

The Devil's Romance

by

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INT. BEDROOM DAY

Blood drips from Ed Coons' ax. A young girl lies on the bed. Her head is clearly split open and heavily bloodied. Using his fingers, in blood, the man draws two upside down crosses.

The girl's Grandmother, Rose, bursts into the room.

GRANDMA ROSE

Sweet Jesus.

Ed spins around.

ED

Shit.

Cut to Grandma's bloody face. She is lying dead upon the floor. Ed draws a third cross on the wall.

Across the screen flashes the words fifteen minutes later.

Detective Hobs stares upon the scene with anger.

HOBS

What kind of a sick bastard could do something like this?

Cut to rookie cop Dennis Roth vomiting in the toilet.

INT. DOJO NIGHT

Catherine Riggs demonstrates Karate to her female students. they are ten.

CATHERINE RIGGS

Remember, ladies. It's tough being a lady, but we're tougher. Right?

CLASS (IN UNISON)

Right.

INT. APARTMENT NIGHT

Catherine sits on the sofa reading a romance novel. The telephone rings. She answers it.

CATHERINE RIGGS

Hello?

CALLER
Heavy breathing.

CATHERINE RIGGS
Hello? Who is this?

CALLER
Satan.

CATHERINE RIGGS
Knock it off, asshole. Who are you
for real?

CALLER
Call me Billy.

CATHERINE RIGGS
Okay, Ed. What do you want?

CALLER
To kill you.

Catherine slams the phone down.

CATHERINE RIGGS
Creep.

She continues reading her novel. Parked in front of the apartment is a mysterious black car. It is apparent the man inside is watching Catherine through her window using binoculars.

He drives off.

INT. APARTMENT NIGHT

The telephone rings again. Catherine answers it again.

CATHERINE RIGGS
Hello?

MOM
Hi sweetie, it's mom.

CATHERINE RIGGS (SIGHS)
Hi, mom. I'm glad it's you.

MOM
Is something wrong?

CATHERINE RIGGS
No, just relieved it's you. I just
had an obscene phone call.

MOM

Some people are just weirdos.

CATHERINE RIGGS

You're telling me. So what's up?

MOM

Just wanted to talk to you. I was worried. A woman and her granddaughter were murdered in your area.

CATHERINE RIGGS

It's New York. That thing happens everyday in big cities.

MOM

Not usually in their suburbs.

CATHERINE RIGGS

You need to stop worrying. I'm a grown woman. I can take care of myself.

MOM

No one's badder than a gun. Remember that.

CATHERINE RIGGS

I'll remember it. Of course, I have no idea why.

INT. LIBRARY DAY

Catherine stands behind the counter, she is on the computer. Ed Coons walks into the library. He is wearing a trench coat, Italian shoes, an expensive shirt and expensive slacks. Catherine glances over at him quickly before returning her gaze to her computer. She gives him a friendly smile. He vanishes down an aisle of books.

After some time, he returns holding a copy of To 'Kill A Mocking Bird.'

CATHERINE RIGGS

That's my favorite book.

ED

Mine too. You have the most amazing set of green eyes.

CATHERINE RIGGS

Thank you.

ED

Would you care to have dinner with me?

CATHERINE RIGGS

I'd like that.

ED

Mario's okay? 7:30 Friday night?

CATHERINE RIGGS

That place is quite expensive.

ED

Not for an orchestra conductor.

CATHERINE RIGGS

Oh my.

ED

See ya then.

EXT. MARIO'S RESTAURANT NIGHT

A limousine pulls up in front of Mario's. Ed gets out of the back of the limo and Catherine climbs out the opposite side. She wraps her arm in Ed's and whispers in her ear.

CATHERINE RIGGS

I feel like royalty.

Ed smiles.

ED

You look elegant enough to be royalty, my dear.

Catherine blushes.

INT. MARIO'S RESTAURANT NIGHT

A glass of champagne sits on the table. An Italian waiter approaches the table, gives Catherine a warm smile and starts playing amorous music on his violin.

CATHERINE RIGGS

This place is so expensive. I think a glass of water here would cost me a year's salary.

ED

Money is no object to me, my dear. Consider me your genie; I am here to grant your every desire.

Catherine raises her champagne glass.

CATHERINE RIGGS

Shall we have a toast?

ED

To what?

CATHERINE RIGGS

To new beginnings.

ED

To new beginnings.

They clink glasses.

CATHERINE RIGGS

How long have you been a conductor?

ED

I was a child prodigy. Started at the age of three.

CATHERINE RIGGS

SO YOUNG? I FIND THAT SO FASCINATING. I SAW THIS THING ON RICKI LAKE, AND THEY HAD THIS LITTLE BOY WHO COULD PLAY BACH AT FIVE ON THE PIANO.

ED

I must admit, that I do not know who Ricki Lake is.

CATHERINE RIGGS

She's a talk show host.

ED

I'm afraid I do not watch television.

ED (CONT'D)

Oh, I mean, I've been trying to cut back.

EXT. APARTMENT NIGHT

Catherine is standing on the front stoop with Ed.

CATHERINE RIGGS
I had a lovely time.

ED
As did I.

Catherine extends her hand. Ed shakes her hand.

ED (CONT'D)
May I see you again sometime?

CATHERINE RIGGS
Sure thing.

ED
Well, would you do me the favor of
seeing me perform this Saturday
night?

CATHERINE RIGGS
I would love to.

She winks and goes inside.

INT. APARTMENT NIGHT

Catherine is seated on the sofa. She is talking to her
mother on the telephone.

CATHERINE RIGGS
I went on a date tonight.

MOM
How'd it go?

CATHERINE RIGGS
Great.

MOM
Where'd you two go?

CATHERINE RIGGS
We ate at Mario's.

MOM
He must really like you. That
place is expensive.

CATHERINE RIGGS
You're telling me.

MOM
What's his name?

CATHERINE RIGGS
Ed Coons.

MOM
What line of work is he in?

CATHERINE RIGGS
He's an orchestra conductor. New
York's finest.

MOM
Well, sounds nice to know you're
doing well.

INT. KITCHEN NIGHT

Ed pops a pill in his mouth and swallows it with some water. He dumps the water out and places the empty glass in the sink and leaves the room, shutting the light off as he leaves.

EXT. CONCERT HALL NIGHT

INT. CONCERT HALL NIGHT

Catherine sits in the front row looking admiringly up at Ed, as he conducts.

Backstage, after the show, Catherine is talking to Ed backstage.

CATHERINE RIGGS
You were terrific.

ED
I was alright.

CATHERINE RIGGS
How does it feel being so handsome
and talented?

ED
It's my cross to bear, I suppose.

Ed and Catherine share a kiss.

INT. PSYCHIATRIST'S OFFICE DAY

Doctor Benet sits on the sofa, scribbling down notes on his legal pad. Ed is lying down on the couch.

DOCTOR BENET
You say you've been taking your medication everyday?

ED
Yes, doctor.

DOCTOR BENET
You seem to be a new person entirely.

ED
The nightmares have gone away too.

DOCTOR BENET
The ones involving your mother?

ED
Yeah.

Flashback sequence: Marie coons forces Ed as a boy of eight, into the closet.

MARIE
You're going to stay in there until you're sorry for spilling your milk.

ED
I'm sorry, mom. Please, let me out.

MARIE
You spilled your milk. You're a very naughty boy.

ED
I won't do it.

MARIE
Don't make mommy get the curling iron.

ED
No, mommy, don't get the curling iron, I'll be good.

Flashback sequence ends.

INT. PSYCHIATRIST'S OFFICE DAY

DOCTOR BENET

Just keep taking your medication
and you should be fine.

ED

Do you think there will ever come
a day when I don't have to take my
pills?

DOCTOR BENET

I don't know. The chances don't
look good.

ED

I understand.

DOCTOR BENET

Have you considered what we
discussed before? About turning
yourself into the police?

ED

Not a chance, doc.

DOCTOR BENET

See ya in two weeks.

ED

Sure thing. Take it easy.

INT. POLICE STATION DAY

Detective Hobs sits behind his desk. He is studying the
crime photos. he grunts and comes across a picture of Ed
Coons. He stares at it for moment, gives a nod and puts on
his coat and heads out the door.

EXT ED'S HOUSE DAY

Detective Hobs parks his Lincoln across the street. He
crosses the street and knocks on the front door. Ed answers
the front door.

HOBS

Ed Coons?

ED

Yes?

HOBS

I'm Detective Hobs, may I come in?

ED

Sure.

INT. LIVING ROOM DAY

Ed is seated on his sofa and on the smaller sofa, sits Detective Hobs.

HOBS

Where were you on the morning of September 28th at precisely 10:00 A.M.?

ED

I was here at home, nursing a terrible head cold?

HOBS

Is there anyone who can confirm this information?

ED

No.

HOBS

Do you live alone?

ED

Yes.

HOBS

I would suggest you not leave the area, we might need you for further questioning.

ED

I won't go anywhere, officer. I promise.

Detective Hobs exits. Ed calls Catherine.

CATHERINE RIGGS

Hello?

ED

Hello, it's Ed. Listen, after work, do you think you can come over?

CATHERINE RIGGS

Sure.

Hours later, Catherine and Ed are sitting next to one another on a sofa.

ED

I need to be on a plane at 6:00 a.m. tomorrow to Tahiti. Will you come with me?

CATHERINE RIGGS

Yes. I will.

ED

Really? I wasn't expecting you to say yes. What made you say yes?

CATHERINE RIGGS

I've never felt this way before.

ED

This is no vacation. We will not be coming back to the states. This is permanent.

CATHERINE RIGGS

I realize that. And I am ready for this. My whole life, I've been the play it safe type, but now, I'm wild and carefree.

INT. AIRPORT DAY

Ed hands Catherine her passport and they board the plane.

EXT. ISLAND

Catherine and Ed are ushered into a car by their driver.

INT. CAR DAY

Catherine and Ed sit in the back of the car.

ED

I should tell you that the two of us shall be staying in my friend Raul's beach house. I hope that is fine.

CATHERINE RIGGS

Alone? Together?

ED

Don't worry, my dear. There will be separate bedrooms.

(MORE)

ED (CONT'D)

I realize it is far too early in the relationship to even consider crass implications such as sharing a bed.

CATHERINE RIGGS

I wish more men were as sensitive to the plight and needs of women, like you are.

ED

I am here to serve you.

EXT. BEACH HOUSE DAY

Raul stands on the patio. He greets them.

RAUL

Welcome, my friend. Hope you are in fine spirits.

ED

I am. How have you been?

RAUL

Everything. And who is this enchantress?

Raul kisses Catherine's hand.

ED

This is my lady friend, Catherine Riggs.

RAUL

It's a pleasure to meet you, my lady.

CATHERINE RIGGS

It's nice to meet you.

RAUL

Please, enjoy your stay.

INT. BEACH HOUSE DAY

The interior of the house has it's own bar.

ED

Care for a drink?

CATHERINE RIGGS

Sure.

Ed pours a drink and slides it in front of Catherine.

CATHERINE RIGGS (CONT'D)

I still can't believe I did this?

ED

What? Drink? I didn't poison it.

Catherine smiles.

CATHERINE RIGGS

No, silly. I mean up heave my life and run off to Tahiti with a guy I barely know.

ED

Well, as Norman Bates famously said, 'We all go a little mad sometimes.'

CATHERINE RIGGS

So now I'm like Norman Bates? Terrific.

ED

That's not what I meant. All I was saying...

Catherine presses the cup to her lips, studying Ed.

ED (CONT'D)

Sometimes life becomes laborious when we don't take risks. I mean who wants to play it safe all the time?

CATHERINE RIGGS

I've been playing it safe my whole darn life, and well, I'm just sick of it. Never in my wildest dreams, if you'll excuse the cliché expression, I never have lost myself over a guy like you. I mean, it's too early in our relationship to talk about being in love, but...

ED

You are?

Catherine looks away briefly.

CATHERINE RIGGS
I must sound ridiculous.

Ed lightly guides her lips to his via her chin.

INT. BEDROOM NIGHT

Ed is reading a book and in walks Catherine, wearing a nightie.

CATHERINE RIGGS
Hey.

Smiling, Ed looks up.

ED
Hello.

CATHERINE RIGGS
I thought maybe we could share our bed tonight.

Ed places a book mark in the book and Catherine closes the door behind her.

EXT. VERANDA DAY

Raul and Ed are having lunch.

RAUL
How are you enjoying the beach house?

ED
It's fine. I thank you for your hospitality.

RAUL
Where is Catherine?

ED
She's in the game room, playing pool.

RAUL
Splendid. Can we talk business?

ED
I suppose.

RAUL

One of my girls got her face cut up pretty bad last night. It's gonna take five hundred grand to reconstruct her face.

ED

Who did it?

RAUL

Javier Garcia.

ED

Really? I like Javier though.

RAUL

I wouldn't ask you if i didn't think you were the best man for the job. You're the only bastard that was capable of killing that old lady and her granddaughter.

ED

I was off my pills then.

RAUL

Are you still taking your medication?

ED

No. I had to leave in a hurry. It is too risky for me to go to a pharmacy. A detective was breathing down my neck, I couldn't really do anything.

RAUL

I need you to be a little nuts for what I need you for.

ED

Well, if I get too wild, put a bullet in my brain. And can you do one more favor?

RAUL

Name it, my friend.

ED

If something happens to me, make sure Catherine is taken care of. Okay?

RAUL

It's a done deal.

ED
I'm gonna need the proper tools
for the job.

RAUL
A package will arrive later on
this afternoon. Also, a car and
driver will be provided.

ED
It's nice working with you again.

RAUL
You too.

INT. BEACH HOUSE DAY

Ed is dressed in baggy sweats, a baggy sweatshirt and scuffed sneakers. Catherine enters the room and when she sees how Ed is dressed, she wears a mask of confusion.

CATHERINE RIGGS
You going to go jogging or
something?

ED
I've got an errand to run.

CATHERINE RIGGS
Dressed like that? Even your
pajamas are monogrammed.

ED
I wanted to see how regular people
live.

Catherine just looks at Ed.

ED (CONT'D)
It was just a joke, hon.

CATHERINE RIGGS
Can I come with you?

ED
No.

Catherine looks hurt.

CATHERINE RIGGS
I won't get in your way. I
promise.

ED

I need you to stay here. I won't be too long. Okay?

CATHERINE RIGGS

Doesn't sound like I have a choice.

Ed walks over to Catherine and takes her hand and looks lovingly into her eyes.

ED

It's just a little business I have to take care of. Alright?

They kiss. Catherine nods. Ed hears a car horn honk. He exits. The car that was promised, pulls up in front of the house. Ed climbs in the back seat and the car speeds off. The driver, Carlos, is wearing dark, aviator glasses. He keeps his gaze on the road ahead of him.

CARLOS

You'll find the supplies you need in the seat next to you.

He finds a silencer.

CARLOS (CONT'D)

Javier thinks you have a dime bag of cocaine. What looks like cocaine, is really powdered sugar. You will find that next to the silencer. Any questions?

ED

No, sir. I'm ready to crack some skulls.

EXT. HOTEL EVENING

ED

Are you coming in with me?

CARLOS

My orders are to sit in the car.

Ed slides the silencer in the waist band of his pants and hides it with his shirt.

INT. HOTEL ROOM EVENING

Ed and Javier sit on opposites beds.

JAVIER
How much do I owe you?

ED
This is a gift from Raul.

Javier takes the dime bag from Ed and eyes him suspiciously.

JAVIER
Raul is not usually the kind of man to give gifts to his clients.

ED
Not many men are as loyal a customer as you are.

JAVIER
I like your words, I just hope you're not trying to fuck me over, as Raul should have told you, I'm not the kind of man you should fuck over.

Javier scurries off to the bathroom. Ed pulls out his silencer and hides it behind his back. Javier comes screaming out of the bathroom.

JAVIER (CONT'D)
Fucking sugar?

Ed pulls out his gun and fires it. The bullet catches Javier between the eyes. Ed hurries out of the hotel and climbs in the back of the car and the car speeds off.

CARLOS
Take off your bloody clothes and dump them out the window. I've been given orders to take you back to my house and give you some fresh clothes.

ED
Alright, but I'm leaving my underwear on, and don't be sneaking peeks at me, I don't play that gay shit. Got it?

CARLOS
Relax, I'm into pussy.

EXT, APARTMENT NIGHT

Ed hurries inside. He is wearing a different color sweats and sweatshirt than the one he wore before.

EXT. BEACH HOUSE NIGHT

The car pulls in front of the house. Catherine watches from the window.

INT. BEACH HOUSE NIGHT

Ed walks through the door. Catherine notices he is wearing different clothes.

CATHERINE RIGGS
You're wearing different clothes.

ED
Yeah, my old clothes got soiled.

CATHERINE RIGGS
Where'd you get the new clothes?

ED
Bought em.

CATHERINE RIGGS
Did you keep the receipt?

ED
I threw it away.

CATHERINE RIGGS
Are you cheating on me?

ED
No. Do you see any lipstick on my collar? Do I smell like women's perfume?

CATHERINE RIGGS
No. I'm sorry, it's just, you're so handsome and wonderful, I don't want to lose you. Forgive my suspicion?

ED
Nothing to forgive.

CATHERINE RIGGS
I'm gonna start dinner.

ED

Just have Hilda the maid do it.

CATHERINE RIGGS

Oh the poor thing looked so tired.
I gave her the rest of the night
off. I really don't mind cooking.

ED

Been a while since I've had a home
cooked meal, not prepared by a
maid.

CATHERINE RIGGS

I'm still having to wrap my head
around the thought of getting used
to living in the lap of luxury.

ED

I'm sorry I don't have a ring, but
will you marry me?

Catherine's mouth drops open.

CATHERINE RIGGS

Okay.

ED

Just okay?

CATHERINE RIGGS

I'm just in total shock.

She wraps her arms around his neck and hugs him, kissing
him passionately. Tears stream down her cheeks.

CATHERINE RIGGS (CONT'D)

What about my mother?

ED

We'll fly her in for the wedding.

CATHERINE RIGGS

I love you.

EXT. BEACH HOUSE DAY

Ed covers his wife's eyes and leads her outside. She sees a
blue ferrari sitting in the drive way. Javier is standing
beside the car. He raises his arms up in the air in
celebration and congratulates the couple.

JAVIER

I want to congratulate you two on getting married. I was so excited for you two, I had to bestow you both with this wedding gift.

CATHERINE RIGGS

Oh, Javier, this is much too extravagant a gift to take from you, really.

JAVIER

I would take it as a personal insult if you did not take this gift, as a token of friendship.

CATHERINE RIGGS

This is so sweet.

Catherine hugs Javier. Afterwards, Javier shakes hands with Ed.

JAVIER

You've got a fine wife here. She reminds me of my Rosalinda, may she rest in peace.

CATHERINE RIGGS

I'm so sorry.

JAVIER

She would have appreciated your concern, but she would have detested the thought of her causing you to grieve for her on this wondrous occasion.

INT. JEWELRY SHOP DAY

She points to her favorite ring and the jeweler grabs it and displays it to her.

ED

I want it engraved.

JEWELER

Very good, sir. We'll have that for you at the end of the week.

ED

No, you'll have it by this afternoon.

Ed slides a generous amount of money across the counter.

JEWELER

That's very nice, sir, but like I said, you'll have your money by the end of the week.

Ed stares down the Jeweler.

CATHERINE RIGGS

It's alright, Ed, I can wait.

Ed keeps staring at the Jeweler. Catherine tugs on Ed's arm.

CATHERINE RIGGS (CONT'D)

Ed?

ED

That'll be just fine.

Ed and Catherine turn and leave the jewelry shop. Ed is driving and Catherine is sitting in the passenger seat.

CATHERINE RIGGS

It really is a beautiful ring. I can't wait to wear it.

ED

Uh huh.

CATHERINE RIGGS

Ed, don't be that way. It won't hurt you to wait a little while.

ED

I hate to wait. I wanted it this afternoon. A bride to be shouldn't have to wait.

CATHERINE RIGGS

I don't particularly care for the way you throw your money in people's faces. It will do you some good to just wait, normal people do it all the time.

ED

That's because they have no choice. Guys like me, we have the money, we have the power, we can grab the world by the balls and control it. Control is a fine feeling. It's what separates us from the normal people.

(MORE)

ED (CONT'D)

The poor, the working class, they have no control. They work like dogs, like peasants, for someone else's money and have to grovel at another's feet. I don't do that. I'm a winner, and them, they're losers.

Catherine sits in silence. They continue to drive a ways. She shifts in her seat, fidgets with the radio.

CATHERINE RIGGS

I hate seeing you like this. Maybe we should postpone the wedding.

ED

Hey, come on. I was just blowing off steam. I didn't mean it.

CATHERINE RIGGS

Well, I mean, we did kind of rush into this.

ED

Maybe we did, but I love you.

CATHERINE RIGGS

I love you too, it's just...

ED

Just what?

CATHERINE RIGGS

It's just, we barely know each other.

ED

Well, what do you want to do?

CATHERINE RIGGS

I don't know. Can we just drop it?

ED

Consider it dropped.

INT. BEDROOM NIGHT

Catherine and Ed are lying in bed.

CATHERINE RIGGS
I'm sorry about earlier, I still
want to marry you.

ED
That's a relief.

CATHERINE RIGGS
Forgive me?

Ed kisses her lips.

ED
You are forgiven.

VERANDA DAY

Raul and Ed are eating lunch.

ED
I've been thinking about killing a
jeweler.

RAUL
Any reason?

ED
Just what I told you on the phone.

RAUL
I advise against that. You're a
hit-man for a Tahitian drug lord,
you don't want to do that.

ED
Why not?

RAUL
There are rules for those of us
involved in organized crime, and
believe me, the police aren't as
likely to take the grease for the
murder of helpless civilians.

ED
I can't stand for this kind of
insult.

RAUL
Look at it like this. We got the
politicians and police in our back
pocket, right?

ED
That's right.

RAUL
Well, we kill other criminals, who gets the credit?

ED
Law enforcement.

RAUL
Exactly, now, if we kill regular citizens, the people turn against the police. In turn, the cops turn against us and we also lose our empire because to save place in front of the people, who do they take down?

ED
Us.

RAUL
That's right, And we all know Tahitian prisons are worse than American Prisons.

EXT. JEWELRY SHOP NIGHT

Ed sits in front of the jewelry shop. His silencer sits in the front seat. He watches the jeweler. Ed grabs the silencer. He does not lift it. He allows it to lie in the seat, gripping it. The jeweler sees that his shoe is untied, he bends down and ties it. While he is down there, Ed thinks better of the idea and speeds off.

EXT. CHURCH DAY

Raul, members of his gang and Catherine's mother. Catherine's mother throws rice at the car as it drives down the road.

VERANDA DAY

Catherine, her mother and Ed are all having lunch.

MOM

I must admit that I am a little miffed that you took my little girl so far away from me, but I know she's happy, and that makes me happy. I'm just sad that I won't be closer to her. Can you let her visit me every now and then?

ED

I can do better than that. I'll have to talk to Raul, but you can move here and we'll set you up nearby, and you can come over whenever you'd like.

MOM

I'd feel like a freeloader.

Ed leans in and points at his mother in law.

ED

You're Ed Coons' mother in law, as far as I'm concerned, you deserve the finest.

MOM

You're such a kind man. I think I'm going to cry.

CATHERINE RIGGS

Mom, please. If you cry, I'll start balling.

Ed uses his cellphone to call Raul. He laughs, hangs up and addresses his mother in law.

ED

Hector, he's a refined gentleman, about your age. Twenty three.

He says this with a wink. Mom blushes.

ED (CONT'D)

He is initially from Italy. He has agreed to allow you to stay with him.

MOM

I don't know what to say.

ED

Just say yes.

MOM

As long as I'm really not imposing.

ED

I'll have some members of Raul's crew fly to the states and get your things for you.

MOM

That's so kind. But you shouldn't go through so much trouble for me.

ED

We're family. And if you can't rely on family, who can you rely on?

INT. BEDROOM NIGHT

CATHERINE RIGGS

I want to thank you for being so good to my mother.

ED

I meant what I said. Family is important to me. Lord knows I didn't really have a family growing up?

CATHERINE RIGGS

Really?

ED

Yep. I was raised by my mother. My dad ran out when I was three. She never forgave him for that and she took it out on me. Her favorite punishment for me was locking me in the closet, sometimes for hours. No food, no water, and I had to kneel.

CATHERINE RIGGS

That's awful.

ED

Can't change the past.

INT. HECTOR'S HOUSE NIGHT

Hector and Mom sit at the kitchen table playing poker.

MOM
You're cheating.

HECTOR
You insult me. I never cheat.

MOM
You're cheating right now.

HECTOR
Senora, I promise you, I do not
cheat.

MOM
I'm very tired. I'm going to bed.

HECTOR
Would you like some company?

MOM
Now you see here, I know you
smooth talking Italian men are
known to be suave.

Mom looks at Hector's lips.

MOM (CONT'D)
And handsome, but I will not end
up a notch in your bedpost.
Goodnight.

HECTOR
Goodnight, and may your dreams be
as beautiful as you are.

Mom hides her smile and turns and goes off to bed.

INT. BEACH HOUSE DAY

Catherine sits on her sofa, talking to her mother on the
cellphone.

CATHERINE RIGGS
Is Hector behaving himself?

Hector interrupts on the phone.

HECTOR
Your mother is an animal. She
can't keep her hands off me.

Catherine laughs.

MOM

This man has been a deviant ever since I got here, and he cheats at cards.

CATHERINE RIGGS

Mom, i hear static on your end. What is that?

MOM

I don't know, dear. Maybe someone is listening to our phone call.

CATHERINE RIGGS

I'd hate to think that.

Dressed in golf clothes and carrying a golf bag slung over his shoulder, Ed leaves.

Moments after he leaves, Two men in ski masks and wielding guns, break into the beach house and force her into the back of a van. The van speeds off.

CATHERINE RIGGS (CONT'D)

I don't know who you are, but please don't hurt me.

The driver is named Alberto.

ALBERTO

Your husband killed my brother, Javier. I am paying him back.

CATHERINE RIGGS

There must be some mistake. My husband would never kill anyone.

ALBERTO

Your husband is a contract killer. He works for Javier, who is a drug lord.

CATHERINE RIGGS

I don't believe any of this.

ALBERTO

I'm afraid I'm telling you the truth.

EXT. GOLF COURSE DAY

Ed's cellphone rings. He answers it.

ED

Hello?

ALBERTO

This is Alberto. You killed my brother, you fucking swine, and now, I have your wife. You want her, meet me at the warehouse.

ED

Fuck!

Ed calls Raul.

ED (CONT'D)

Hey. Alberto's got Catherine. I need your help tracking this piece of shit down.

RAUL

I'll have a crew assembled and they'll be at your location shortly.

A car pulls up and races towards the warehouse.

WAREHOUSE DAY

The car pulls up and Ed and the other three men hop out, carrying their guns.

ED

You two, go in the back way, Jim and I will checkout the wall.

The other two men headed toward the back. Ed and Jim scaled the wall and got on the roof. They slide out part of the glass ceiling and climb in. From their perched positions, they take out a guard each with their silencers.

In the center of the floor is Alberto. He is holding a gun to the back of Catherine's head.

ALBERTO

Come on out, Ed. Unless you want your wife's brains to decorate my floor.

Ed lines up his shot and squeezes the trigger. Alberto falls over dead. Ed hurries and unties his wife.

She throws her arms around hugs him, heaving, shaking, and crying.

ED
Did he hurt you?

CATHERINE RIGGS
I'm fine. He said, h-he said
terrible things about you.

ED
What did he say?

Looking into her husband's eyes, Catherine hesitates.

CATHERINE RIGGS
He said you were a killer for
hire. Is it true?

Ed returns his wife's gaze.

ED
All true. That's the reason I had
to leave the states. I had gotten
compulsive, killed a grandmother
and her granddaughter. I wasn't on
my medication then, as a matter of
fact, I still am not, but I'm fine
now. I'm cured.

CATHERINE RIGGS
I can't believe I murdered a
killer.

ED
Hit man.

CATHERINE RIGGS
How could I be so blind?

ED
I'm still the same guy, nothing
changes.

CATHERINE RIGGS
I wish I could believe that, but
you lied to me.

ED
Would you have still loved me if I
did?

CATHERINE RIGGS
I don't know. What else haven't
you told me? Is Raul a drug lord?

ED
Well...

CATHERINE RIGGS
Oh my God, he is! isn't he.

Ed nods. She sees the other three men with guns.

CATHERINE RIGGS (CONT'D)
Are these men more gangsters?

ED
Friends of Raul.

CATHERINE RIGGS
Take me home, I need some rest.

ED
As you wish.

INT. HECTOR'S HOUSE NIGHT

HECTOR
Senora, I was hoping to ask for
your company for dinner tonight at
The Lotus Restaurant.

MOM
You're paying?

HECTOR
Si, Senora.

MOM
I'll go on one condition.

HECTOR
What is it, Senora?

MOM
Call me Diana.

HECTOR
As you wish, Diana.

Mom smiles.

INT. LOTUS RESTAURANT NIGHT

MOM
The ambiance in here is simply
wonderful.

HECTOR
I notice nothing but your big
brown eyes.

MOM

Is your tongue a florist? Because
you're speech is flowery.

HECTOR

I cannot help but be amorous
around a beautiful woman like you.

MOM

You're quite charming, and are
extremely debonair.

HECTOR

But?

MOM

When my Charles died, I vowed to
never fall in love again.

HECTOR

My Carmen was once the love of my
life, may she rest in peace. For
years I thought, no one can
replace her, but, I have been
alone for a long time, and I know
somewhere, your Charles, and my
Carmen, are looking down upon us
and saying, unite, you fools.

Mom raises her champagne glass and so does Hector.

HECTOR (CONT'D)

What shall we toast to?

MOM

To new beginnings.

HECTOR

To new beginnings.

Hector and Mom clink their champagne glasses.

INT. BEACH HOUSE DAY

Catherine wakes up and puts on her bathrobe.

INT. KITCHEN DAY

Catherine walks into the kitchen. She notices her husband
is cooking breakfast.

CATHERINE RIGGS

Is there any coffee?

ED

Over there, by the microwave.

CATHERINE RIGGS

Thanks. Where's the maid?

ED

I let her go. Figured I could stand to cook for myself.

CATHERINE RIGGS

I didn't know you could cook.

ED

Yeah, used to study with a chef from France.

CATHERINE RIGGS

Finding out all kinds of things about you.

ED

I'm sorry about not being honest with you...

CATHERINE RIGGS

I didn't mean those things. True, I was alarmed at first, but after some rest, I thought, I don't care you're a hit man.

ED

You don't?

CATHERINE RIGGS

You saved me.

ED

From the warehouse? You mean?

CATHERINE RIGGS

I meant from myself. Before I met you; all I was was just a lowly librarian, living in a tiny apartment in New York, and now, I'm like Cinderella.

ED

If she were married to Tony Soprano. Ha ha.

CATHERINE RIGGS

You're so adventurous, you don't seem to be afraid of anything.

ED

That's not true. I was terrified
of losing you last night.

CATHERINE RIGGS

I was terrified too, that's why I
want you to teach me how shoot
guns.

ED

Why?

CATHERINE RIGGS

I know karate, but that won't
defend against a gun.

Montage of Ed training Catherine how to shoot.

EXT. GUN RANGE DAY

CATHERINE RIGGS

This is fun, I want to do what you
do.

ED

I've been shooting guns since I
was ten, that'll take a lifetime
of commitment.

CATHERINE RIGGS

No, I mean contract killing.

ED

You can't be serious?

CATHERINE RIGGS

The thrill of shooting a gun, I
had no idea it would be so
exhilarating.

ED

Taking a human life is serious
business.

CATHERINE RIGGS

You do it all the time.

ED

I also used to have nightmares
also.

CATHERINE RIGGS

You said yourself you usually only kill bad guys. In a way, you're like a vigilante. I want to be one too.

ED

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

CATHERINE RIGGS

Don't be a hypocrite. Let me do it. Is it because I'm a woman?

ED

No, you're my wife. It's a dangerous business. I don't want you getting hurt.

CATHERINE RIGGS

Oh for God's sake. I'm not going to get hurt.

ED

You were kidnapped already. I don't want to take that risk.

CATHERINE RIGGS

I'm tired of playing it safe. I want to be bad.

ED

I can talk to Raul and maybe you can be a drug runner.

CATHERINE RIGGS

No. I want to be a contract killer.

ED

I'll talk to Raul and see if he's got any work for you.

Catherine smiles.

CATHERINE RIGGS

Thanks, babe.

ED

Yeah.

INT. WAREHOUSE NIGHT

Raul, Catherine and Ed are huddled together.

RAUL

I need one of you to introduce this Louisville Slugger to his knees.

ED

I'll do it.

Raul hands the bat to Ed.

RAUL

I need you to introduce this bullet to his brain.

Raul hands Catherine the gun. He shows the person to Catherine and Ed.

RAUL (CONT'D)

This man is Poppy Daniels. He is a known pedophile. Now, I'm not gonna lie, this is a dangerous mission. He's a well respected politician here in Tahiti. He's virtually untouchable, even You may become marked persons, and if any police come looking for you, I don't know either of you. Understood?

ED

Any clearer and it'd be crystal.

RAUL

Good. And you?

CATHERINE RIGGS

I understand.

ED

How much are we getting?

RAUL

Five hundred grand, each.

CATHERINE RIGGS

Five hundred grand? Are you scamming us? That's chump change.

ED

Relax. Don't blow this.

CATHERINE RIGGS

Sorry, it's just so cool being a gangster.

ED
Forgive my wife's overzealous nature. She's excited. It's her first time.

RAUL
Well, may this be a memorable experience for you.

Raul turns to Ed.

RAUL (CONT'D)
You know how to drive a manual transmission. Right?

ED
For sure.

RAUL
Excellent. The van is waiting outside for you. Meet him at this address.

Raul hands a piece of paper with an address on it to Ed.

INT. VAN NIGHT

ED
You excited about your first hit?

CATHERINE RIGGS
You bet ya.

ED
If you feel nauseous, I'll understand. Also, you don't want to be too nervous. If you don't think you can do this, I'll understand.

CATHERINE RIGGS
I want to do this. I'm so excited, I can't stand it. I feel like a kid on Christmas morning.

ED
You'll want to keep your wits about you. Take all emotion out of it. Emotions can lead to mistakes. We cannot afford to make a mistake. You ever play sports?

CATHERINE RIGGS
Played a little tennis in High
School.

ED
I'm sure your coach delivered a
few inspirational speeches every
now and then.

CATHERINE RIGGS
She did.

ED
Consider me your coach. Listen to
me, we cannot afford to make any
mistakes. If we botch this, we
could both be dead. Got it?

CATHERINE RIGGS
I got it.

EXT. HOTEL NIGHT

In the distance, we hear a siren of some sort, a dog barking and people yelling. Catherine places her gun in her garter belt. She is wearing a thigh high black skirt and a dark blouse.

Catherine knocks three times and they both wait. Ed has his bat ready. Poppy opens the door, but only a crack.

ED
I hear you're looking for a good
time.

POPPY
Is she the girl?

ED
Yeah, that's the girl.

POPPY
She's a brunette. I like blondes.

ED
A little birdy tells me you also
like them a little younger,
senator, but, beggars can't be
choosers.

POPPY
Who's your source? Is it Raul?
He's always lying on me.

ED
Look, pal, do you want to party,
or don't you?

POPPY
Alright, you pushy little fucker.
How much?

ED
Hundred for head, two hundred for
everything.

POPPY
She's not worth that much.

CATHERINE RIGGS
I'll have you know that's a very
fair price.

POPPY
Come in.

Ed enters first, followed by Catherine. Ed swings the bat and takes out one of Poppy's knees. He falls to the floor and Ed crushes the other knee. Poppy lets out wails of agony.

POPPY (CONT'D)
You bastard! Who sent you?

ED
I work for Raul, asshole.

POPPY
He set me up. He'll kill you too
when he's through with you. You
realize that. Don't you?

ED
He was the best man at my wedding.
Not gonna happen.

POPPY
You keep on thinking that. Your
time is coming.

Catherine removes the gun from her garter belt and points it between Poppy's eyes. Poppy spits on Catherine's shoes.

POPPY (CONT'D)
Whore. May you burn in Hell.

Catherine squeezes the trigger. The room fills with a white, hot flash of light. They hurry from the hotel room and hustle into the van. It is now storming.

INT. VAN NIGHT

ED
How you feeling?

CATHERINE RIGGS
Not sure, my ears are still
ringing a bit.

ED
Usually Raul gives me a silencer.
Maybe since you're new, he decided
to give you a light hazing.

CATHERINE RIGGS
I'm honored, I think.

INT. WAREHOUSE NIGHT

The van pulls up in front of the warehouse and Raul steps up to the driver's seat window, holding an umbrella. Raul gives Ed the suitcase of money.

Ed hands the suitcase to his wife and she opens it. She picks up a wad of cash and smells it. She clucks with delight.

EXT. VERANDA DAY

Catherine and Ed are eating lunch.

CATHERINE RIGGS
Last night was incredible. Such a
rush.

ED
You get used to it after a while.

CATHERINE RIGGS
It's an adrenaline rush. Wow, it's
intense. Better than sex.

ED
Ouch.

CATHERINE RIGGS
Nothing against you, my love. It's
just, to have the awesome power of
taking a life. Wow. It's so
bestial. Primal. We're hunters.

ED
Funny, thought I was a Scorpio.

CATHERINE RIGGS
You're such a dork.

INT. NIGHTCLUB NIGHT

Ed and Catherine are dancing together. They step off the dance floor, laughing. They sit down at a table. Across from them, sits Gina and Raul.

RAUL
This is my girlfriend, Gina.

ED
If he gives you a hard time, just smack him.

CATHERINE RIGGS
Stop it. You're terrible. Hi, Gina. How are you?

GINA
I'm good, honey.

The girls continue to chat, but the sound of the music in the club drown it out, but we hear Raul and Ed talking.

RAUL
It looks like Gina and Catherine are really hitting it off.

ED
It would appear so.

RAUL
I just want to remind you that some of Poppy's goons might come sniffing around your place soon. Be alert. You might want to warn the Mrs.

ED
I'll stay alert enough for the both of us. Don't want to panic her.

RAUL
We all have to lie to our women every now and then, eh?

ED
Occasionally.

Gina and Catherine head off to the bathroom together. They return shortly. Ed notices his wife's eyes.

ED (CONT'D)
Your pupils are dilated.

GINA
I let her play in the snow.

ED
Dammit, I don't want my wife
getting hooked on that shit.

GINA
Relax, a lot of people around here
do it.

ED
A lot of people aren't my wife.

RAUL
Take it easy. My girl didn't mean
any harm.

ED
Check with me first before doing
something like that.

CATHERINE RIGGS
I'm not a child. I can do what I
want.

ED
Cocaine can do crazy shit to
people. Especially in our line of
work. I told you you need a clear
head to do what we do.

RAUL
Gina promises that she won't do
anything like that again.

Raul looks at his wife.

RAUL (CONT'D)
Right?

Gina looks at Ed. Ed looks back at her.

GINA
Sure. I promise.

INT. HECTOR'S HOUSE NIGHT

Hector and Mom are eating by candle light. Romantic music is playing in the background and the lights are dimmed. Mom is dressed in elegant pearls and an elegant dress.

Hector is dressed in a suit.

MOM

I don't know how my daughter will feel about me dating another man that isn't her father.

HECTOR

She's a grown woman. I'm sure she realizes you are a woman with needs and don't want to spend the rest of your life alone.

Masked men, armed with guns break into the house. They shoot Hector and drag Mom away kicking and screaming. The masked men force her in the van and speed off.

MOM

Who are you? What do you men want with me?

The driver scolds her.

JOSE

Just shut up, lady. Before we have to blow your fucking head off. You read me?

Mom clams up. Her eyes dart back and forth.

MOM

Is it money you want? I don't have much, but my son in law is very wealthy. He can pay whatever you want, just please, let an old lady go, huh?

JOSE

Lady, you don't know what's going on with that daughter of yours and her husband. Do you?

MOM

What do you mean?

JOSE

You ever hear of Poppy Daniels?

MOM

You mean that senator that was gunned down in his hotel room?

JOSE

Yep. We're his supporters, and we don't like that you killed our connection. You see, my two friends here, and myself, we belong to an organization known as Venom. Most would consider us a terrorist organization. We believe in one true religion.

MOM

What's that?

JOSE

The religion of Venom. We want everyone to depend on us for all their basic needs. Food, clothing and shelter. We have temples erected in numerous slums here in Tahiti. All we ask for is there undying gratitude. Our members grow by the thousands daily. Slowly but surely, we are even starting to infiltrate other countries.

MOM

What do you want with us?

JOSE

We want to use you as bait. We know your daughter will come save you and when she does, we'll kill her and her husband.

MOM

What will you do with me?

JOSE

Your best option is to cooperate with us entirely. If you do not, your blood will be spilled.

INT. NIGHT CLUB NIGHT

Ed's cellphone rings. He answers it.

ED

Hello?

JOSE

We have your mother in law. If you ever want to see her again, come and find her in New York.

Ed whispers in his wife's ear. Her face grows dire. Ed informs Raul what's going on too.

RAUL
I've got a private jet we can all use.

Raul turns to Gina.

RAUL (CONT'D)
We'll have to leave the coke here, Gina.

Gina rolls her eyes.

GINA
I know that.

Montage of Ed dying his hair. Raul pilots his plane and parks it in a warehouse. In the back, they have two full cases of dynamite and guns.

EXT. TRAFFIC LIGHT DAY

An elderly woman driving a blue station wagon is waiting at a red light. Raul pulls a gun and shoves it in the old lady's face.

RAUL
Sorry madam, but my friends and I must acquire your vehicle.

OLD LADY
Get lost, Paco.

She tries to drive away, but Raul forces open the door and shoves her out of the vehicle and Gina, Raul, Ed and Catherine all climb into the car and speed off. Unbeknownst to them, a police officer in a parked car witnesses the whole time. He follows at a distance to avoid suspicion.

RAUL
We're going to need a pick me up.
How about some coffee?

EXT. COFFEE SHOP

Raul parks the station wagon and the four people inside enter the coffee shop.

The Officer Buzz-worth parks across the street from the coffee shop and gets on his radio.

OFFICER BUZZ-WORTH
I'm gonna need backup. The
suspects just went into the coffee
shop.

Officer Buzz-worth heads into the coffee shop.

Cut to scene of Jose and the rest of the venom members that
had kidnapped Mom getting arrested by police. Jose's
arresting officer is Dennis Roth.

INT. COFFEE SHOP

Officer Buzz-worth walks into the coffee shop. Soft music is
playing. Officer Buzz-worth walks up behind Raul and points
a gun in the back of his head.

OFFICER BUZZ-WORTH
Freeze, asshole.

Gina pulls a gun and shoots the officer in the head. A
woman screams.

ED
Shit, let's go.

As the four people try to exit, they notice the outside of
the coffee shop is surrounded by police.

ED (CONT'D)
Fuck, we got a hostage situation
now.

CATHERINE RIGGS
Like Dog Day Afternoon?

RAUL
It's a dog day afternoon alright.
Damn. Should have just let him
arrest me.

GINA
I couldn't do that to you, baby.
Besides, we all would have gone
down. I'm not going to prison.
They're going to have to kill me.

RAUL
That's what I'm afraid of.

ED
We're not going out like that.

Ed takes his gun out.

ED (CONT'D)

Ladies and gentlemen, in case it isn't painfully obvious already, this is a hostage situation. None of us want to have kill you, but obviously, as Gina has demonstrated, we will. Please cooperate, we are all desperate people in a desperate situation.

Bob steps up to Ed. He is elderly and wearing a VFW hat. he slaps Ed.

BOB

There are women and children in here. if any of them get hurt, I'll come down upon you all with the wrath of the lord.

Bob slaps Ed.

CATHERINE RIGGS

Don't slap my husband. Do you want to die?

ED

Please, stop.

BOB

When people like you die, you die without honor.

On the megaphone, Officer Mitchel gets on the horn.

OFFICER MITCHEL

We got you four surrounded. If you don't come out, things are going to get ugly.

Ed rushes to the door.

ED

We have hostages in here. They are the only thing keeping us all alive. If you don't back off, we're going to start piling up the bodies.

OFFICER MITCHEL

We don't want anything to get too out of hand.

ED
We're not doing this for
ourselves. We're trying to save
someone.

OFFICER MITCHEL
Who are you trying to save?

ED
We can't exactly say, but trust
me, someone's life hangs in the
balance, if we don't get there
soon, it may be too late.

OFFICER MITCHEL
Listen, pal. If someone is in
danger, tell us who it is, and
we'll take care of it. We're the
police.

ED
Well, we don't know where the
person is, but we know she's been
kidnapped.

OFFICER MITCHEL
And what's this person's name?

ED
Her name is Diana Riggs.

OFFICER MITCHEL
Who is she?

Catherine looks around. She drops the gun she is holding to
the floor. She looks around. She notices the old man with
the VFW hat is glowering at her. She notices the mother
holding her infant son, quivering with fear. She looks at
the cops surrounding the building.

CATHERINE RIGGS
What have I become?

Catherine steps up to the door.

OFFICER MITCHEL
She's my mother.

Catherine kisses Ed. Turning to him, she says

CATHERINE RIGGS
I'm turning myself in.

Ed kisses her and Gina, Ed and Raul watch Catherine walk
out the front door and she is forced to the ground.

ED
They're being too rough with her.
I should go out there.

Raul stops Ed.

RAUL
You step out that door, and you're
Swiss-cheese.

ED
I hate seeing her manhandled like
that.

RAUL
Look at it this way, they'll go
easier since she turned herself
in, they don't know she's killed
people in Tahiti. She might even
get off early for good behavior.
Whereas, us, well...

ED
We're gonna fry.

RAUL
You said it.

GINA
Remember, we're in charge. We've
got the hostages. We call the
shots around here.

RAUL
That'll only last so long, baby
girl. These people got to eat. We
all got to eat sometime, and
eventually, so do all these
hostages.

GINA
Think positive. We can figure a
way out of here. I got it. Anyone
here have a cellphone?

A heavysset wearing plaid steps up.

HEAVYSET MAN
I do.

GINA
Give it here.

The heavysset man gives her his cellphone.

She dials a number.

GINA (CONT'D)
Listen, we need forty men to board
a plane and get to Manhattan, now!

Thirteen hours pass.

Forty of Raul's men starting shooting.

GINA (CONT'D)
Quick, let's rush out and sneak
away.

RAUL
We'll steal a cop car.

ED
You really think it'll work?

RAUL
It has to.

ED
Let's go.

Gina and Raul both look at Ed.

Flashback sequence: Ed remembers some of the dates he has
been on with Catherine.

Flashback sequence ends.

New flash back sequence begins

Ed remembers all the times that he and Catherine killed
together.

Flashback sequence ends.

Ed pulls out his gun and shoots Gina and Raul. The people
all scream inside the coffee shop. He takes one look back
at those people and exits the coffee shop. Ed drops his gun
to the ground and he is swarmed by the police. He is
arrested and the people inside the coffee shop cheer.

INT. POLICE STATION

Detective Hobs stands over Catherine

HOBS
Why did you take those people
hostage?

CATHERINE RIGGS
I don't know.

HOBS
Was it some kind of gang
initiation?

CATHERINE RIGGS
No.

HOBS
What made you do it?

Catherine looks in Hobs' eyes.

CATHERINE RIGGS
Love.

Hobs looks at Catherine.

HOBS
You're gonna have to do better
than that.

CATHERINE RIGGS
Didn't The Beatles say 'All You
Need is Love?

HOBS
Well, you're gonna need a lawyer.

EXT. COFFEE SHOP

News reporter Kira Sandoval stands next to police chief Jim
Russel.

KIRA
Police Chief Russel, did the
suspect say why he took those
people in the coffee shop hostage?

POLICE CHIEF RUSSEL
He says he did it for love.

KIRA
They say love makes us do crazy
things.

POLICE CHIEF RUSSEL
I guess so.

INT. HOLDING CELL NIGHT

The Lawyer, Gus Chase, sits next to Catherine on her bed.

GUS
Your best option is don't say
anything without clearing it with
me first. Okay?

KIRA
Okay.

GUS
Great. Those prosecuting attorneys
can be quite the clever
tricksters. Anything you say, they
will twist to attack you. They can
most definitely play hardball.

CATHERINE RIGGS
I'd like to confess to everything.

GUS
That's not a good idea.

CATHERINE RIGGS
I've hurt a lot of people, and I
must repent.

GUS
It's your choice. Just know that
you are making a terrible mistake.

CATHERINE RIGGS (SHRUGGING)
It's mine to make.

INT. COURTROOM

The Judge looks down at Catherine with contempt.

JUDGE
Catherine Ann Riggs, The state of
New York finds you guilty of
murder and sentences you to life
in prison.

INT. DIFFERENT COURT ROOM

A female judge looks down at Ed.

GIRL JUDGE
The state of New York sentences
you, Edward Tyson Coons to Death.

INT. PRISON CELL

Catherine sits on her bed, reading a romance novel. Her cellmate, Bertha, glares at her.

BERTHA

What are you in here for?

CATHERINE RIGGS

I'm a killer.

Bertha smirks.

BERTHA

You don't look like a killer to me.

CATHERINE RIGGS

Looks can be deceiving.

BERTHA

Well, I run this place.

CATHERINE RIGGS

That's nice.

Bertha rips Catherine's book out of her hand and tosses it to the cell. Bertha towers over Catherine.

CATHERINE RIGGS (CONT'D)

I just want to read my book in peace.

BERTHA

You look like the rich, white type that's had everything handed to her on a silver platter.

CATHERINE RIGGS

You sound like you have a lot of unresolved anger. Care to talk about it?

BERTHA

I don't want nothing from you, Goldilocks, just stay out of my way.

CATHERINE RIGGS

I'll make sure to do that.

INT. GUEST ROOM NIGHT

Catherine and her mother sit on opposite sides of the Plexiglass. Mom is clearly upset.

MOM

How are you doing?

CATHERINE RIGGS

I'm doing well.

MOM

You look thin. Are you eating well?

CATHERINE RIGGS

The food's real shit.

MOM

I'd imagine so.

CATHERINE RIGGS

How are you doing, mom?

MOM

Numb?

CATHERINE RIGGS

What do you mean?

MOM

My daughter's serving a life sentence for murder. You broke your mother's heart, you know?

CATHERINE RIGGS

Mom, please.

MOM

You were such a good girl; did Ed get you into killing?

CATHERINE RIGGS

I take responsibility for my actions. I'm in this place because of the choices I made.

MOM

You were such a sweet little girl. You used to go out of your way to help people.

CATHERINE RIGGS

Please stop.

MOM

I remember your cousin, Owen had
dropped his ice cream cone on the
ground, and you gave him yours.

CATHERINE RIGGS

You're gonna make me cry.

They hang up the phone. They place their hands on the
glass. The guard leads her back to her cell.

INT. PRISON CAFETERIA DAY

A woman sits down across from Catherine. Catherine does not
look up from her book.

ERICA

You like those romance books?

CATHERINE RIGGS

Yep. Do you?

ERICA

I can't read.

Catherine looks up from the book.

CATHERINE RIGGS

If you want, I could teach you to
read.

Erica smiles at this.

ERICA

Really? You'd do that?

CATHERINE RIGGS

Of course. What got you here,
honey?

ERICA

Grand theft auto. You?

CATHERINE RIGGS

Love.

ERICA

Did you chop up your husband? Or
some crazy shit like that?

CATHERINE RIGGS

No. My husband and I were contract killers?

ERICA

No way. Are you shitting me?

CATHERINE RIGGS

It's even crazier how it all happened.

ERICA

I got time, girl. Shit, we are both in prison.

CATHERINE RIGGS

Well, my husband's name was Ed Coons. I first met him when I was working as a librarian. Sparks flew, and before I knew it, he had me whisked away to Tahiti, where we were married. Soon after we were married, he told me he was a contract killer. You have to understand this, before I met Ed, I could not have been technically qualified as a woman. I had never even kissed a guy at that point. I felt unfulfilled. This beautiful man let me live in the lap of luxury. I mean we had lunch on the Veranda, my wedding gift was a blue Ferrari.

ERICA

Damn, girl. That sounds nice.

CATHERINE RIGGS

I felt just like Cinderella. I was definitely not going to let this go. No one was perfect. I became curious. The criminal life seemed fascinating. We even did hits together. It brought us together, in some weird way. Then things went bad.

ERICA

Bad?

Catherine nods. Erica leans in to hear more of the story.

CATHERINE RIGGS

My mom was kidnapped by terrorists and we were forced to come back to the states. Had to steal a car and went into a coffee shop and wound up having to take the people inside hostage. Well, suddenly it dawned on me, I've hurt a lot of people. At that moment, I felt as though I had been awakened from a walking dream. I saw those hostages and saw the fear and desperation in their eyes, and knew I was causing it. I turned myself into the cops.

ERICA

Woah.

MAN'S PRISON SHOWER NIGHT

Ed is showering. Jose strangles Ed with piano wire while another inmate shanks him in the gut. Blood pours into the drain. Ed lets the man drop to the floor.

FEMALE PRISON REC YARD DAY

Catherine is helping teach Erica to read. A giant shadow falls over Catherine and Erica.

CATHERINE RIGGS

You're blocking my light.

BERTHA

I see you're helping the stupid girl.

ERICA

Eat, shit. You whale!

Bertha lifts Erica up and gets up in her face.

BERTHA

You better watch yourself, bitch. Or you'll be pissing blood.

CATHERINE RIGGS

Leave her alone. Will ya?

BERTHA
Butt out, bitch.

CATHERINE RIGGS
Real mature. Knock it off.

BERTHA
This mouthy broad needs to learn
some manners.

CATHERINE RIGGS
Just leave her alone.

Bertha shoves Erica to the ground. Erica scrambles up to her feet and lunges for Bertha, but Bertha puts Erica in a choke hold. On the high tower, the armed guard shoots around the fighting women's feet. This stops the girls from fighting. Bertha walks away. Catherine helps Erica to her feet.

ERICA
You could have jumped in to help
me.

CATHERINE RIGGS
I told you, I've hurt enough
people. I want to live a life of
peace.

ERICA
You're already a broken bitch. You
think Saint Peter is gonna let a
girl like you into the Pearly
gates.

CATHERINE RIGGS
My soul is weighted down with the
blood of those I killed, but I
also know, I don't want my soul to
be burdened with any new sins. So,
I refrain.

ERICA
It's all very Zen, but this is
prison. You have to stay alert.

CATHERINE RIGGS
I can teach you how to fight. If
you would like. In addition to
being a librarian, I was also a
Karate instructor.

ERICA
You're starting to make me feel
like a charity case.

CATHERINE RIGGS

I was reminded of something I used to be, I'd like to get some of that back.

ERICA

You can't live in the past.

CATHERINE RIGGS

I'm well aware of that. If that were not true, do you not think I would still be married to my husband?

ERICA

Even though you know he was a contract killer, and he would eventually lead to living a life in prison?

CATHERINE RIGGS

Yes, because life without purpose, is the worst prison of all.

INT. CELL NIGHT

Bertha shaves Catherine's hair while Catherine sleeps. The next morning, Catherine wakes up and heads over to the sink and splashes some cold water on her face. She notices her hair is missing in the small, rectangular mirror.

CATHERINE RIGGS

Did you do this?

Bertha snorts.

BERTHA

Uh huh.

Rubbing the top of her head, Catherine just shrugs.

CATHERINE RIGGS

I needed a haircut. Thanks.

Bertha grunts.

Bertha lunges at her. Catherine evades her, grabs her arm, breaks Bertha's elbow. Bertha's wails of anguish alert the guards and Catherine is thrown into solitary confinement.

SOLITARY CONFINEMENT DAY

Catherine sits there. She has no book to read.

