out a tiny scream.

111 INT. SAUL'S UPSTAIRS - NIGHT (SAME)

Ralph and Vic sit in front of the computer. There is a large full bookshelf behind them. Vic watches as Ralph's quickly types.

RALPH  
Here's something.

VIC  
What?

RALPH  
Something? It's encrypted.

Ralph garnishes a jump drive and plugs it in.

RALPH (cont'd)  
(continuing)  
I'll copy it and try to crack it later.

Ralph and Vic hear a faint scream from downstairs. Vic starts to take off downstairs before Ralph stops him.

RALPH (cont'd)  
(continuing, whispering)  
Hold on. Don't rush down there. We go down together. Draw your weapon and point it at the door.

Vic draws his weapon and aims at the door. Ralph repositions Vic's arms.

RALPH (cont'd)  
(continuing, whispering)  
Look down the barrel. Keep both eyes open. Aim for center mass and squeeze the trigger don't jerk it.

Vic nods in agreement.

(CONTINUED)

RALPH (cont'd)  
(continuing)  
How many men ambushed you at the hospital?

VIC  
(whispering)  
Three but one went down.

RALPH  
(whispering)  
There are at least two men down there then. When we get to the bottom of the stairs you find cover in the living room. I will clear the downstairs. Don't fire your weapon unless you absolutely have to.

Vic swallows nervously. Ralph pats him on the back and exits the room with Vic in tow.

112 INT. SAUL'S KITCHEN - NIGHT (SAME)

Thug #2 is holding Kitty around the neck and a Glock to her head. They are standing on the other side of the kitchen island. Ralph creeps around the corner of the kitchen.

THUG #2  
Put it down grandpa or the bitch gets it.

RALPH  
I put this down and you'll kill us both.

Thug #1 steps around the corner, placing his Glock to the back of Ralph's head. Ralph relinquishes his weapon and raises his hands.

RALPH  
(continuing)  
Look fellows. You don't have to do this?

Thug #1 raises his weapon over his head to strike Ralph. Vic comes rushing in and stabs Thug #1 in the back. Thug #1 falls into Ralph, who in turn falls into the kitchen island; breaking it loose from the floor. Thug #2, still holding Kitty, points his weapon outward toward the scuffle. Kitty bites his arm; breaking his hold. Kitty spins away. A single gunshot rings out. The bullet impacts Thug #2 in the chest.

(CONTINUED)

He drops to the floor. Vic is laying on his side, still pointing a smoking gun at Thug #2.

VIC  
Get his gun.

Vic stands up and walks over to Thug #1. He puts the barrel to Thug #1's head. Ralph grabs the Thug's gun from the floor and tries to recover. Kitty stands on the other side of the island motionless.

VIC (cont'd)  
(grimacing, to Thug #1)  
Don't move. Not an inch. Ralph,  
you ok?

RALPH  
Yes, I'll be sore in the morning  
though.

VIC  
Kitty?

Kitty doesn't respond. Vic ends his intense stare at Thug #1 and walks towards Kitty. As he takes her into his arms, Vic notices something under the kitchen island.

RALPH  
(extending handcuffs)  
Here.

Vic kisses Kitty's expressionless forehead and grabs the hand cuffs that Ralph is holding out. Vic leans over Thug #1 and handcuffs him.

113 INT. WAREHOUSE - NIGHT (SAME)

Ronnie is tied to a chair. Several large Thugs stand around in the background. Ronnie's face is swollen and bloody. He is unconscious. **THUG #3**, a very large solid man, approaches him with a bucket of water.

THUG #3  
Wake up!

Thug #3 throws the bucket of water in Ronnie's face.

RONNIE  
Aaahh! Another corn dog please.

(CONTINUED)

THUG #3  
(back handing Ronnie)  
Where are they?

Thug #3 strikes him again.

RONNIE  
(slurred)  
Mustard and ketchup.

THUG #3  
(leaning closer)  
What was that partner?

RONNIE  
Mustard and ketchup.

Ronnie spits a mouth full of blood in Thug #3's face. Disgusted, he smashes Ronnie over the head with the aluminum bucket.

THUG #3  
(wiping his face)  
I can do this all night partner.  
Tell me where they are and I stop.

Ronnie appears to fall back unconscious. Thug #3 wipes his face clean while continuing to mean mug Ronnie.

BACK TO:

114 INT. SAUL'S KITCHEN - NIGHT (SAME)

Vic, Kitty, and Ralph stand in the kitchen next to Thug #2, who lays dead on the floor. Thug #1 is handcuffed and laying on the floor next to him. The knife still in his back.

RALPH  
Where'd the knife come from?

VIC  
You said don't fire the gun unless it was necessary. Ronnie, gave it to me as a gag gift last year.

RALPH  
(serious)  
You really saved me there.

VIC  
I got your back. Look at this Ralph.

(CONTINUED)

Vic points to the hole in the floor below the kitchen island. Ralph approaches.

RALPH  
(to Vic)  
Help me push this.

As Ralph and Vic push the island, from one end, it reveals a set of wooden stairs that lead down into darkness.

RALPH (cont'd)  
I'll go down and check it out. You  
stay here and watch him.

Vic looks relieved. Ralph draws his pistol. As he starts down the hole, he slips but catches himself. Vic and Kitty step closer to each other. Vic puts his arm around her as a light comes on inside the hole.

VIC  
(calling down into the hole)  
Ralph?

RALPH  
It's okay. Come on down.

Vic walks over the Thug #1 and points his pistol down at him.

VIC  
If I so much as hear you moving  
around, I will come up here and  
empty this into your chest. You got  
me?

Thug #1 looks at Vic with discontent. Vic walks over to the hole and climbs in. He looks back and extends his hand to help Kitty. Kitty, still in shock, takes his hand.

115 INT. SAUL'S HIDDEN ROOM - NIGHT (SAME)

Vic, Kitty, and Ralph survey the small 20 x 20 concrete room. There are several four foot high stacks of whitish plastic wrapped bricks against one wall. Ralph walks to the stack and holds up a large white brick. We see the large stack of white bricks against the wall behind him.

RALPH  
If this is what I think it is,  
there is a lot of money down here.  
Millions.

(CONTINUED)

VIC  
That's not what I think it is  
right?

RALPH  
Most likely Heroin.

VIC  
(defeated)  
What?

Kitty walks to the end of the stack and grabs a green ledger off the top of the stack of bricks and begins to thumb through it.

KITTY  
Look at this.

Kitty holds it up.

VIC  
Let's see.

Vic takes the ledger from her and thumbs through it.

116 INT. WAREHOUSE - NIGHT (SAME)

Frank, still wearing a tailored suit, walks through a door of the warehouse. Thug #3 beats Ronnie about the face in the distance. Frank approaches them, playing with a cigar in his mouth. He places his hand on Thug #3's shoulder, who stops striking Ronnie and takes a few steps back.

FRANK  
You're tougher than you look pal...  
(pointing over his shoulder)  
... This one here has cracked guys  
in just a few minutes...  
(beat)  
... Tell me where I can find Vic  
and Kitty, and I'll call off my  
dog.

Ronnie eyes are swollen shut. His lip is lacerated and blood pours from cuts over both eyes. Frank walks over to a table that has Ronnie's' personal items on it.

FRANK  
(continuing)  
You better spill it or you're no  
good to me. If you're no good to me  
then I shoot you're face off.

(CONTINUED)

Frank goes through Ronnie's wallet. Throwing items over his shoulder after looking at them. Frank finds a joint among the items. He puts it to his nose, takes a deep breath then smiles. He slips it under his coat, into his shirt pocket. He picks up Ronnie's cell phone. Frank clicks contacts and presses the V letter. He finds Vic's name and presses send.

BACK TO:

117 INT. SAUL'S HIDDEN ROOM - NIGHT (SAME)

Vic, Kitty, and Ralph continue to look around the room for clues. Vic's phone rings. He silences the ringer. Vic looks at the caller ID. It reads, "Ronnie". Vic holds the phone up to let Ralph see the name. Ralph nods to answer it.

VIC  
(into phone)  
Ronnie?

FRANK (V.O.)  
(over phone, filtered)  
Hey Vic! Frank Silver. Your friend  
Ronnie, he's a tough SOB.

VIC  
(into phone)  
So help me, if you hurt him again.

FRANK (V.O.)  
(over phone, filtered)  
Vic, you ain't gonna do shit.  
You're the jester in my court. Why  
don't you tell me where you are?  
I'll send a car for ya.

VIC  
(into phone, raising voice)  
Well, I am more than a jester  
tonight. I'm staring at a  
considerable amount of white  
bricks.

Ralph seems impressed with Vic.

FRANK (V.O.)  
(over phone, filtered)  
Nice. You found Saul's cubby hole.

VIC  
(into phone)

(MORE)

(CONTINUED)

VIC (cont'd)  
 Not only that, I dispatched one  
 your men and the other is  
 handcuffed.

FRANK (V.O.)  
 (over phone, filtered)  
 Well done. I must say I've grossly  
 underestimated you and Kitty.

VIC  
 (into phone)  
 You damn right you have. I want you  
 to clean Ronnie up. Don't lay  
 another finger on him.

118 INT. WAREHOUSE - NIGHT (SAME)

Frank casually walks in circles while on the phone with Vic.

FRANK  
 (into phone)  
 Wow Vic. Ok boss man. How do you  
 want this to play out?

VIC (V.O.)  
 (over phone, filtered)  
 You sit by Ronnie's phone and wait  
 for my call. You get him cleaned up  
 and ready to move.

Frank hangs up the phone and throws his head back in  
 disbelief. He motions to Thug #3.

FRANK  
 Clean him up.

Thug #3 begins to untie Ronnie. Frank paces nervously. He  
 reaches into his pocket and pulls out the joint he found in  
 Ronnie's things. He lights it and takes a big drag.

BACK TO:

119 INT. SAUL'S HIDDEN ROOM - NIGHT (SAME)

Ralph, Vic and Kitty stand in the hidden room. Ralph puts  
 his hand on Vic's shoulder.

RALPH  
 I wasn't sure you had that in you.

(CONTINUED)

VIC  
(focused)  
I'll make sure the coast is clear  
and we can pack this stuff outta  
here.

Ralph nods his head in agreement. Vic turns and hugs Kitty.  
He disappears back up the stairs.

KITTY  
(holding up a brick)  
I hope Vic is not tempted by all  
this.

RALPH  
Me either kiddo.

Kitty stares at the brick. Ralph puts his arm around her and  
gives her a lite squeeze. She looks up at him but fear still  
drapes her face.

120 INT. SAUL'S KITCHEN - NIGHT (SAME)

Vic slowly climbs up from the cubbyhole stairs. He carries a  
small black revolver out in front of him. He looks to make  
sure that Thug #1 is still incapacitated. Vic returns to the  
top of the stairs. He tries unsuccessfully several times to  
put the revolver in his waistband only to stick it in his  
front pocket.

VIC  
(down the stairs)  
Psstt. It's clear.

As Vic waits, he scans the kitchen. Ralph appears at the top  
of the stairs. Vic extends his hand but Ralph slaps it away.  
Kitty pops up next and Vic helps her out.

RALPH  
I am going to pull the car around.  
Look for some trash bags, suit  
case, gym bag or anything to  
transport all that.

VIC  
Will do.

Ralph walks out of the kitchen. Vic turns and embraces  
Kitty.

121 INT. RALPH'S HOME OFFICE - NIGHT (SAME)

Ralph sits at his computer. He is working on three large monitors. He plugs the jump drive into the side of one of them, then opens a program. Vic appears at the door and knocks on the door frame.

RALPH  
Come in.

VIC  
(walking towards Ralph)  
Whoa, you weren't kidding about keeping up with technology. Any luck?

RALPH  
Not yet. Just getting started and it may take a while, but I'll know more here in a minute.

VIC  
God, I hope there that is something we can use against, Frank.

RALPH  
If it's encrypted, Saul, didn't want anyone to easily see it. That's promising.

VIC  
I am going to sit with, Kitty. Let me know if I can help?

Ralph looks up from his screen and nods in agreement.

122 INT. RALPH'S LIVING ROOM - NIGHT

Vic walks in the living room where Kitty sits on the floor. She is flipping through the ledger. Vic sits Indian style next to her.

VIC  
Anything you can make out?

KITTY  
Look at the initials that preface each set of entries.

Kitty runs her finger down the page. She stops on the initials GH. She runs her finger across to a date 2/82, then slides her finger down a few lines to another GH with the date 4/82.

(CONTINUED)

VIC  
What is it?

KITTY  
These are my dad's initials... GH.  
Look at these dates. These are my  
dad's fucking initials.

Kitty runs her finger down the date side turn the page  
several times till past 1984.

KITTY (cont'd)  
(continuing)  
There are no GH initials after 7/83.  
My dad stop using then...  
(turning to Vic)  
... is this a client log?

VIC  
Let's have Ralph look it over.

Vic starts to get up. Kitty stops him by putting her hand on  
his arm.

KITTY  
I'm sorry that you got caught up in  
this.

VIC  
Don't be sorry. We're going get  
through this. If anything, I'm  
sorry that I got, Ronnie, mixed up  
in all this. I'm not sorry we met.

Vic, grabs Kitty's hand and squeezes it, then pulls her  
closer. Vic passionately kisses her. She slightly  
resists then kisses back.

123 INT. RALPH'S HOME OFFICE - NIGHT (SAME)

Ralph types on his keyboard. He stares at the screen  
and smiles when the program unlocks. He begins to scroll  
through the file.

RALPH  
(yelling)  
I got something.

VIC  
(carrying the ledger)  
Talk to me Detective.

(CONTINUED)

RALPH  
Looks like... a roster?

VIC  
Roster of what?

RALPH  
Payoffs? Not exactly sure.

VIC  
(sliding ledger in front of  
Ralph)  
What do you make of this?

Ralph pulls the ledger closer and flips through a few pages.  
He runs his finger down one of the columns.

RALPH  
See these numbers here. They don't  
make sense. Looks like a reference  
number really.

Ralph realizes something.

RALPH (cont'd)  
(continuing)  
Wait. What if I input this figure  
into this program?

Ralph types a number into the decrypted program. A window  
pops up, with pictures of a man and a biography.

RALPH (cont'd)  
(continuing)  
The rabbit hole just got deeper.

VIC  
(staring at the screen)  
Who is he?

RALPH  
(pointing to screen)  
He was the D.A. here in L.A., back  
in the mid eighties. He was the one  
pressuring me to close Gemini's  
case.

VIC  
What does that mean?

RALPH  
It means Frank had him on the  
payroll. This may be a huge  
(MORE)

(CONTINUED)

RALPH (cont'd)  
collection of payoffs, bribes,  
clients, God knows what else?

Vic claps his hands together in excitement.

VIC  
Can we connect it to, Frank?

RALPH  
Thing is kid...  
(beat)  
... We removed all this evidence  
from Saul's house.

Vic paces looking frustrated.

VIC  
But, we need this stuff... to get,  
Ronnie, back.

RALPH  
Let me comb through it, find a  
link. If we can connect the dots,  
we can get, Ronnie, back and bring,  
Frank, down tonight.

VIC  
Thank you. I'm going to go tell,  
Kitty.

Vic exits the room. Frank takes a deep breath, cracks his fingers out in front of him and begins typing on the keyboard again.

124 INT. RALPH'S LIVING ROOM - NIGHT (SAME)

Kitty sits on the floor with her head in her hands. Vic walks in. She looks up at him as he enters.

KITTY  
What'd he say?

VIC  
(excited)  
He's brilliant. He used the ledger  
to access information in the  
program that we got off Saul's  
computer. He thinks it may be a  
list of payoffs.

(CONTINUED)

KITTY

That's great. I want Frank to  
fall hard.

VIC

But, Ralph said that because we  
took the program and ledger from  
Saul's house we will have to find  
an actual connection to Frank.

Vic sits down next to her. Kitty casually puts her hand on  
his knee.

KITTY

I still hate that you've been mixed  
up in this.

Vic grabs Kitty's shoulders and turns her towards me.

VIC

If it weren't for all this, I would  
still been using. Who knows how  
long after till I got a bunk dose?

KITTY

(looking away)

Vic. I want you to know something  
about me. Something, I've never  
told anyone. I cut. I mean, I cut  
myself. Have for a long time.

VIC

I know.

KITTY

How?

VIC

I've had visions of you...  
(beat)  
...you know, cutting yourself.  
Plus, I saw some of your scars the  
other night.

Kitty becomes embarrassed. She can hardly look Vic in the  
eye.

VIC (cont'd)

(continuing)

Look, I don't care about that. I  
care about you.

(CONTINUED)

KITTY

I want it to stop. I wanna be normal.

Vic pulls Kitty to his chest.

KITTY

(continuing)

When I'm with you. I feel something other than pain and loneliness. I remember how I felt when I was with my father.

VIC

We can get through this...

(beat)

... Together.

Vic pushes her away from his chest and kisses her deeply. She doesn't resist but kisses back.

125 INT. WAREHOUSE - NIGHT (SAME)

Frank paces in front of Ronnie, now cleaned up, who is sitting back in a chair. Ronnie's eyes are swollen shut. Several Thugs stand behind him.

FRANK

Your friends, they're in over their heads. 'Course you knew that when you got yourself into this. Didn't you?

RONNIE

(slurred)

Don't hurt them.

FRANK

They know too much. I can't let them live. You know that too, don't you?

RONNIE

(slurred but louder)

You piece of shit.

FRANK

(waving his finger)

Calm down. I didn't have to call off my dog. I just hate hearing you scream when I'm trying to think.

(CONTINUED)

Frank sees an apparition of Gemini in the distant warehouse. Frank quickly garnishes his pistol. He fires three times striking his target once.

FRANK (cont'd)  
See that boys? That's how you  
fucking do it! Well? Go get him.

Frank's men look shocked.

THUG #3  
Boss, why are you shooting?

FRANK  
Are you fucking serious?

THUG #3  
I don't know who you think he is  
but he's on your side boss.

Frank walks closer to **Thug #4**. He realizes that he has shot his own man in the chest. The man gasp for air before dying.

FRANK  
Fuck! Fuck! Fuck!

Ronnie laughs in the background.

FRANK (cont'd)  
(pointing his pistol at  
Ronnie)  
Shut the fuck up!

Thug #3 looks confused but serious. He motions to two other Thugs, who grab Thug #4, by his arms and legs, and carry him off.

BACK TO:

126 INT. RALPH'S HOME OFFICE - NIGHT (SAME)

Ralph sits at his desk typing. Images of different men flash on the screen. There are brief biographies next to each man's picture. Ralph stops on an image of Frank Silver. There is a biography next to his picture. Ralph scrolls over a link, clicking one. It is a gallery of pictures of Frank Silver meeting with unidentified people. Ralph backs out and clicks another link. It is an audio file.

(CONTINUED)

FRANK (V.O.)

(recording)

It's no problem at all. I can move  
that much heroin, I just need to  
know that the quality is good?

Ralph stops the audio file. We see him smiling.

127 INT. RALPH'S LIVING ROOM - NIGHT (SAME)

Vic and Kitty, sit on the floor of Ralph's living room,  
finishing a kiss. They have their foreheads touching.

VIC

I gotta get, Ronnie, back. I  
wouldn't be able to live with  
myself if he...

Kitty puts her fingers over Vic's lips.

KITTY

Don't say it. We'll get him back.

VIC

I'm not looking forward to it.

KITTY

Looking forward to what?

VIC

Making myself have another vision.

KITTY

Why do it?

VIC

We need all the help we can get  
going into this. I think, Gemini,  
is trying to help us.

KITTY

(becoming sad)

I agree.

VIC

What's a matter?

KITTY

I don't understand why he hasn't  
come to me?

(CONTINUED)

VIC

Maybe he didn't want to put you through it. Maybe, that's why I'm involved. So, you don't have to bare this.

Ralph walks in the room.

RALPH

We got him kids. We got him thanks to Saul Trenton's insurance policy.

Vic and Kitty stand.

VIC

What'd you find?

RALPH

Saul, was keeping some pretty detail accounts of his so called friend and boss. That program has an entire picture gallery of, Frank, meeting with people and some very incriminating audio files.

VIC

No kidding!

RALPH

Should be more than enough to bring Frank down.

VIC

Thank you.

Vic hugs a surprised Ralph.

RALPH

Okay. Okay. The night is still young.

VIC

(excited)

I think we should get the cops involved now. Bring this fucker down.

RALPH

Wise move.

VIC

(adamant)

I'm still going through with the trade though.

(CONTINUED)

RALPH

What? We have evidence now. Enough to put Frank away for the rest of his miserable life.

VIC

I can't leave this up to the cops. I need to see this through. I think that's what, Gemini, wants.

RALPH

I've come this far. Guess I'll see this to the end with you.

VIC

Can you get the evidence in front of the right person tonight?

RALPH

Sure. I'll contact my Godson.

VIC

(to Kitty)

Kitty, I think you should sit this one out.

RALPH

(to Kitty)

It won't be a place for a lady.

KITTY

I'll be damned. I got every right to put myself in danger, just like you two. We're talking about the man that killed my father.

VIC

Okay, but you gotta try to stay emotionally detached. I need you sharp and decisive, in case shit hits the fan.

KITTY

I can do this.

VIC

It's time then.

RALPH

Time?

(CONTINUED)

VIC

I'm going to sing, "Never Leave",  
and hopefully, Gemini, can show me  
what happens.

RALPH

Is there anything I can do?

VIC

Make sure I don't hurt myself.

Ralph and Kitty look at each other wondering if Vic is  
crazy?

128 INT. WAREHOUSE - NIGHT (SAME)

Frank and several of his Thugs sit around a table drinking.  
Ronnie sits alone in the background moaning.

FRANK

(addressing Ronnie)

Shut up! God, you don't even have  
the common courtesy to keep the  
fuck quiet...

(addressing Thugs)

... When they show at the meet.  
Grab them. Once we know they have  
the product with them, then we can  
finish these three and move on with  
our lives.

Frank slams an empty glass down and reaches for the bottle  
of J&B scotch.

129 INT. RALPH'S LIVING ROOM - NIGHT (SAME)

Ralph stands beside Kitty against the wall, his arm around  
her. Kitty holds her arms close and her hands are covering  
her mouth. Vic lies on the floor convulsing.

KITTY

(hands over mouth)

I hate this.

RALPH

He'll be fine.

Vic stops convulsing and Kitty rushes to his side. Vic opens  
his eyes. Kitty wipes away some froth from his the corner of  
his mouth.

(CONTINUED)

KITTY

You wanna sit up?

Vic nods. Ralph and Kitty help him on to the couch.

RALPH

What did you see?

VIC

(struggling)

Gemini, wants us to finish this.

KITTY

Why do you say that?

VIC

It's more than revenge. Gemini, wants us to have a chance.

KITTY

A chance at what?

VIC

(recovering)

A chance at life. We're both headed down dark roads. This is as much about saving you and I, as it is about, Frank, getting what he deserves.

RALPH

Wait a second. What's the plan again? We can't just rush into this.

VIC

(confident)

We're not. Ralph, go ahead and make that call to your Godson. I'll call Frank as we get closer to Legend Records.

KITTY

Where?

VIC

The roof of Legend Records.

RALPH

Why there?

(CONTINUED)

VIC  
 General contempt for Frank's  
 empire... Retributive justice.

Kitty kisses Vic cheek.

130 INT. L.A.P.D. - NIGHT (SAME)

Detective Nunez, sits at his desk, looking through a brown file. The desk is littered with folders and loose papers. He sips from a coffee cup, that reads #1 Dad. The phone rings.

DETECTIVE NUNEZ  
 (into phone)  
 Detective Nunez.  
 (beat)  
 Ralph! How the hell are you?  
 (beat)  
 No Shit? Frank Silver?  
 (beat)  
 I can be there within the hour.

Detective Nunez hangs up the phone and pauses in deep thought. He opens his drawer and retrieves his firearm. After checking the chamber, he holsters it and stands. Slung his camel hair jacket over his shoulder, he motions to his **Partner**, 35. They walk out of the station doors.

131 EXT. LEGEND RECORDS ROOFTOP - NIGHT (SAME)

Frank stands twenty feet away from Vic pointing a pistol at him. Kitty cowers, beside a ventilation duct, just out of sight. Vic stands holding his knife against a black rope that leads over the edge. At the end of the rope dangles Frank's product.

FRANK  
 It's over, Vic. Put the knife down  
 and step away from the edge.

VIC  
 Where's, Ronnie? We trade the drugs  
 for, Ronnie. That was the deal.

FRANK  
 Remember, the day we met? I told  
 you I see you going all the way to  
 the top.

Frank opens his arms wide.

(CONTINUED)

FRANK (cont'd)  
(continuing)  
Well, here you are.

VIC  
Why did you kill, Gemini? For the money?

FRANK  
You really don't know?

VIC  
You acquired the rights to his music, murdered him then built your company from his blood.

FRANK  
Nah, kid. That was just icing on the cake. Gemini, was one of my best customers. For years, I could count on him using my product but after his wreck. He quit. Fucking cold turkey. That's love for ya.

VIC  
You killed, Gemini, because he quit using? You're crazy.

FRANK  
He was growing a conscience. Told me he was leaving the music biz. Gonna raise, Kitty, and be a dad and all that shit. I couldn't have him out there in the world with my secrets. So, I bought his music rights, knowing a few months down the road, he would be the victim of a unfortunate overdose.

VIC  
(pointing over the side of the building)  
The secret about your heroin business? Not much of a secret anymore? Where is, Ronnie? Get him up here now or else?

FRANK  
Or else? You cut the fucking line and I start firing. I'll just get my boys downstairs to clean up the mess and salvage as much as possible. Then, I'll move on with my life.

Vic and Frank lock in a tense stare.

132 EXT. VAN - NIGHT (SAME)

Ronnie lays awkwardly in the back of a van thats parked in front of Legend Records. He is gagged and his hands and feet are tied. The rear doors of the van swing open. Thug #3 throws Ralph in the back with him. The door slams shut. Ronnie and Ralph make eye contact. They are both scared.

133 EXT. OUTSIDE LEGEND RECORDS - NIGHT (SAME)

Detective Nunez and his Partner, driving a unmarked Crown Victoria, pull to the curb just down the street from Legend Records. They see a black van with several thugs standing around it looking suspicious. They see Thug #3 walking a bound and gagged Ralph to the door of the van and throw him inside.

DETECTIVE NUNEZ  
(pointing)  
See that? That's Ralph Newman.

PARTNER  
(picking up receiver)  
I'm calling for back up.

DETECTIVE NUNEZ  
Not yet. Ralph cautioned getting to many people involved. I will move up the side walk in the shadows and you flank their position from the the front of the building.

Detective Nunez and his Partner exit their vehicle and walk to the trunk. They quickly slip on bullet proof vest and each man grabs a shotgun.

134 EXT. LEGEND RECORDS ROOFTOP - NIGHT (SAME)

Frank paces back and forth in front of Vic frustrated. Vic is still holding the knife against the rope.

VIC  
All I care about is getting,  
Ronnie, back. If your gonna kill  
me, why don't I just cut this rope?

Vic motions like he is cutting the rope. Frank squats and points the gun back at Vic.

(CONTINUED)

FRANK

Stop! Stop! I'll shoot. Just put the fucking knife down. I won't hurt you guys. I promise.

VIC

Your promises are worthless. I wanna see, Ronnie, now.

FRANK

Ok Vic. Just chill.

Frank pulls out his cell and dials.

FRANK (cont'd)

(continuing, into phone)

Bring him up.

Frank hangs up.

FRANK (cont'd)

(continuing)

See there. He's coming up. Nice and easy.

VIC

When he gets here and I put this down, how do I know you won't kill us?

FRANK

You don't. To be honest, it's real fucking tempting to waste you, but I want my product in one piece more than I want you in pieces.

Vic looks over the side of the building. He sees a man holding a shotgun one Frank's Thugs.

135 EXT. VAN - NIGHT (SAME)

Thug #3 hangs up his phone and opens the back of the van. He pulls Ronnie out and stands him up. As Thug #3 walks Ronnie, to the building, Detective Nunez, appears out of the darkness with his shotgun drawn.

DETECTIVE NUNEZ

Police! Put your hands up!

One of the thugs goes for his machine gun, under his black jacket. Detective Nunez fires a single shot, striking the man in the chest which; sends him flying. The other thugs think twice about drawing and slowly put their hands up.

(CONTINUED)

DETECTIVE NUNEZ (cont'd)  
 Nobody else has to die. Just keep  
 your fucking hands where I can see  
 them.

Thug #3 draws his weapon and uses Ronnie as a shield,  
 placing the pistol to his head.

THUG #3  
 This one gets it if you come any  
 closer.

Thug #3 backs away from Detective Nunez. Detective Nunez's  
 Partner approaches from Thug #3's rear and places the barrel  
 of his shotgun against the back of Thug #3's head.

PARTNER  
 Put it down, nice and slow or the  
 pigeons will be picking pieces of  
 your brains out of the cracks of  
 the sidewalk in the morning.

Thug #3 lowers his weapon. Detective Nunez's Partner disarms  
 him and pushes him with the shotgun barrel towards the other  
 Thugs, who are standing near the van.

136 EXT. LEGEND RECORDS ROOFTOP - NIGHT (SAME)

Vic watches as Frank's men are being taken into custody.  
 Frank becomes more frustrated after hearing the fired shot.  
 Kitty, is still hiding behind the ventilation ducts.

FRANK  
 (frantic)  
 Just give me my shit!

VIC  
 Frank. You're finished.

Frank raises his pistol, looking like he it going to fire  
 it. Gemini's apparition appears to Vic's left, just at the  
 edge of the roof. Frank moves his gun from Vic to Gemini's  
 apparition.

GEMINI  
 Frank, your hour is at hand.

FRANK  
 Fuck you! I killed you.

Kitty hears Gemini's voice. She peers over the duct, and  
 sees her dad's apparition for the first time. She smiles  
 slightly as tears grow in her eyes.

(CONTINUED)

GEMINI

Tonight you play the hand that's  
dealt you. For all the bad things  
you've done to good people, you've  
been dealt the hand of justice.

FRANK

(hysterical)

It can't be you. You're fucking  
dead.

Frank becomes fixated on Gemini's apparition. Vic backs away from the edge as Frank walks closer to edge of the roof. As Frank continues to walk towards Gemini, he starts to fire his pistol. Gemini smiles as the bullets pass through him. Kitty rushes out from behind the ventilation duct. She slams her shoulder into the center of Frank's back. He flies over the edge, trying to grab at Gemini's apparition as he passes through it.

137 EXT. OUTSIDE LEGEND RECORDS - NIGHT (SAME)

Detective Nunez and his Partner untie Ralph and Ronnie. Thugs sit handcuffed along the side of the van.

RALPH

(to Detective Nunez)

You gotta get to the roof. Those  
kids are alone up there.

DETECTIVE NUNEZ

How many hostiles?

RALPH

Not sure. Maybe only one.

Two police cars arrive on scene. Several uniformed officers run towards the van with their weapons drawn. Detective Nunez runs towards the front doors of the building, his Partner in tow. Frank's body slams onto the pavement, bouncing toward Detective Nunez. He executes a forward roll as the body bounces over him, sprinkling him with blood.

DETECTIVE NUNEZ

Fuck!

Detective Nunez looks up towards the roof of the building, then back at his partner before continuing.

138 EXT. LEGEND RECORDS ROOFTOP - NIGHT (SAME)

Vic stands with his arms around Kitty. Gemini's Apparition floats closer to them.

KITTY  
(happy crying)  
I miss you so much daddy.

GEMINI  
I know baby girl. I hated seeing  
you in alone all those years but  
thats over now.

VIC  
Is it all over?

GEMINI  
Yes and Thank you Vic. I want you  
to take good care of my baby girl.

Vic squeezes Kitty and smiles.

GEMINI (cont'd)  
I have to go now.

Gemini starts to float away when Kitty pulls away from Vic.

KITTY  
Don't leave.

Gemini stops floating away and Kitty stands in front of him.

GEMINI  
I'll never leave you baby girl.

The rooftop door flies open. Kitty and Vic turn to see Detective Nunez, speckled with blood, and his Partner, scanning from left to right with their shotguns, approaching them. When Kitty turns back, Gemini is gone.

VIC  
You did good.

KITTY  
It's actually over.

Vic kisses Kitty.

VIC  
Your my heroine now.

Kitty smiles and tightly hugs Vic.

139 EXT. BACKYARD PICNIC - DAY

A clean cut Vic, stands in front a barbecue grill turning burgers. Kitty, **Baby Gemini** (4 months), Ronnie, and Valerie sit at a picnic table talking and laughing. Ralph walks up next to Vic.

RALPH  
She's beautiful.

VIC  
Thank you. I been meaning to ask you...  
(beat)  
... You wanna be baby, Gemini's Godfather?

Kitty sits at a picnic table talking with Ronnie and Valerie. Kitty holds Baby Gemini, glowing with happiness.

RALPH  
Of course. It would be my honor.

VIC  
And don't worry about, Ronnie. I told him he'll get the nod next time.

RALPH  
This is nice.

VIC  
What?

Vic turns and faces the picnic table.

RALPH  
The way this all turned out. Your new family, your record deal, your new life.

VIC  
Our new life, Ralph, our new life.

Vic puts his arm around Ralph. Kitty makes eye contact with Vic and lights up.

VIC (cont'd)  
(to Ralph)  
Can you watch these a sec?

(CONTINUED)

Ralph takes the spatula from Vic and looks over the burgers. Vic walks over and kisses Kitty on the top of the head, then tickles baby Gemini. Ronnie and Valerie smile at each other then at Vic and Kitty. Over their shoulder we see a television inside the house.

NEWS REPORTER (V.O)

In other news. A year after the death of eccentric record executive, Frank Silver, the FBI have seized and closed Legend Records. The grand jury has indicted thirteen people from state and federal agencies in what the FBI is calling, "California's worst corruption scandal ever."

Vic Samuels version of, "Never Leave," plays.

Fade out.