<u>Virgin Crimes</u>

Ву

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EXT. HONG KONG, CHINA - NIGHT

A city littered with towering giants that grasp at the heavens, lit by an army of neon, like industrial bioluminescence.

The skyscrapers stand frozen like man-made titans and below the modernistic canopy are the PEOPLE of this city, scurrying like a colony of ants.

SUPER:

HONG KONG

SEPTEMBER, 1993

Flying beyond the front row seats of the town, we come across a less flashy area.

Disheveled bars, clubs, and other establishments make up this section, but are nothing compared to the glistening kingdom surrounding them.

INT. BAR, HONG KONG - NIGHT

BAI SHI PIN, 50, a short Chinese man with thinning hair, walks with AMIR MOURADIAN, 42, a well-tailored Middle Eastern man with a pitch black beard and slicked back hair.

Bai Shi Pin shows Amir around the bar, which has an American glow to it, most likely a gimmick.

Amir stares at the bar stools which are a nasty blue color and have thick backs to them.

Amir turns to Bai Shi Pin.

AMIR These stools.

BAI SHI PIN (heavy accent) What about?

AMIR You have eight.

BAI SHI PIN Only room for that many! AMIR That's your problem. I have to create interaction. How many women come into this bar? Honestly?

Bai Shi Pin thinks and laughs when he finally lets it out.

BAI SHI PIN Not many. Some nights are very bad. Very few.

AMIR Why do men go to bars? Why do men go to clubs?

BAI SHI PIN

I --

AMIR -- They go for...

Amir waits for Bai Shi Pin to finish the sentence.

BAI SHI PIN

Women!

AMIR

Yes! But you don't have a feminist appeal at all, you gave this place an American feel and we all know you Chinese despise the Americans.

BAI SHI PIN Americans, I love. I do.

AMIR

Fine, but no woman in this city, in this country, finds this gimmick appealing, they find it appalling, I know I do.

BAI SHI PIN

Okay.

AMIR You start with the bar stools.

BAI SHI PIN

Why?

AMIR These stools are huge and heavy and have fat backs. (MORE)

AMIR (CONT'D)

I can get you stools with no backs on them, we can add more seats to the bar, girls can slide in more easily, sit sideways, sit out, we can recreate space for this to be a more comfortable social environment that way.

BAI SHI PIN

(sarcastic) I guess, why not. Mr. Consultant. You do it.

AMIR Don't be so attached to the stools. They're fucking stools!

BAI SHI PIN

I'm not!

AMIR

Okay, let's move past that and back to... what the hell is with all the American shit? Red walls. Blue booths, blue seats. White stars everywhere. Why? What's wrong with your business sense?

Before Bai Shi Pin can answer...

FLYNN, 18, enters the bar. She's a beauty, however, not Goth or anything, she's pale, like someone who has just emerged from a milk bath. Her luscious hair rests on her shoulders and drapes down onto her summer dress.

AMIR

Flynn?

FLYNN There's a hobo outside, going nuts.

BAI SHI PIN Bullshit! No hobos here! You lie!

Flynn stands there and listens with her arms crossed, not because she's trying to hold anger back, but because she's just a reserved individual.

> AMIR Calm down. I saw him out there earlier too.

Amir puts his hands on Bai Shi Pin's shoulder and leans in towards him.

AMIR Now might be a good time to take care of our other business.

Bai Shi Pin sighs.

BAI SHI PIN Okay, just don't make a mess down there.

AMIR

I'll make the mess I need to make. Don't worry, we'll clean it up when we transform this place.

Amir backs away from Bai Shi Pin and flails his arms in the air, energetic as can be.

AMIR This bar is gonna be reincarnated, My Friend.

Bai Shi Pin shakes his head, but that's probably his way of agreeing with Amir.

BAI SHI PIN Is your friend coming too?

Bai Shi Pin gestures to Flynn.

Flynn looks up at Amir as he looks down at her.

AMIR She has to. It's her job.

INT. BASEMENT, BAR - NIGHT

Bai Shi Pin walks Amir and Flynn down into a filthy concrete room with flickering florescent lights.

ROB MCPHEASON, 34, sits, strapped to a wooden chair, gagged, sweating away in the heat of the basement.

Amir approaches Rob, grins maniacally, and backs off.

AMIR

Flynn.

Flynn reveals a gun in her hand and shoots her prey right in the heart.

Rob yelps through the gag, but slowly dies away as red ebbs from his newborn orifice.

Amir smirks.

CUT TO BLACK:

VIRGIN CRIMES

FROM THE BLACK --

The worst sound known to man violently erupts... an alarm clock.

IVAN (V.O.)

No.

INT. IVAN'S ROOM - MORNING

IVAN MCPHEASON, 18, an innocently attractive young man who can't help but give off a helpless appearance, sighs and grabs at the clock.

He switches the button upwards and accidently turns on the radio. Ivan panics and switches it down, only to turn the alarm back on.

Up again... the radio. Down again... the alarm.

He smacks at the clock itself and eventually decides to rip the cord out of the outlet.

Ivan falls back into the comfort of his bed.

IVAN Jesus Christ.

besus chillse.

He closes his eyes.

SUPER:

TWO WEEKS LATER

TED MCPHEASON, 29, a bulky male model look to him, barrels into the bedroom.

TED

Ivan! Up!

IVAN

Ted!?

Up!

IVAN I'm getting up.

TED

TED

No, you're trying to rest for one more minute, we both know that doesn't end well.

IVAN

Ted, I'm up.

TED

Nope. I want to literally see you sit up, throw those sheets off your body, place your feet on the floor, and get out of that bed. You've been late to school twice this week.

IVAN

I will.

TED

Up!

IVAN

I will.

TED Why are you not getting up?!

IVAN Ted, I just woke up, as a man you should know why I don't want to get up right now.

Ted stares at Ivan, ashamed of what his younger brother is implying.

TED Jesus, Ivan. IVAN Sorry... my dreams have nice butts and big tits. TED That's flattering, you're quite the ladies man, Ivan. Just... get up.

Alright?

Ted exits the room.

Ivan slowly gets up and out of his bed. We can see the outline of an erection through his sweatpants. He grabs it and pushes it up towards his stomach so it's less visible.

INT. HALLWAY - MORNING

Ivan looks down the hallway to make sure nobody sees him. He opens up the linen closet and grabs a towel.

He places the towel over his sweatpants to truly hide his problem.

INT. IVAN'S BATHROOM - MORNING

The shower head spews water onto Ivan. Ivan closes his eyes, trying to fight the brute strength of the shower.

INT. KITCHEN, TED'S HOUSE - MORNING

Ted watches the news, a bit disturbed.

NEWS ANCHOR (on TV) The body of a student was found this morning on the campus grounds of the University of Southern California. Melissa Del Rio was a sophomore at the college and a native of Walnut Park, California. This sudden --

-- Ivan enters the kitchen and grabs some Pop-Tarts, then heads out.

TED Later, Buddy.

EXT. TED'S HOUSE - MORNING

Ivan thrusts his Edmonton Oilers backpack over his shoulder and makes his way out of his brother's small, yet still comforting, house and towards the bus stop. I/E. SCHOOL BUS/SAN CLEMENTE, CALIFORNIA - MORNING

Welcome to San Clemente, a world known for its ocean, hill and mountain views, pleasant climate, and its Spanish Colonial-style architecture

Ivan sits in the back, ashamed he's the only high school senior still riding the bus, and stares out the stained window to see the colorful setting, which doesn't match his mood in any way, shape, or form.

CUT TO:

EXT. MANSION, GLENDALE, CALIFORNIA - MORNING

About 70 miles away from San Clemente and nine miles north outside of Los Angeles.

A fog clears over the beautiful home and its top notch surroundings.

Its serpentine driveway. Its monstrous green lawn. Its backyard pool. All that good stuff.

INT. SUN ROOM, MANSION - MORNING

ELSA JEANNE-MCPHEASON, 56, peers out the windows with a cup of coffee in hand. She's the type of woman that when she turned 30, stayed that age with her looks.

CARTER, 44, a stern African-American man, enters the room.

ELSA What do you got for me, Carter?

CARTER Bad news and --

ELSA -- I know you'll just start with the bad news. Go ahead.

CARTER I got a bunch of crazy mother fuckers who think they can take you on.

ELSA Any potential threats? CARTER

Well, potentially, they all can be threats, if you let them. Take care of them now, then there's a different story.

Elsa turns towards Carter.

ELSA Take care of them. All of them. Get Martin and Lee on the phone.

CARTER You know I got you.

Elsa turns back to stare out the windows again.

ELSA So, the good news?

CARTER What if I told you I had no good news, just bad news and worse news?

Elsa turns back to Carter.

ELSA I would be very angry for having interrupted you before you could tell me that. (beat) What is it?

Carter struggles to reply.

CUT TO:

EXT. HIGH SCHOOL, SAN CLEMENTE - MORNING

It's massive and fairly new, plus we know that because in front of the school a statue of a wildcat reads: "Proud to Roar since 1989"

INT. THIRD FLOOR, HIGH SCHOOL - MORNING

Ivan slams his locker shut as fellow STUDENTS walk past him.

BILLY HAMILL, 18, one of those Orange County surfer types, stands next to Ivan.

BILLY Not to sound gay -- IVAN -- You probably will.

BILLY So, yesterday I was watching some porn --

IVAN -- Here we go.

BILLY

It was this tranny banging some Asian schoolgirl, I'm not gonna lie, the tranny may have been hotter. What does that say about me?

IVAN

That you provide me with too much information when it comes to your sex life, or lack there of.

A Hispanic GIRL and a few of her FRIENDS walk past Billy and Ivan. Ivan tries to pay no attention to her, but Billy smirks and nods. The Girl gives off a weak grin and moves on.

> BILLY God, I would just dismantle Jenny Acosta in bed.

IVAN Alright, enough.

BILLY I mean look at those lips, you know she must give a monstrosity of a blow job.

IVAN

Stop!

CUT TO:

INT. KITCHEN, TED'S HOUSE - MORNING

The phone on the kitchen wall rings and Ted, all suited up, answers.

TED Hello? (beat) (MORE)

CUT TO:

INT. CLASSROOM - MORNING

Ivan sits at his desk, bored as can be as he watches the TEACHER.

TEACHER Were there any questions you had for me that the sub couldn't answer?

A RANDOM STUDENT raises his hand.

TEACHER

Yes?

RANDOM STUDENT It's not a question, but how come all substitutes have no idea how to work a VCR player?

The rest of the STUDENTS, including Ivan, laugh. The Teacher chuckles a bit.

The classroom door opens up and in comes a FEMALE STUDENT.

TEACHER How nice of you to join us.

Ivan turns his head to see the Student.

TEACHER Do you have a yellow tardy pass for me?

FEMALE STUDENT

No.

She throws her backpack on a desk.

TEACHER

Go and get one.

The Student sighs and gives the Teacher a dirty look. She grabs her backpack and opens the door back up.

TEACHER And it should only take you two minutes to get the pass, not fifteen. Got it?

The Student slams the door hard.

TEACHER Okay, moving on. So, besides the VCR, how did the sub --

-- The classroom door opens up again and a COUNSELOR enters.

TEACHER

Yes?

COUNSELOR May I see him for a moment.

The Counselor points to Ivan and the Class goes "ooooooohhhh!"

TEACHER

Yes, you may.

Ivan gets up, but...

COUNSELOR Grab your things too.

Ivan wonders what's going on.

CUT TO:

INT. BAR, HONG KONG - NIGHT

The bar is different, totally retooled, but there is wreckage everywhere, not from construction, but from something violent.

Bai Shi Pin stands behind the bar while Flynn sits in front of him, quiet as can be.

Bai Shi Pin sees a sun-shaped scar on Flynn's wrist.

BAI SHI PIN I've seen that before. What that mean?

FLYNN You know what it means. BAI SHI PIN No, I don't. Don't give me attitude.

The bar doors open and Amir comes walking in.

BAI SHI PIN Amir, she no tell me what scar means.

Flynn stares up at Amir, praying he won't explain, but...

AMIR The Shikinami Slave Trade. While they were living in Tokyo, her alcoholic father decided to get shot by a Yakuza member for a gambling debt, mom kills herself, and her desperate sister sells her to the Shikinami Clan.

Amir pats poor Flynn on her back.

AMIR We should never forget our pasts, Flynn.

She nods, slightly ashamed.

Amir looks around the trashed bar.

AMIR We haven't even opened the new place and look at it.

BAI SHI PIN The asshole come here and fuck my bar up. Said he didn't want us fucking with his business around here.

AMIR And how would we do that?

BAI SHI PIN Big new crowd come here, to new bar.

AMIR And what type of business is he in?

BAI SHI PIN The same as you. AMIR International Bar Consultant?

BAI SHI PIN No. The other one. (gestures to Flynn) The one she in too!

Amir grins.

AMIR Business of death. So he thinks if this bar brings in a large crowd, he won't be able to... what... dispose of the bodies without someone noticing? What's his name?

BAI SHI PIN

Yan Jing!

AMIR Ah, yes. He owns that pet shop around the corner, alleged pet shop. And he's an alleged homosexual.

BAI SHI PIN He's what?

AMIR (turns to Flynn) Think we can take care of this before we head out of town?

Flynn nods.

CUT TO:

INT. TED'S CAR - DAY

Ted drives while Ivan sits in the front passenger's seat.

IVAN Why are we doing this?

TED You know Mother. Always trying to gather us for something.

IVAN But you said she sounded pretty stressed on the phone. EXT. MANSION, GLENDALE, CALIFORNIA - DAY

Ted pulls up to the mansion.

INT. LIVING ROOM, MANSION - DAY

A deluxe area with a rich bitch flare to it and a profusion of mirrors and luxurious items. Marble floors welcome Ted and Ivan as they enter to meet a couple of their BROTHERS.

LOUIE MCPHEASON, 27. JIMMY MCPHEASON, 25. And PAUL MCPHEASON, 20. They all just look the same, handsome as can goddamn be.

LOUIE Look who decided to show up.

JIMMY These two fuckin' schmoes.

LOUIE About goddamn time.

PAUL What, were you two blowin' each other?

Jimmy and Louie stare at Paul.

LOUIE Woah. Don't take it too far, Paul.

PAUL

My bad.

Ted finally gets a word in.

TED I don't see Vince here, I don't see Rob here.

JIMMY You know Vince, he's off fuckin' somethin' up.

LOUIE Or just fuckin' somethin'. PAUL (to Ted and Ivan) Or maybe he's fuckin' you two.

LOUIE Paul, what the fuck is with all the incestuous jokes right now?

PAUL

Sorry.

Ivan speaks up, directing his attention towards Paul.

IVAN He's probably not getting any greek from his boytoy.

They all go nuts, laughing and cheering, except Paul.

LOUIE Little Ivan, speakin' up. Becomin' a bit of a man.

ELSA (O.S.) You boys finished?!

They all turn to see their mother with a cocktail in hand.

TED

Mother.

MOMENTS LATER

Every single one of them appears to be gloomy, all sitting down in the chairs and couches that decorate the room.

Ted shakes his head.

TED Why was he in Hong kong, Mom?

Louie answers.

LOUIE Goddamn, Rob! I bet it was because of that bitch, Wang.

JIMMY Her name wasn't Wang, it was Chang?

LOUIE Or maybe it was fuckin' Chink, who gives a shit, it's her damn fault. (MORE) LOUIE (CONT'D) Fuckin' with his mind, she told him to go back with her. I know it.

JIMMY No way. Rob said he was done with her. Said the bitch stopped givin' him head.

Elsa shrieks.

ELSA Enough! Don't talk about my child like that.

Ivan and Paul remain quiet, trying to comprehend all the frustration in the room.

TED Where the fuck is Vince, Mom?

Elsa hesitates, but...

ELSA

I don't know.

TED Why isn't he here, Mom?! Is he taking care of business for you? Is he expanding your empire?

ELSA Stop it, Ted.

TED

Where is he, Mom? I want to know! I want to know where the piece of shit is! I want to know why he can't sit here and mourn for his older brother like the rest of us!

ELSA Stop, goddamnit!

Elsa's emotions come pouring out of her as she throws her palms over her face.

Louie and Jimmy get up and comfort their mother.

LOUIE Thanks for that, Ted.

Ted calms down.

TED So what are we doing about this? Memorial arrangements and what not.

Elsa gathers herself.

ELSA No. We do nothing. Not until I find out who did this to us.

CUT TO:

EXT. DOOG'S HOUSE, SOUTH CENTRAL - DAY

LENNY, 19, a wide-eyed young boy, pulls up to a house amongst the decrepid environment.

MOMENTS LATER

LENNY Doogs! Doogs!

Lenny knocks on the door and a big MAN answers.

INT. DOOG'S FAMILY ROOM - MORNING

Lenny is escorted into the room where he finds numerous CORPSES resting in puddles of blood, including DOOGS, a now unfortunate drug dealer.

VINCE MCPHEASON, 32, sits at the end of the room wearing a Charlotte Hornets warm up jacket.

A few of his THUGS surround him.

VINCE Lenny, right?

Lenny nods.

VINCE

Grab a seat.

Lenny sits on the foaming leather couch across the room.

There is a lot of hesitation before speaking, but Vince finally let's it out.

VINCE You know who I am, right? LENNY Vincent Mcpheason. VINCE That's correct. You're a smart guy, right? You're a smart kid, aren't you? LENNY (nervous) Yes. VINCE Come on! Say it with some pride!

LENNY

Yes.

VINCE

Good. But listen, we don't want any shit. We want this to be a peaceful transition. So don't go up to all your boys and tell them what you've seen here, what went down, none of that shit. Or maybe, we'll fuckin' come after you, your girl, hell I'll fuck me some nigga ass pussy. I will, I'll fuck your girl.

LENNY I don't have a girl.

VINCE You got a mom?

A long pause.

VINCE Do you have a mother!?

LENNY

Yes.

VINCE

Alright, well we'll just fuck her instead. I don't care what she looks like, I need some darkside of the moon, I get white pussy all the time. Makes no difference to me. How old's your mom?

LENNY (hesitant) Forty-one. VINCE Forty-one? That's nothing, I gotta get my hands on that. (beat) Here's the deal, Lenny. We like what Doog's had going on, we just didn't like Doogs. So, as you can see, no more Doogs. But there is more to his legacy. Now, we know about all the pissed off people that will come after us, that's understandable. But, right now, we kinda own this place. So how about you tell everyone that new management is in town... starting right now.

Lenny nods.

VINCE

Good boy. Out!

Some of Vince's Thugs force Lenny out of his seat and kick him around until he gets the heck out of dodge.

MOMENTS LATER

Vince and his Gang pack up and Vince turns to one of his Thugs.

THUG Carver City next?

VINCE Is my Mother still calling?

THUG

Yep.

VINCE Better see what she wants this time. We'll swing by the club first. See how it's coming along. Sound good?

THUG

Yes, Sir.

They head out.

CUT TO:

EXT. HONG KONG APARTMENT - NIGHT

Rain sprinkles outside.

MEGUMI, 20, a Japanese angel with multi-colored hair, enters the apartment to find KANEKO, 23, a handsome young man from Megumi's neck of the woods.

Megumi walks past Kaneko as he paints some type of model figurine.

They both speak English with slight accents.

MEGUMI We need to get some sleep.

KANEKO This Gundam isn't gonna build itself.

MEGUMI Where's Flynn?

KANEKO

Balcony.

EXT. BALCONY, HONG KONG APARTMENT - NIGHT

Flynn, with a handgun in her grasp, sits cross-legged on the concrete while staring through the bars and out at the city.

Megumi heads outside and stands over Flynn. She sees the gun in her hand, but thinks nothing of it.

> MEGUMI Let's get to bed, Flynn. We need to be 100 percent.

Flynn remains quiet.

MEGUMI Are you nervous? Concerned? Scared?

No response.

MEGUMI You remember what Amir told us? About his country. The family he saw gunned down. The person he saw do it. (beat) Anyone can be guilty. Anyone can be innocent. Try to be the barrier that separates the two.

Flynn looks up at Megumi and nods.

CUT TO:

EXT. CITY HALL, BELL, CALIFORNIA - EVENING

Carter makes his way towards the basic brick building ahead.

INT. MAYOR'S OFFICE - EVENING

Carter enters the room to find MAYOR EBEN MARTIN, 48, sitting behind his desk, staring at something on the floor behind the wood.

CARTER

Mr. Mayor.

MAYOR MARTIN Carter, good to see ya.

CARTER Thanks for finding time for --

-- Mayor Martin lifts a macaw from the floor and has the bird perch itself on his forearm.

CARTER What the fuck is that?

Mayor Martin rubs his fingers under the bird's neck.

MAYOR MARTIN He is a Hyacinth Macaw. His name is Kiko. He is my daughter's. And he is awesome.

CARTER

Okay, then.

Carter grabs a seat across from Mayor Martin while he continues to fiddle with the bird.

Carter sees that the Mayor's facial features are a bit out of sorts.

CARTER

Are you high?

Mayor Martin shoots Carter a dirty look and puts the bird down on the floor.

MAYOR MARTIN Goddamnit, Carter? Do you honestly think I'd do that here?

CARTER No, but that doesn't mean you're not high.

MAYOR MARTIN Thank you, Carter, that will be all.

CARTER Keep your shit together is all.

MAYOR MARTIN What the fuck do you want?

CARTER

Commissioner Lee?

MAYOR MARTIN What about him? You want to blow him or something?

CARTER Did he and his men take care of Elsa's... problems?

MAYOR MARTIN Yes, the department took care of it. The queen doesn't have to worry about any new kingdoms. Fear not, Good Sir.

CARTER And you're positive there's no way for these pricks to -- Carter sighs, relieved, but leans in towards Mayor Martin.

CARTER And your boy's little problem? This Moya guy? USC?

MAYOR MARTIN (annoyed) I'm safe. Thank you, Carter.

CARTER

Let's hope so.

Carter leans back in his chair, but is quickly startled by Kiko as he flaps up into his lap.

CUT TO:

INT. IVAN'S ROOM - NIGHT

Ivan rests on his bed and stares up at the ceiling, blank faced.

A knock at his door.

IVAN

Come in.

Ted enters.

TED Hey. You okay?

IVAN

Yeah.

TED Your friend Billy called.

IVAN I'll see him tomorrow.

TED Wanna grab something to eat?

IVAN You can. I'm fine. I miss him too, Ivan. We had our issues, but I miss him. I think it'd be best if we did something.

IVAN

I'm okay.

Ted shakes his head, knowing his brother needs to let his emotions out.

Ted closes the bedroom door.

CUT TO:

EXT. RESTAURANT, HONG KONG - MORNING

A fog does its best to devour the city.

Numerous buildings are lined down the street, staring down at the pathetic little restaurant.

A Lincoln Town Car pulls up to the place.

Two CHINESE SUITS opens the back door. YAN JING, 44, a bruin of a Chinese man with dyed blonde hair, exits the vehicle wearing quite the vivacious suit.

> YAN JING (CANTONESE) Wait in the car.

MOMENTS LATER

Yan Jing sits at a table by himself, staring at the surprisingly empty streets next to him.

MEGUMI (CANTONESE) May I join you?

Yan Jing looks up to see Megumi, all dolled up.

YAN JING (CANTONESE) A little early to be working, don't you think?

MEGUMI (CANTONESE) Who says I'm a working girl?

Megumi grabs a seat at Yan Jing's table. Yan Jing looks around, confused as to what's going on.

The two Suits exit the Town Car, which has been parked across the street, but Yan Jing waves his hand at them and tells them to get back in the car.

MEGUMI (CANTONESE) Don't worry, I don't bite.

Yan Jing smirks.

YAN JING (JAPANESE) If the Jap wants to speak Cantonese, maybe she should practice a little more.

Megumi holds her anger back after hearing the ethnic slur in her native tongue, but she replies with...

MEGUMI How about English?

YAN JING That could work.

A WAITRESS comes outside and places a bowl of noodles in front of Yan Jing.

The Waitress notices Megumi, tries to say something, but Megumi just shakes her head, indicating she's fine.

The two are alone again.

YAN JING I don't know what your game is, but I don't like it.

MEGUMI You sure about that?

Megumi puts her hands on Yan Jing's, but he swipes them away.

YAN JING Who the fuck are you?

Megumi struggles to answer, as if her feelings are hurt.

MEGUMI You just seemed different. That's all.

YAN JING You are a working girl.

Megumi smiles.

YAN JING

Leave.

MEGUMI I can offer you something else.

YAN JING

Leave!

The Suits exit the vehicle again.

MEGUMI

My brother!

This has struck an intrigued nerve in Yan Jing. He turns to the Suits and asks them to hop back inside the vehicle again.

They do so.

MEGUMI My brother. Is that what you would prefer?

YAN JING Why are you doing this?

MEGUMI I know who you are. I know what you can give me. You are very powerful. I need money. We need money.

YAN JING Your brother?

MEGUMI

Yes?

YAN JING How old is he?

Megumi takes a moment to respond, ashamed of herself.

MEGUMI

Twelve.

YAN JING How long have you been doing this?

MEGUMI

Four months.

YAN JING And I've never seen you before? No.

YAN JING And I've never seen your brother before?

MEGUMI

You haven't seen him now. How do you know you haven't seen him before?

Yan Jing lets out a short chuckle.

MEGUMI

What?

YAN JING It's not everyday a pretty girl like you tries to sell me her brother.

MEGUMI

Most pretty girls will do anything when their prettiness is denied.

YAN JING It's just a little odd.

MEGUMI That's putting it lightly.

YAN JING Glad you can own up to that.

MEGUMI I've heard odder things.

YAN JING Odder or worse?

MEGUMI Both, depending on how you look at it.

YAN JING

Like what?

Megumi grins.

MEGUMI I heard a story so odd, a story about a man from hell. (MORE)

MEGUMI (CONT'D) A hell that tried to destroy that man, but he got out just in time. A man that moved on. A man that started his own business, a bar. A bar that opened in a sad part of Tokyo. A sad part of Tokyo where children wandered with no families. Children that stole. Children that killed. Children that ruined the name of that man and all his hard work ... just to survive. I heard those children's desperation inspired that man. I heard that man didn't want to hurt those children, but to guide them. Т heard that man educated those children and gave them a reason to flash their brutality. I heard of a man. And so have you.

Yan Jing is taken back for a moment.

YAN JING

Have I?

MEGUMI Indeed you have. (beat) Amir Mouradian says "hi".

The Waitress exits the restaurant to check up on everything, but seconds after that, Yan Jing's forehead erupts in a red mist.

His innards fling themselves onto Megumi's body.

The Waitress screams. Megumi remains still, smirking as blood drips from her skin.

INT. THIRD FLOOR, BUILDING ACROSS THE STREET - MORNING

Flynn gazes down at her kill with a sniper rifle smoking in her grasp.

EXT. RESTAURANT, HONG KONG - MORNING

More screams can be heard coming from inside the restaurant.

The Suits exit the Town Car with their guns in hand.

Kaneko charges out of the restaurant with an automatic and opens up on the two Suits.

They quickly go down.

The gunshots echo through the city as Megumi continues to sit there, showing no emotions.

INT. THIRD FLOOR, BUILDING ACROSS THE STREET - MORNING

Flynn packs up her gun as the chaos continues outside.

CUT TO:

On top of dirt. An eye looks up, helplessly. A WOMAN breathes heavily. A MAN rides her, violently.

INT. ELSA'S BEDROOM - NIGHT

Elsa darts awake from her nightmare and looks around her mammoth room, perplexed.

Music blares downstairs.

INT. LIVING ROOM, MANSION - NIGHT

Elsa enters the room, wearing a robe, to find her mess of a son seated on a white couch.

Vince plays Raf's "Self Control" on vinyl while he does a line off the coffee table.

VINCE

Ma!

Elsa ignores her son and makes her way towards the source of the music.

VINCE Want a drink, Ma?

Vince grabs a drink from the coffee table and takes a quick sip.

Elsa turns off the music.

VINCE

Hey.

Elsa furiously turns her attention towards Vince.

ELSA

You decide to come now?

VINCE Yeah. ELSA Really? VINCE I figured I'd spend the night here. ELSA What about your friend in Burbank? VINCE Leo Paddaminto? ELSA If that's his fucking name. VINCE Yeah, it is. I'm staying here, Ma. Deal with it. Elsa lets it out. ELSA Your brother's dead! Vince gets up from his seat, shocked. VINCE Jesus! (beat) Which one? ELSA Rob. VINCE (calmly) Oh. Okay. ELSA Excuse me? VINCE Next time tell me which one it is. Don't just say "your brother", say "Ted" or "Paul" or "Louie" or whoever. ELSA Why does it matter?

VINCE Why does it matter? Umm. Because fuck Rob!

The two begin to move closer towards each other as they bicker back and forth.

ELSA

I know he kicked you out, but --

VINCE

-- Fuck him. He's a hypocrite, was a hypocrite. Boots me the fuck out of here and then leaves himself. And not after scaring Ted into taking Ivan away from us too.

ELSA

Ivan made that decision on his own and I'm proud of my baby for doing that.

VINCE Fuck them, Ma! And fuck, Rob!

ELSA He was your brother!

VINCE

Oh, please. The Mega Powers Explode impacted me more than this bullshit.

ELSA

The what?

VINCE Mega Powers. Wrestlemania V. Hogan and Macho Man.

ELSA Shut the fuck up, Vince! I've had enough!

There is a long pause as the two find themselves not two feet away from one another.

ELSA What were you doing in South Central?

VINCE Fuck. Who told you? Did Carter tell you about that? ELSA No, he didn't, he has no idea. This is my kingdom, I have eyes like God.

VINCE

No, it isn't your kingdom. That's why I was there. We gotta start distributing from Los Angeles and we gotta start now.

ELSA

We are.

VINCE Bell isn't L.A, Ma.

ELSA And so you decide to start off in the worst fucking part of town? Where cops flood to?!

VINCE

This nigger, Doogs, had himself an operation, I did what had to be done, you old piece of flaming --

-- Elsa slaps Vince. He quiets down and accepts his punishment.

VINCE

Okay?

Elsa grabs Vince's drink off the coffee table and flings the liquid into his face. He shuts his eyes, still allowing her to scold him.

VINCE

How about now?

Elsa pegs the glass at Vince's chest and it shatters on the floor.

VINCE

Jesus, Ma.

He hugs his mother.

VINCE

I'm sorry.

Elsa cries into Vince's body.

ELSA

I won't lose you like your father. I won't lose you like Rob.

VINCE No, you won't. I promise you. Trust me.

FADE TO BLACK.

INT. CLASSROOM - MORNING

Ivan sits at his desk as the Teacher speaks to the class about the Ming Dynasty.

The classroom door opens and in comes Flynn.

TEACHER Hello. Maria?

FLYNN

Yes.

TEACHER You have a pass?

FLYNN

Yes.

Ivan watches Flynn approach the Teacher and give her a note.

TEACHER That's counselor Mier's signature. Okay, you're good. Grab an empty seat. Wait. Introduce yourself to the class first.

Flynn gives the Teacher an "are you kidding me" sort of look, but she gives in and turns to her fellow Students.

FLYNN Hello, All, my name is Maria and I'm an alcoholic.

The Teacher tries not to laugh and the Student's respond spot on with...

CLASROOM

Hi, Maria.

Flynn smirks and finds a seat two rows away from Ivan, who seems very interested in her.

INT. CAFETERIA - DAY Ivan, Billy, and a few other BOYS sit at an elongated table, plowing through their lunches. Ivan gazes at Flynn, sitting at a table by herself. Billy leans in towards Ivan. BILLY New girl, huh? IVAN Yeah. BILLY Go tell her to sit over here with us. IVAN At this meat factory? BILLY Why not? She can be one of the boys. IVAN She's fine. BILLY She's alone. Go! IVAN Don't worry about it. BILLY Dude! Go! Now! Billy pushes Ivan out of his seat and a few laughs follow. BILLY You all right, Man? IVAN Yeah. Ivan tries to climb back into his seat, but Billy places his feet on Ivan's chair. IVAN Billy, come on.

> BILLY Not after you talk to her.
IVAN

Really?

BILLY Don't be a pussy.

IVAN I'm not being a pussy.

BILLY Fine, don't be a bitch.

Ivan sighs and moves himself towards Flynn's table across the cafeteria.

He comes closer and closer to her, but before he gets there, a few GIRLS pick up Flynn and ask her to join them.

She grabs her lunch tray and does so.

Billy sees the rejected Ivan in the distance.

BILLY

Live to fight another day, Buddy.

Ivan keeps his eyes on Flynn for a bit, then turns and walks away, but as soon as this happens, Flynn directs her gaze towards him, knowing he was oh so close.

CUT TO:

EXT. NEIGHBORHOOD, BELL, CALIFORNIA - DAY

We're in a world about nine miles south of the City of Angels.

Train tracks rest in front of a row of tasteless homes, the type that are colored bright blue and pink. The palm trees lined down the boulevard do their best to give the area a glimmer of attractiveness. And there is barely any green to this place, just dirt.

I/E. SEDAN/NEIGHBORHOOD - DAY

Carter and Elsa watch from across the street as a bunch of THUGS move a massive and brand new tube TV into one of the homes.

Elsa shakes her head.

ELSA Who's money do you think they used to buy that fucking thing?

CARTER

Mhm.

ELSA I've seen enough.

CARTER

Okay, then.

They get out of the car.

INT. HOUSE, BELL, CALIFORNIA - DAY

A FRAIL MAN walks Elsa and Carter down into the mess of a basement.

They find a few MEN and WOMEN working at tables, their faces protected by surgical masks, cutting heroin white as snow.

Cash is stacked in the corner of the room along with a small pyramid of bricks on a wooden table.

A BALD MAN approaches Elsa, Carter, and the Frail Man.

BALD MAN Uncut. Ready to go. I've got my boys in La Brea, Little Armenia, Hancock Park, Koreatown --

-- As the Bald Man goes on, Elsa wanders over to the tables and examines the product.

FRAIL MAN Everything all right, Miss Elsa?

Elsa dabs some of the powdery substance with her index finger, then flicks it off her skin.

ELSA Yeah. Everything's all right, I didn't realize we started dealing coke too.

FRAIL MAN

What?

ELSA Pure. Uncut. Smack. That's all I thought we did. Elsa turns to face Carter and the two Men.

ELSA This is coke, right? It's white like coke, not like our pure, 100 percent, uncut heroin, right? Right?! I'm not fucking stupid, right? I'm not a fucking idiot, right? This is fucking coke, right? Because our uncut H doesn't look like this, right? Am I stupid? (beat) Am I fucking stupid?!

Both Men shake their heads "no" while the rest of the Individuals in the room watch in horror.

Carter grins as Elsa gets into both Men's faces.

ELSA Get this shit back in order. If you distribute any of this piss, I'll cut your fucking cocks off and shove yours down his throat and his down yours. Understand?

They both nod.

ELSA Good. And get rid of that fucking TV you just bought.

Elsa and Carter head upstairs, leaving the ashamed Men.

CUT TO:

EXT. MOTEL, SAN CLEMENTE, CALIFORNIA - DAY

Flynn walks up rusted white metal stairs that lead to the second level.

She carries her particularly heavy backpack.

INT. MOTEL ROOM, SAN CLEMENTE, CALIFORNIA - DAY

Flynn steps into the unconventionally tacky room which gives off beach-like vibes. Orange and blue interior, a cheap painting of parrots in a tropical tree, fiberglass marine life posted on the walls, etc. MOMENTS LATER

Flynn sits on the bed with the motel room's phone pressed against her ear.

It rings, until...

AMIR (FILTERED)

Yes?

FLYNN It'll be done by the end of the night.

AMIR (FILTERED)

How so?

FLYNN There's a party.

AMIR (FILTERED) Don't cause a scene.

FLYNN

Yes, Sir.

Amir hangs up and Flynn does the same not too long after.

CUT TO:

INT. KITCHEN, BILLY'S HOUSE - EVENING

Billy picks up a bunch of dinosaur toys from his kitchen floor and Ivan watches him.

BILLY

My fucking little brother. My mom and dad never make him put his shit away. I was afraid they were going to leave him here this weekend, but thank god they took him with them.

IVAN Why did they let you stay?

BILLY They know I hate going to my grandparents. My mom would've never let me do that, she would've told me that we only have but so much time with them and we should --

BILLY

-- Don't talk about death and whatnot, you depress the shit out of me when you do that.

Billy drops the dinosaurs on the kitchen table. Ivan examines them.

IVAN What are these? Jurassic Park?

BILLY Yeah. Did you see that movie?!

IVAN

Yep.

BILLY So awesome. (beat) You watch, that'll be like... the Star Wars of our generation.

Billy picks up a few other items in the kitchen.

IVAN Maybe. Unless, they make more Star Wars movies.

BILLY Hell yeah, see what Luke and the gang are up to.

IVAN

Yep.

BILLY Maybe some origin stories, like prequels. That would be cool.

IVAN One would think so.

BILLY That would be pretty badass and you know it.

Billy sniffs the air and smells something.

BILLY Is that you? IVAN What? BILLY B.O, Dude. IVAN Maybe. I ran around the track at school before I headed over here. BILLY Go shower. IVAN Fine. BILLY You smell like shit. IVAN You smell like ... like --BILLY -- Stop. Go.

Ivan leaves.

BILLY And you better have brought some spare clothes.

INT. MOTEL ROOM/BILLY'S HOUSE - NIGHT

Although the song was released far after 1993, Fleet Foxes's "Mykonos" plays, canceling out all other sound in the world while we INTERCUT between Ivan and Flynn in a MONTAGE sort of fashion.

- -- Flynn showers.
- -- Ivan showers.
- -- Flynn dries herself off.
- -- Ivan dries himself off.
- -- Flynn gets dressed.
- -- Ivan gets dressed.

- -- Flynn applies make-up, dolling herself up.
- -- Ivan stares in the bathroom mirror, popping a pimple.
- -- Flynn exits her motel room.
- -- Ivan heads downstairs.
- -- Etc.

INT. BILLY'S HOUSE - NIGHT

The song continues to play, still being the only sound in the world.

TEENS pour into Billy's house, ready to party all night long... or for however long teens can party.

Flynn makes her way through the front door and examines the fun-loving carnage in front of her.

One of her new FRIENDS grabs her and drags her into the kitchen, excited beyond belief.

LATER

The song ends.

Billy makes Ivan a rum and coke.

BILLY There ya go, Buddy.

Billy takes off as Ivan takes a sip.

He cringes. Nasty.

IVAN

Of course.

Something catches Ivan's attention at that very moment.

Flynn, conversing with another GIRL.

Ivan's eyes widen.

INT. KITCHEN, BILLY'S HOUSE - NIGHT

Ivan confronts Billy.

IVAN You invited the new girl? BILLY Who? Oh yeah. Maria. Yeah. Why? IVAN When did you do that? BILLY I have English with her. You should talk to her. IVAN I'm all right... wait, do I have a choice? BILLY Not anymore. Go! IVAN Billy, come on. BILLY What is up with you and girls? IVAN The same thing that's up with every guy when it comes to girls. BILLY Every gay guy? IVAN Billy! BILLY Don't fight the man. Do it. Now! Ivan hesitates. IVAN Goddamnit. He takes off.

BILLY That's my boy.

INT. BILLY'S HOUSE - NIGHT

Ivan is a nervous wreck, but he eventually makes his way towards Flynn as she wanders around the living room, looking for something.

IVAN

Hi.

FLYNN

Hi.

IVAN Need something?

FLYNN Yeah. A drink.

Billy pops out of nowhere.

BILLY (fake English accent) A drink you say?!

Ivan shakes his head, embarrassed.

EXT. DECK, BILLY'S HOUSE - NIGHT

Late 80's/early 90's party music blares inside.

Flynn leans against the wooden bars as Ivan hands her a drink.

IVAN Sorry, I couldn't let you drink one of Billy's awful cocktails.

FLYNN

Thanks.

She takes a sip and nods her head in enjoyment.

The two of them lean over the deck and stare out, overlooking the paradise below from the hilltop Billy's house is planted upon.

FLYNN Where do you live?

IVAN Calle Empalme. You? FLYNN We just moved to Via Montezuma.

IVAN

Nice.

FLYNN What do your parents do?

IVAN Umm. It's really just my brother and I.

FLYNN Why's that? What happened to your mom and dad? If I may ask.

IVAN

Nothing happened. Well, my dad died of lung cancer four years ago, but everyone else is still around. My brother just... doesn't like the bullshit my family gets into. The business. The rest of my brothers. My mom.

FLYNN So... then... what does your family do?

IVAN Umm. We own a... pharmaceutical company.

FLYNN Wow. Big money?

IVAN Yeah, they do pretty well.

FLYNN

So the brother you live with wants nothing to do with pharmaceuticals?

IVAN

I wouldn't necessarily say that, but... maybe not.

FLYNN What does he do?

IVAN He's a sales manager at a car dealership. FLYNN What type of cars?

IVAN

Volvos.

FLYNN

Nice.

IVAN So. What about you, Maria? Who are you? What does your family do?

Flynn thinks of where to start, but she just ends up smiling.

INT. BATHROOM, BILLY'S HOUSE - NIGHT

Flynn stares at herself in the mirror with a determined look on her face.

She peers down and digs through her tiny purse in the bathroom sink.

She pulls out a syringe with a light blue substance in it.

Flynn nods her head, ready for the kill.

INT. KITCHEN, BILLY'S HOUSE - NIGHT

Billy stands over a seated Ivan.

BILLY So how's it going?

IVAN Great. Oh my God. It's great. I'm happy. This is good. She's happy. You're happy. Did I already say I'm happy?

BILLY Are you drunk or on coke?

IVAN I'm feeling good. I'm feeling excited.

BILLY Alright, Big Man.

Flynn enters the kitchen.

FLYNN

Hey!

Ivan turns to her.

IVAN

Yeah?

FLYNN Could you come here for a second?

INT. SPARE BEDROOM, BILLY'S HOUSE - NIGHT

The dim lights flash on.

Ivan flops onto the bed and Flynn slowly climbs on top of him.

They kiss... and it's pretty damn passionate for two teenagers.

Flynn rises up and removes her blouse, revealing a nice pair hidden behind a black bra. Ivan feels himself getting excited. He acts awkward about it, but then realizes this is the proper time to act this way.

He tries to rise up to kiss her, but Flynn pushes him back down on the mattress.

IVAN I'm sorry. You're really pretty.

FLYNN

Shh.

Flynn reaches into her back pocket and slowly pulls out the syringe, without Ivan noticing it.

She leans and kisses him some more, readying the needle, but...

IVAN Goddamnit, you're beautiful.

Flynn tries to ignore him, knowing he's just drunk. Ivan remains under her.

IVAN I know I called you pretty, but you're not, you're beautiful.

Flynn seems perplexed, perhaps this is the first time anyone has ever told her this.

IVAN

I'm just gonna apologize in advance, but if I ejaculate really quickly it's because you're beautiful and I'm very excited. I'm sorry.

Flynn does her best not to chuckle as she keeps the syringe in her grip.

IVAN You are without a doubt the hottest girl at this party. At school. In San Clemente. Wanna know why? Because you're not hot, you're fucking beautiful.

No response.

IVAN You're beautiful.

FLYNN (timidly) Thank you.

Ivan gently caresses Flynn's face and stares into her eyes. He truly means what he's drunkenly saying.

She ponders this moment, trying to figure out what's next, but for the first time, Flynn shows a form of affection in her smile.

Ivan waits for her and she eventually leans down and kisses him some more, this time, with true love in her eyes.

Flynn tosses the syringe on the floor and under the bed.

FADE TO BLACK.

INT. CARTER'S GO TO BAR - DAY

Carter wanders into a dive bar and finds a seat.

The BARTENDER approaches him.

BARTENDER Carter. The usual?

CARTER

Yes, Sir.

Good man.

The Bartender goes to make a drink.

BARTENDER (O.S.) How are things?

CARTER Could be better. My brother-inlaw's still missing.

BARTENDER (O.S.) Shit, I hope they find him.

CARTER

Yeah, me too.

Carter looks up at a TV hanging from the wall.

It's CNN.

Carter's face slowly floods itself with fear.

ANCHOR

(on TV) Mayor Eben Martin of Bell, California was arrested today after evidence was found that he was involved with the murder of Melissa Del Rio, the girl who's body was found on the University of Southern California campus earlier this month.

Mayor Martin's photo appears on the screen.

CARTER

Shit.

INT. LIVING ROOM, MANSION - DAY

Elsa, furious as can be, paces around the room while Carter stands tall, trying to be stoic.

ELSA Why the fuck didn't you tell me about this?!

CARTER I thought I had it under control. I thought we had it under control. What exactly... how... explain.

CARTER

What?

ELSA Everything!

CARTER Okay, then. So Martin's son allegedly date rapes this girl --

ELSA

-- Allegedly?

CARTER

Martin's son date rapes this Fine. girl a few months back at a fraternity party. She promises to keep quiet so long as he keeps his distance, but he doesn't. He harasses her, he threatens her, nearly does it again, so she can't help but threaten him. Says to him she's going to tell somebody. Maybe just a schoolmate, maybe someone legitimate. Martin freaks out, this is going to ruin his chance to run for Governor. He decides to hire a hitman to take care of her.

ELSA

And he really thought that was gonna help?

CARTER

I guess so, I knew nothing about this when it was happening. But this guy, Moya I think is his name, executes, unfortunately, the problem is, this asshole drops right before he does it. He's high as a kite and the fucking idiot leaves her body sprawled out on the campus.

(beat) Martin made sure the guy got out of town, but I guess somebody found him.

ELSA Yeah. You fucking think?! Elsa takes a moment to gather her frustration.

ELSA

And so what the fuck was Martin trying to do about it? How was he trying to fix it? Do you know?

CARTER

Yes, Ma'am. There's a neighborhood not too far away from the campus that isn't particularly kind to the world. People there have been getting evicted for months. Martin rushes it, knows the CEO of Rinascita Demolition, and gets them to go in there and tear the place down for good. That way the crime rates would rise and with those people out on the streets, there would be more rape, more murder, the police would have an army of suspects.

ELSA

But the wetbacks and the niggers didn't get to killing and raping like he wanted them to. Did they?

Carter takes a deep breath.

CARTER

One could say that, but the wetbacks and the niggers aren't what the problem is.

ELSA

I know. You are. You let this happen. I asked you to make sure Martin was clean, was protected... from himself most of all.

CARTER

I know you did, but --

ELSA

-- Let me finish!

CARTER

Elsa, we both know Commissioner Lee has been interested in Martin's job for months, years. We can back him, he'll be even more trustworthy than Martin ever was. ELSA Lee is half a kike, he can be bought out by anybody.

CARTER Elsa, listen to me.

ELSA

No! You listen to me. I've got an idiot son who thinks it's okay to start his own fucking operation. Assholes who have somehow found a way to cut apart our dope. And you, I ask you to watch over reality, but you can't, Carter. You can't!

CARTER I'm sorry, Elsa.

ELSA You're done, Carter.

Carter's eyes widen.

CARTER

Elsa?

ELSA You heard me.

CARTER Elsa I have been with this family since your husband, since Michael, started this all.

ELSA I know... and up until now, I've loved your loyalty, but unfortunately you've failed me.

CARTER Elsa, please.

ELSA

Out! Now!

Carter, defeated, takes a few moments to comprehend things, then he heads out, leaving Elsa alone in her home.

CUT TO:

The Teacher goes on and on and on, but Ivan doesn't hear the lecture, his eyes are glued to the empty seat where Flynn is supposed to be.

CUT TO:

I/E. PUBLIC BUS, VARIOUS AREAS OF L.A - DAY

Flynn stares out the window, admiring the structures that make up the Entertainment Capital of the World.

CUT TO:

INT. SPARE BEDROOM, BILLY'S HOUSE - A FEW NIGHTS AGO

Flynn rests on top of Ivan, under the sheets.

She has her head turned away from him as he softly rubs his hands down her back.

She lets a few tears out of her eyes and sniffles.

Ivan hears this.

IVAN Hey, everything all right?

Flynn lifts herself up a bit and stares into his eyes, admiring every aspect of his comforting face.

FLYNN Yeah. Everything is...

She doesn't finish her sentence and instead decides to rest her head back down on his body.

Ivan continues to hold her.

BACK TO:

I/E. PUBLIC BUS/ VARIOUS AREAS OF L.A - DAY

Flynn grins.

The bus travels deeper into the heart of Los Angeles.

Brick walls painted blue along with black hardwood floors... plenty of space all over.

Flynn enters the apartment to find Megumi cooking food and Kaneko watching TV.

FLYNN Where's Amir? He said he was going to be here.

MEGUMI He's working, but he left an address for you to meet him at. Somewhere on Melrose Avenue, I think.

Megumi walks away from the food and hands Flynn a card.

CUT TO:

EXT. WASHINGTON SQUARE, PASADENA, CALIFORNIA - EVENING

Carter pulls up to his comforting home. He hesitates before exiting his sedan.

INT. CARTER'S HOME - EVENING

Carter finds his WIFE, 40, crying on the couch in the living room.

He rushes over to her.

CARTER Baby, what's wrong?

CARTER'S WIFE (crying) They found him. They found my brother.

CARTER What happened, Baby?

CARTER'S WIFE He's gone! Someone killed him.

CARTER

No.

Carter comforts his Wife.

CARTER (to himself) Poor Doogs. Poor little sucker.

CUT TO:

INT. LIVING ROOM, MANSION - NIGHT
Elsa sits in a chair with a gin breeze cocktail in hand.
Her eyes flicker as she slowly begins to drift away...

CUT TO:

On top of dirt. An eye looks up, helplessly. A WOMAN breathes heavily. A MAN rides her, violently.

She screams. He moans.

BACK TO:

INT. LIVING ROOM, MANSION - NIGHT

Elsa shoots awake at the sound of her doorbell.

INT. FOYER, MANSION - NIGHT

Elsa answers the door to find her son, Paul, waiting outside.

PAUL

Ma!

ELSA Paul? You're not supposed to be here now.

PAUL I know, but I wanted to stay the night. For the big day tomorrow.

Elsa smirks, quite happy with her son's surprise appearance.

ELSA You are more than welcomed to, Sweetheart. She lets her son into her home and closes the door behind him.

CUT TO:

EXT. BAR, MELROSE, L.A - NIGHT

Flynn makes her way towards the building, but is quickly stopped by the DOORMAN.

DOORMAN

ID.

She pulls out her driver's license. He checks it, but...

DOORMAN This is fake.

FLYNN (sensual) Is it really?

The Doorman sighs and lets her in.

INT. BAR, MELROSE, L.A - NIGHT

The place is pretty empty and pretty rotten as well, clearly in need of a makeover.

Flynn finds Amir at the bar with a beer in hand. She joins him.

AMIR They let you in, huh?

FLYNN Yes, but he knew it was fake.

AMIR

But he let you in. And look at this, the bartender has no desire to even pay attention to you.

FLYNN It's not like I need the attention.

AMIR This place needs a hero. I've got my work cut out for me.

Flynn nods in agreement.

Amir places his beer on the bar and gets serious.

AMIR What happened, Flynn? Why is the Mcpheason boy still alive? You told me you had it handled.

FLYNN

I did.

AMIR Oh. Really?

FLYNN I couldn't get alone with him.

AMIR

You said this boy was easy prey. He had no desire to take you away and fuck you?

FLYNN

He did, but his friend was drunk and kept stopping him, he kept saying he was afraid he would do something stupid, like get me pregnant.

AMIR And you couldn't go back to his place?

FLYNN You know I couldn't, the other brother's there.

AMIR Even better, kill two birds with one stone.

FLYNN There is always a chance that stone will miss one of those birds.

AMIR Well, there shouldn't be. Not with the way I've fastened you together. (beat) Did he touch you, Flynn?

Flynn struggles to reply.

FLYNN

Yes.

AMIR

How?

FLYNN He kissed me and he hugged me.

AMIR Like all the other men have?

Flynn doesn't answer.

AMIR Did he feel like all those other men... when he touched you? Did it bring back those memories of your father? Or what your sister did to you?

A beat.

FLYNN (unsure)

Yes.

AMIR Then I guess you will get the job done, won't you?

Flynn nods.

Amir takes a sip of his beer and cringes.

AMIR

That's got to be around 45 degrees, it needs to be at least 38.

FLYNN What now, Sir?

AMIR Quite the event. Something big. For you, Megumi, and Kaneko. Get ready.

CUT TO BLACK:

EXT. MANSION, GLENDALE, CALIFORNIA - MORNING

While standing in the driveway, Elsa removes her hands from blinding Paul, only to reveal every single one of his brothers (Vince, Louie, Ted, Jimmy, and Ivan), standing in front of a brand new Pontiac Firebird. PAUL Holy shit!

ALL BROTHERS Happy birthday!

Paul turns to hug his Mother.

PAUL Thank you, Ma!

ELSA Happy 21st, Baby. (beat) Your brothers chipped in too.

Paul turns to his brothers.

PAUL Really? All you cheap bastards?

LOUIE All us cheap bastards.

VINCE We love you, Buddy.

Paul emits a confused look for a moment.

PAUL So what happens to my wagon?

Ted answers.

TED That will be going to Ivan. Figure he needs a car sooner or later.

Paul eyes Ivan.

PAUL Take care of her, Little Man.

Ivan nods.

IVAN

Sure thing.

Paul puts his hands on his head, still in shock.

PAUL My God. Thank you. All of you. I love it. Vince begins to clap.

VINCE Come on! Take her for a spin.

JIMMY

Shotgun!

LOUIE

Fuck you!

TED Guys, let's let Paul decide.

Paul quickly reacts.

PAUL Fuck you guys, I'm takin', Ma!

CUT TO:

INT. STUDIO APARTMENT, FASHION DISTRICT - DAY

Megumi answers a knock at the door and in comes PARKER SAMPRUCCI, 37, a clean cut badass.

He is then welcomed by Kaneko.

SAMPRUCCI Kaneko, Megumi, always a pleasure. Where's Flynn?

MEGUMI

Shower.

INT. BATHROOM, STUDIO APARTMENT - DAY

Flynn washes herself off and closes her eyes.

Ivan appears in her mind.

She smiles.

INT. STUDIO APARTMENT, FASHION DISTRICT - MORNING

Flynn exits the bathroom with a towel around her body to see Megumi and Kaneko staring right at her.

FLYNN What's wrong? SUDDENLY!

Samprucci comes out of nowhere with a knife in his grasp and drives it towards Flynn, but she's quick to react as she catches his thrusting hand.

The two gaze into each other's eyes in an intense manner, until Samprucci smirks and backs away from Flynn, lowering his weapon.

> SAMPRUCCI You know, when Amir introduced me to you, I knew right then and there you would be special.

> > FLYNN

Thank you, Sir.

Samprucci engages all of them.

SAMPRUCCI So, you younglings ready?

They all nod.

CUT TO:

INT. KITCHEN, MANSION - EVENING

The place is like a madhouse as everyone, besides Ivan and Elsa, get ready to head out for a party around town for Paul's 21st birthday.

Vince, wearing his Hornets warm up jacket, marches towards the sink, but before he can turn the water on...

ELSA Vince, Honey, no.

Vince turns to his Mother.

VINCE Why? What's up, Ma?

ELSA The plumber's coming here in an hour, the faucet's been acting up.

Two MEN in blacks suits enter the kitchen.

SUIT 1 Ma'am, their ride is here.

ELSA Okay. (to her sons) Boys, the limo! Paul comes over to Elsa with a shot in hand. PAUL Ma, one quick shot. ELSA No. PAUL I insist. ELSA Sweetheart, I'm fine. PAUL It's my birthday, Ma. Quickly, we have to go. Elsa sighs and grabs the shot glass. ELSA What is it? PAUL Bourbon. ELSA I know, but what is it called? PAUL Ma! Take the shot. She does, slightly cringing afterwards. PAUL Smooth, right? ELSA What do you know about smooth and not smooth? Go on! Get out of here. Guys, let's go. They pour out of the room. ELSA By Boys! I love you! Be safe! Be smart! Take care of My Little Paulie!

Ivan stays and Vince notices this. VINCE Ivan, you pussy, let's go. IVAN I'm not old enough. VINCE Fuck it. I know these bars. I can get you into these places. (to Elsa) Ma. Come on. Before Elsa can say anything IVAN I'll be fine, Vince. VINCE Bullshit. Come on! Ted walks into the kitchen. TED Vince, what's the holdup? VINCE Ivan. TED He can't. VINCE Sure he fuckin' can. TED Vince, stop. Let's go. IVAN Don't worry, Vince. There's always my 21st. Vince sighs. VINCE (to Ivan) Whatever, I mean, if I were your age, I wouldn't even fuckin' hesitate. Ted pats Vince on the back as he directs him out of the

kitchen.

TED That's great, Buddy, just let him be. Vince leaves and Ted gives Ivan a thumbs up. TED You good, Buddy? IVAN Yeah. TED You know how to get home and everything? IVAN Yep. TED When you're on I-5 South take exit 76 for --IVAN -- Avenida Pico. I know, Ted. TED Okay, drive safe. (to Elsa) Love you, Mom. ELSA Love you, Honey. Ted turns to leave. ELSA Ted! TED Yeah, Mom? ELSA Make sure they don't do anything stupid. Any of them. I know you guys are gonna have my men there, but I just don't want --TED -- I'll take care of them, Mom. Don't worry. She smiles and Ted leaves.

A BURLY PLUMBER works under the sink.

Elsa walks over to him with a cocktail in hand.

ELSA How's it going in here?

BURLY PLUMBER I've got something, but it's not your faucet like you thought.

ELSA Then what is it?

Ivan enters the kitchen.

IVAN Mom, I'm out.

ELSA Really? (to Burly Plumber) Can you hold on a second?

BURLY PLUMBER Yes, Ma'am.

INT. FOYER, MANSION - NIGHT

Ivan opens the front door, but Elsa tries to stop him.

ELSA Sweetheart, are you sure?

IVAN Yeah. It was good seeing you, Mom.

ELSA I mean, did you want to watch a movie or something? Popcorn and everything?

IVAN Billy's actually having me over to watch a movie tonight.

ELSA Which one is Billy?

IVAN Billy is... Billy. ELSA What movie?

IVAN Teenage Mutant Ninja Turtles III.

ELSA I'm gonna assume that it's a cinematic masterpiece.

IVAN Yeah, you shouldn't assume that.

They both chuckle.

IVAN

By, Mom.

He gives Elsa a hug.

ELSA Love you.

IVAN

Love you too.

They let go of each other and he heads towards his new car... Paul's old station wagon.

ELSA

Drive safe.

IVAN

I will.

He hops in the car and backs out of the driveway.

The lioness watches her cub disappear down the boulevard as she stands there, perhaps hoping he'll come back.

INT. KITCHEN, MANSION - NIGHT

The Burly Plumber still goes to work under the sink.

CUT TO:

INT. STRIP CLUB, WEST L.A - NIGHT

It's late, way late, and the lights flash as pop music blares.

Paul, inebriated out of his mind, stands in front of the stage and allows a STRIPPER to practically rub her cooch on his nose. Jimmy and Louie throw cash at the Stripper as she does this.

Ted and Vince stand at the bar.

TED

Home?

VINCE Not quite yet. We've got one last stop.

TED Vincent, what are you doing?

VINCE Don't worry about it.

TED Vince, seriously.

VINCE I'm trying to be a good brother.

TED By doing what?

VINCE I'm gonna get Paul laid.

TED And we have to go somewhere else for that?

VINCE Girls here won't give in, they think they're all high and fuckin' mighty.

TED Not even the great Vincent Mcpheason can find a price for these gals.

VINCE Trust me. What I've got in store will be much better.

TED Is it your place in Carver City?

EXT. LEO PADDAMINTO'S MANSION, BURBANK - NIGHT

The Mcpheasons's limo pulls up to a monstrous building structured by modernist architecture and surrounded by walls, security gates, and about six acres of lawn. Three black sedans follow the limo and once all the Boys exit the elongated vehicle, their SECURITY get out of the sedans as well.

Vince approaches one of his Guards.

VINCE Stay outside, Leo's boys are inside.

SUIT 1 Sir, I can't --

VINCE -- Fuck what my mother told you. Leo can be trusted.

The Suit may be hesitant, but he nods.

SUIT 1 I'll send three of my guys in, the rest will be out here.

VINCE

Fine.

INT. FOYER, LEO PADDAMINTO'S MANSION - NIGHT

Movie posters are plastered on the walls, indicating that this Leo Paddaminto character is somehow a part of Tinseltown.

LEO'S GUARDS stand in the foyer, which is like a courtyard of marble with a fountain in the center of it all, unfortunately, LEO PADDAMINTO, 38, an energetically spoiled man wearing just a colorful robe and shorts, pisses into the fountain while whistling a tune.

The Brothers see this and all of them, despite just being at a strip club, seem disgusted.

VINCE

Leo!

Paddaminto finishes and turns to them, forgetting to put his cock away.

PADDAMINTO

Vince! My Man!

Paddaminto approaches Vince, opening up his arms for a hug, but Vince stops him.

VINCE Leo, you're cock.

Paddaminto looks down and laughs.

PADDAMINTO Oh, shit, look at that guy down there. (looks up to the Brothers) You guys must be Vince's better portions. Where's the birthday boy?

VINCE Leo! Your cock, Man.

PADDAMINTO Sorry, I forgot.

He puts it away.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

The place is massive with a gargantuan bar in the back of the room and chairs and couches spread about the white area.

More of PADDAMINTO'S MEN stand stoically.

Paddaminto directs the Brothers into the room.

PADDAMINTO

Mi casa es su casa!

The Mcpheasons go crazy when they see the place.

They flow into the room and towards the bar, except Vince and Ted.

TED What are we doing here, Vince?

VINCE Relax, Ted. Goddamn, Dude.

LATER

Paddaminto drunkenly converses with Paul at the bar.

PADDAMINTO Do you ever think there's more out there?

PAUL (uncomfortable) Yeah. Like... other life?

PADDAMINTO

Yeah, Man.

PAUL

Outer space?

PADDAMINTO

No. Fuck space. Like alternate windows within our own reality. Places where like bioluminescent humanoids stalk their prey using serpent-like praying mantises as hound dogs. Or where cybernetic boulders can ride their own steeds.

PAUL

Sure.

PADDAMINTO

Right. Like drug dealers aren't even drug dealers, Man, they're Gods like Zeus and Hades and their father isn't even the titan Kronos like we've all been taught. Like, maybe it's the titan Prometheus instead or maybe he's an Egyptian God, like Ra or Osiris. Anubis, maybe.

PAUL

I'm sorry... what?

Paddaminto turns to a Guard standing by him.

PADDAMINTO Hey, where is the fuckin' bartender? PADDAMINTO'S GUARD He had a dinner that didn't agree with him, but he said he'd be out of the shitter soon.

PADDAMINTO Fuck him! Why's he polluting my bathroom?

PADDAMINTO'S GUARD I'm sorry, Sir. Would you like me to get him out of --

PADDAMINTO -- Belay that and fuck it.

PADDAMINTO'S GUARD

Yes, Sir.

On the other side of the room, Ted pulls Vince to the side.

TED Vince, we've got to get out of here, Mom is going to kill you if she finds out --

VINCE -- And she won't.

PADDAMINTO (O.S.) There they are!

Ted turns to see a procession of GIRLS dressed in scantly attire enter the room, all of them appearing to be between the ages of 21 and 16.

Vince approaches the Girls.

VINCE

Well, Paul, which one do you want?!

Paul gets up from the bar. His eyes widen as he examines the Girls.

PAUL

Really?

VINCE Pick your poison.

PADDAMINTO Wait. Wait. Wait. Where is he going to tag it?
Jimmy and Louie jump in.

LOUIE

Not here.

JIMMY You afraid of Paul's dick, Louie?

LOUIE Fuck you, Jimmy.

PADDAMINTO Maybe he should fuck her right here and we can watch it like a gladiatorial battle or something.

Ted jumps in.

TED No, I think we're good. Paul you don't have to do this, Buddy.

PADDAMINTO Wait. Holy shit! I have a spare bedroom down here, don't I?!

Paul picks out a Girl.

PAUL Her. I want her.

Ted sighs as everyone else cheers.

INT. SPARE BEDROOM, PADDAMINTO'S MANSION - NIGHT

Paul sits on the bed, waiting for the Girl he picked to enter... and she does... and it's Flynn.

FLYNN How you doing, Baby?

PAUL I'm going to fuck you beyond belief.

FLYNN Let's hope so.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

Paddaminto pulls a gun out of his shorts and waves it around, trying to impress everyone.

Kaneko enters the room, dressed neatly.

PADDAMINTO Oh, look, the fuckin' bartender finally fuckin' made it.

KANEKO Sorry, Boss.

PADDAMINTO Shut the fuck up and get back there. (to the Brothers) Boys, grab a girl. Let's do this!

INT. SPARE BEDROOM, PADDAMINTO'S MANSION - NIGHT

Paul lies down on the bed, only wearing his boxers, as Flynn leans in to kiss him, but he refuses.

PAUL Let's do this, Bitch!

He grabs Flynn and thrusts her down onto the mattress, climbing on top of her now.

PAUL

Come here, Baby.

Flynn sticks a syringe into Paul's neck and pushes the liquid into his bloodstream.

PAUL

You little --

-- He tries to fight the needle, but she finishes the insertion and Paul falls off the bed, limp as can be.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

Ted sits next to Vince while he gets a lapdance from one of the Girls.

Megumi, wearing a bikini, makes her way over to Paddaminto and climbs onto him, rubbing herself against his body.

Kaneko keeps an eye on her.

Paddaminto's Men and the Mcpheasons's Guards keep an eye on the sexual chaos.

INT. SPARE BEDROOM, PADDAMINTO'S MANSION - NIGHT

Flynn pulls a handgun out of the night stand, cocks it, and heads towards the bedroom door.

THEN!

Paul rises to his feet and pushes Flynn towards a dresser, where she smacks the back of her head against a mirror.

Paul rushes out of the bedroom, losing control of himself.

INT. DOWN THE HALL - NIGHT

Paul tries to yell, but he's too weak, so he stumbles towards the bar.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

Megumi continues on Paddaminto.

Paul trips towards the arched entrance of the room. Disheveled. Dying.

The Brothers and Guards see this.

VINCE

Paul?!

Vince pushes the Girl off his lap.

BANG!

Paul's head pops and he hits the floor, quickly turning pale.

INT. DOWN THE HALL - NIGHT

Flynn stands down the hall with the barrel of her gun smoking.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

Vince tries to get out of his seat, but Ted holds him back and uses himself as a human shield when he sees Kaneko lift up a shotgun from behind the bar.

TED

No!

Ted's neck is blown away by Kaneko's weapon and the interiors of his brother spill onto Vince, repainting his teal Hornet's jacket red.

Megumi pulls Paddaminto's gun out of his shorts and rams it under his chin, pulling the trigger and adding more carnage to the scene.

Shit hits the fan!

The helpless Girls in the room shriek in fear.

The Guards open up on Kaneko and Megumi, but they successfully retaliate with their own gunfire.

The surviving Mcpheasons panic.

Down goes Vince as he's shot in the kneecap.

INT. DOWN THE HALL - NIGHT

The rest of the Mcpheasons's Security storm into the mansion and spot Flynn.

Flynn darts away from their bullets and slides into the kitchen.

INT. KITCHEN, PADDAMINTO'S MANSION - NIGHT

She crawls on the tiled floor while the BOOMS and BANGS continue.

She turns the corner into the...

INT. DINING ROOM, PADDAMINTO'S MANSION - NIGHT

One of Paddaminto's Men pulls the trigger on his shotgun and barely misses a surprised Flynn.

She kicks him in the knee, breaking his leg.

The shotgun slides across the floor.

He goes for it, but BANG!

Flynn shoots him with her handgun.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT Louie hits the floor, dead. INT. DINING ROOM, PADDAMINTO'S MANSION - NIGHT

Flynn gathers herself, trying to find inspiration to fight back, it's all happening so fast and yet so slow too.

She hears someone approaching.

Ivan flashes through Flynn's mind.

That's when she snaps.

INT. KITCHEN, PADDAMINTO'S MANSION - NIGHT

Flynn turns the corner and dismantles an approaching Man with her most recent kill's shotgun.

INT. DOWN THE HALL - NIGHT

Flynn aims her handgun at approaching Men and takes them all down.

One! Two! Three! Four! Five! Six!

All headshots or directly in the heart.

She hops back into the kitchen as more Enemies flood the hall, firing away.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

The ultra-violent shoot-out continues.

Megumi scoops a gun off the floor, but her belly springs open and she hits the marble surface.

Jimmy, Megumi's shooter, rises to his feet, but is quickly gunned down by Kaneko, who then gets up and limps towards Megumi, revealing all of his wounds.

He holds Megumi in his arms.

KANEKO

Megumi.

MEGUMI I'm sorry.

KANEKO

No.

INT. KITCHEN, PADDAMINTO'S MANSION - NIGHT

Flynn tackles a Man through the window, which ejects them out of the house and onto the...

EXT. DECK, PADDAMINTO'S MANSION - NIGHT

Flynn snaps the Man's neck and grabs his gun.

Police sirens howl in the night sky.

FLYNN

Shit.

Flynn thinks long and hard what to do.

The cops are coming.

FLYNN

Goddamnit.

INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

Vince, barely alive, crawls towards a gun on the floor.

He's so close, but...

BANG!

Kaneko keeps his gaze on his kill, then hears the Cops entering the building.

He stares down at Megumi in his arms. She nods. He presses his handgun against her head.

INT. FOYER, LEO PADDAMINTO'S MANSION - NIGHT

Samprucci, who has now revealed himself to be a Cop, cautiously marches into the building with a few other OFFICERS.

Two loud pops.

SAMPRUCCI (into radio) I've got shots fired. INT. BAR, LEO PADDAMINTO'S MANSION - NIGHT

The once white room is drenched in red, as if a sprinkler system of blood had just gone off.

There are a few survivors, but they're only the Girls Paddaminto had brought in earlier.

Samprucci turns into the room, gun in hand, only to find the aftermath of the war.

He spots Megumi and Kaneko on the floor and he can't help but let a gloomy expression crawl down his face.

EXT. DECK, PADDAMINTO'S MANSION - NIGHT

A few Cops find Flynn's last kill sprawled out on the deck... but no Flynn.

CUT TO:

INT. DUPLEX, WEST HOLLYWOOD - DAWN

Amir sits in his fanciful palace, staring at the TV set, watching the news which reports the Mcpheason massacre.

Amir's phone rings.

He answers.

SAMPRUCCI (FILTERED)

Sir?

AMIR

I see it.

DISSOLVE TO:

INT. LIVING ROOM, MANSION - MORNING

Elsa is seated in one of the many comforting chairs. She stares ahead at the walls, blank faced.

CUT TO:

On top of dirt. An eye looks up, helplessly. A WOMAN breathes heavily. A MAN rides her, violently.

She screams. He moans.

The Woman is pregnant, but that doesn't stop the Man's rage.

BACK TO:

INT. LIVING ROOM, MANSION - MORNING

Elsa snaps out of her painful reverie as HEFLIN, 34, basically the new Carter, enters the room with a few other SUITED MEN.

HEFLIN We got rid of the reporters, but we can't say the same about the cops, Ma'am.

ELSA That's fine, Heflin.

HEFLIN

And we took the courtesy to move the boys's cars from the driveway, so you don't have to face that.

ELSA I appreciate it.

Elsa waits, but finally raises herself up from her seat.

She collapses to the floor, on her knees.

Heflin goes to help her.

ELSA No. Get back.

She tries to get up, but her will just isn't strong enough.

Heflin tries to come to her aid, but once again, Elsa refuses.

ELSA

Go away.

HEFLIN Ma'am, we need to --

ELSA

-- Go away!

Heflin backs off, waits, but exits the room, leaving Elsa by herself.

She let's loose, mourning her fallen children, allowing tears to stream down her cheek as she screams in agony.

CUT TO:

INT. IVAN'S ROOM - MORNING

Ivan sits in his bed, his knees pulled up to his face.

He says and does nothing.

We don't know if he's just being himself or if this is his way of coping with the loss of his brothers.

The night he spent with Flynn flashes before his eyes, then dies away.

CUT TO:

INT. SAMPRUCCI'S APARTMENT, LINCOLN HEIGHTS, L.A - DAY

A TV emits a black and white Western.

The walls are painted with a cheap green pattern, fake plants are spread about the area, and furniture that has seen better days make up the rest of the interior.

Samprucci opens his front door, welcoming in Amir and four other MEN who make their way up the exterior wooden stairs leading to the Police Officer's apartment.

Samprucci closes the door, a serious look to him, and turns to face Amir.

The Cop makes his way towards his TV and shuts it off, then turns to see Amir's Men circling him.

An intense feeling rises in the room.

SAMPRUCCI You sent those kids to their death, Amir. You told me you had them properly equipped and that they would be backed up if need be.

AMIR Don't act like you didn't know the risks that were at hand.

SAMPRUCCI

You gave them a shotgun, that was all, they had to do the rest themselves. And where the hell is Flynn? I haven't heard a word from Flynn.

AMIR

She wasn't there?

SAMPRUCCI

No! Why?! Did you want her to be there?! Was she supposed to end up like Megumi and Kaneko?!

AMIR

We will search the city and we will find her, Samprucci.

SAMPRUCCI

You told me your story. You told me your past. You told me about what you saw happen to your brother. And then you promised me... when I took those kids in, when I pushed them, when I turned them into true monsters, it would be for justice, not vengeance.

A beat.

SAMPRUCCI So tell me... which one is this?

Amir smirks.

AMIR (to his Men) Boys.

The four Men come at Samprucci and for a moment he does a good job fending them off, but it's no use after a while, they overpower him and bring him down.

Amir watches as his Men throw a sack over Samprucci's head.

CUT TO:

INT. TED'S HOUSE, SAN CLEMENTE - EVENING

Ivan answers the door to find Heflin waiting outside.

HEFLIN

Time to come home, Ivan.

Ivan notices two black sedans parked across the street.

INT. BLACK SEDAN - DAY

Ivan sits next to Elsa in the back seat.

All is quiet, until...

IVAN I hate you for this.

Elsa, shocked, turns to her Son.

ELSA What did you say?

IVAN I said "I hate you for this."

ELSA Well, that's a shame, because I love you very much.

IVAN

Oh, stop it, Mom! I've never doubted your love, but I have always doubted your character. And because of that shit character... your sons are dead.

ELSA (hurt) Ivan, why are you saying this?

IVAN

Because you're a cancer, Mom. Vince was a cancer. They all were. Ted was the only one who ever had enough sense to leave this hell Dad created.

ELSA Your father was --

IVAN -- A gangster! That's all he ever was! ELSA How dare you. If he could hear what you're saying right now, he would --IVAN -- He can't, Mom! He's dead! ELSA

Thank you for reminding me of that, Son! Because I've never felt alone in my king fucking sized bed! (beat) Ted never wanted to be a part of this hell, but guess what, he died in it.

Nothing more is said.

EXT. MANSION, GLENDALE, CALIFORNIA - NIGHT

The sedans pull into the driveway. Elsa and Ivan come out of the cars.

A beaten and battered Flynn, wearing a hooded jacket, watches Ivan from across the street as he heads into the mansion.

She goes unnoticed.

INT. FOYER, MANSION - NIGHT

Ivan, Elsa, and Heflin enter the home and Ivan immediately marches up the stairs.

ELSA (calmly) You can have your old room.

We hear a door slam shut.

ELSA Ivan! Come here!

It takes some time, but Ivan eventually makes his way down the hall and back to the foyer where he stares down at his Mother.

ELSA Honey, I'm doing this because I love you.

IVAN No, Mom. You're doing this because you're desperate. Ivan heads back down the hallway and into his room, where he slams the door again. INT. LIVING ROOM, MANSION - NIGHT Elsa sits with, as usual, a cocktail in hand. She takes a sip. Heflin enters the room. HEFLIN Ma'am, you have a call. ELSA Police? HEFLIN No, Ma'am. ELSA Journalists? HEFLIN No, Ma'am. MOMENTS LATER Elsa is handed the phone. ELSA Who is this? AMIR (FILTERED) My name is Samer Hassan. ELSA And why are you calling me at this hour, Mr. Hassan? INT. DUPLEX, WEST HOLLYWOOD - NIGHT The lights in the room are off, but the city outside pushes its blue coloring into the duplex. Amir grins in the darkness.

84.

AMIR

(into phone) Because I have the man that has killed six of your seven children.

CUT TO:

INT. CARTER'S BEDROOM - MORNING

Carter enters the room to find his Wife crying into the bed sheets.

CARTER

Baby, I cooked you some breakfast. Them chocolate chip pancakes I know you like so much. Scrambled eggs, bacon.

CARTER'S WIFE I'll be down in a minute.

CARTER

Baby, you need to get out of bed and eat something. I know you miss him and it's painful, but it's been weeks and you haven't given me any hope that this is going to change.

CARTER'S WIFE I said I'll be down in a minute!

Carter sighs and heads out the room.

INT. CARTER'S KITCHEN - MORNING

Carter sits at the kitchen table, eating his breakfast, alone.

The phone rings.

Carter gets up and answers it.

CARTER

Hello?

INT. CARTER'S GO TO BAR - DAY

Carter looks around the place, then he finds Flynn, still covered in scrapes and bruises, sitting at one of the booths.

He joins her.

CARTER We gonna cut to the chase? Get down to brass tax?

FLYNN If that's what you'd like.

CARTER Of course it is.

FLYNN What can you tell me about the place?

CARTER What can you tell me about yourself?

FLYNN

Nothing.

CARTER Why do you want to do this?

FLYNN Why are you helping me?

CARTER

I told you why.

FLYNN

Because the harpy fired you? That's some very soft vengeance, My Friend.

CARTER There's more to it than that and I told you I didn't want to talk about it.

FLYNN You told me you didn't want to talk about it on the phone. But we're going to talk about it here.

Carter turns his head away from her, trying to stall, but he gives in.

CARTER The oldest, Vincent, killed my brother-in-law, Doogs.

FLYNN

Doogs?

CARTER Yeah. He was a fucking idiot, but he was still family. (beat) They didn't even have the common courtesy to tell me about it, either.

FLYNN What type of security am I going to be dealing with exactly?

Carter stares into her eyes and grins.

CUT TO:

INT. SUN ROOM, MANSION - DAY

Elsa stares out the massive windows and for once she doesn't have a drink in hand.

Heflin enters the room.

ELSA Did our friends in the department cooperate with our requests?

HEFLIN We made our calls, Ma'am. Glendale, Burbank, the LAPD. No one is going to be bothering us tonight.

Elsa barely nods.

ELSA One would think so, wouldn't they?

INT. IVAN'S OLD BEDROOM, MANSION - DAY

Ivan presses the bedroom phone against his ear.

BILLY'S MOM (FILTERED)

Hello?

IVAN Hi, Mrs. Hamill. Is Billy home?

BILLY'S MOM (FILTERED) He's not here, but I can tell him you -- -- Billy's Mom's voice cuts off.

IVAN Hello? Hello? (beat) Really?

Ivan storms towards the bedroom door and opens up.

IVAN Is this still for my own good, Mom?!

INT. KITCHEN, MANSION - DAY

Elsa leans over her sink, doing her best to cancel out her Son's hatred.

IVAN (O.S.) You cut the line?! Are you really afraid my best friend is going to kill me?! Are you that scared?! Are you that crazy?!

CUT TO:

EXT. LOS ANGELES, CALIFORNIA - EVENING

The sun begins to settle over the concrete empire.

Tears for Fear's "Shout" screams onto the scene, overpowering all other sounds the world has to offer.

EXT. DUPLEX, WEST HOLLYWOOD - EVENING

Amir and a procession of SUITED MEN (some Chinese, Japanese, American, and even Middle Eastern) head towards their vehicles parked outside the building.

CUT TO:

INT. KITCHEN, MANSION - EVENING

The song continues.

Elsa makes herself a gin breeze cocktail with coconut water and lime juice.

INT. IVAN'S OLD BEDROOM, MANSION - EVENING Ivan lies on his bed, staring up at the ceiling.

CUT TO:

EXT. MOTEL, SILVER LAKE, L.A - EVENING

Orange neon emits itself onto the forecourt of an empty motel.

INT. BATHROOM, MOTEL ROOM - EVENING

Flynn washes herself off.

Ivan's image strolls through her mind, giving her strength.

CUT TO:

EXT. MANSION, GLENDALE, CALIFORNIA - EVENING

"Shout" goes on.

Amir's vehicular entourage pulls up to the queen's castle.

Heflin and a few more of ELSA'S GUARDS wait outside.

INT. IVAN'S OLD BEDROOM, MANSION - EVENING

Ivan stares out the window and watches Amir and his army make their way into the mansion.

I/E. CAR/DOWN THE ROAD - EVENING

The song's instrumental break begins.

Parked further down the street, one of ELSA'S MEN, acting as a lookout, rolls down the window for someone.

LOOKOUT Yeah? What is it?

The Lookout is stabbed in the throat and Flynn keeps an eye on her surroundings, making sure nobody has seen her most recent sin.

She pulls the knife out and the Lookout's neck drips red.

Flynn sneaks away.

INT. FOYER, MANSION - EVENING

Amir, followed by four of his Men, stops before he enters the living room, where he sees...

INT. LIVING ROOM, MANSION - EVENING

Elsa, wearing a white dress, standing tall, smothered in all her glory.

The song fades away.

Amir and Elsa shake hands.

AMIR Samer Hassan.

ELSA Elsa Jeanne-Mcpheason.

They both grin.

ELSA Thank you for agreeing to meet here, I know it's a bit much.

AMIR No, Ma'am. It's quite all right.

ELSA Brought yourself an army, though, didn't you?

AMIR I'm sorry if it makes you feel uneasy, it's just --

ELSA -- No, I understand. Please. Follow me.

INT. DINING ROOM, MANSION - NIGHT

Elsa directs Amir into the narrow room where he finds a feast waiting for him.

ELSA I hope you don't mind if it's just you and I, Mr. Hassan. it is your home.

ELSA Call me Elsa.

Amir nods.

Elsa closes the doors to the dining room, shutting them off from the outside world.

INT. IVAN'S OLD BEDROOM, MANSION - NIGHT

Ivan opens up his bedroom door to find a BODYGUARD waiting outside.

IVAN What's going on out there?

BODYGUARD Please remain in your room, Mr. Mcpheason.

Ivan, annoyed, closes the door.

INT. DINING ROOM, MANSION - NIGHT

Amir sits at one side of the beautiful elongated table and Elsa sits on the other. They enjoy a plate of steak and vegetables, soaked in an exotic sauce.

> AMIR Flank Steak smothered in Harissa. Excellent choice, Ms. Jeanne-Mcpheason. I'm sorry. Elsa.

> > ELSA

It's all right. And thank you, Samer. I know that Harissa originated in the Middle East. Tunisian cuisine, I believe.

AMIR That is correct. The main ingredients are piri piri, serrano peppers, garlic paste, coriander, red chili powder, caraway as well as olive oil.

Elsa cuts away at her meat.

ELSA I wish I could nod my head as if I knew all of that, but unfortunately I didn't exactly prepare this dish myself.

AMIR That's quite all right.

Elsa grabs a glass of red wine next to her plate and sips.

ELSA Shall we address the true importance of this meeting?

AMIR Yes, I think we shall.

Elsa puts her glass down.

ELSA First, I think it'd be best if you gave me a better description of yourself, Mr. Hassan, our conversation on the phone was a bit more short-lived than I originally wanted it to be.

Amir takes one final bite of his steak and swallows it.

AMIR

Ah, yes. Well, do you remember a little while back when you may or may not have been challenged by some newcomers when it came to your operations in Bell?

ELSA Problems like that practically occur on a daily basis. But I assume you mean right before Eben Martin was arrested.

AMIR Indeed I do, Elsa. Those were my men.

ELSA Were they now?

AMIR

Yes. (sips some wine) (MORE)

AMIR (CONT'D)

I have numerous business ventures with the Tijuana Cartels and I've been trying to move those business ventures up up up up California itself. But I knew Bell was your territory and that your royalty trickles into Los Angeles, as well. A few of my men did not know that, so, they decided to leave me and start their own business ventures.

ELSA

And they suffered for those decisions, now didn't they?

AMIR

(chuckling) Yes, they did.

EXT. AREA BEYOND ELSA'S MANSION - NIGHT

Two of ELSA'S GUARDS stand watch, but quickly go down after to swift pops.

Flynn stands in the corner of the darkness with a silencer drilled into her smoking gun.

MOMENTS LATER

Flynn uses a massive lock punch to snap apart a chain-link fence.

INT. DINING ROOM, MANSION - NIGHT

Elsa finishes the last bite of her steak and washes it down with some water.

ELSA So, what made you decide now was the time to act?

AMIR

Unfortunately the events in Burbank sparked this fire. You see, I've had my eyes on this man, Parker Samprucci, Glendale Police Department. Those men I mentioned earlier partnered up with Samprucci and a few other cops in the department.

(MORE)

AMIR (CONT'D)

Apparently, he knew that you and your family had to go in order for them to expand. So he hired a couple of unimaginable assailants to take care of business.

ELSA And you have him?

AMIR

Yes.

ELSA

Where?

AMIR A warehouse off Garvey Avenue in Rosemead.

ELSA And he's not going anywhere?

AMIR No, he's not going anywhere.

ELSA Okay, then. How do I dig my claws into this prey?

AMIR

I'm sorry?

ELSA What's the catch? Why did you do this? Why for me?

Amir takes a sip of wine.

AMIR

I was hoping that you and I could become partners. Imagine a conglomerate between the two of us.

ELSA

I can't imagine it. Honestly. How do I partner with a man I know nothing about?

AMIR Because you will know something about me... if you don't.

ELSA Are you threatening me? AMIR

I'm informing you. (beat) This is not meant to be a hostile meeting. I apologize. But I've heard of the problems you've encountered with your product.

ELSA It's been fixed.

AMIR

For now. My process will guarantee 100 percent, pure, uncut heroin every time, I promise you. I would be more than pleasured to perform a mass exodus in Bell, if you would have me.

Elsa smiles, then laughs.

AMIR Something funny?

ELSA Your mind is in the right place, Samer. Perhaps your heart too.

Elsa finishes her glass of wine.

ELSA

Do you know how I got into this business, Samer?

AMIR I've heard rumors.

ELSA But have you heard the truth?

AMIR

Perhaps not.

ELSA

You see... I'm originally from Excelsior Springs, Missouri, right outside Kansas City. And my late husband, Michael Mcpheason, God rest his soul, was a part of the Irish Mob. The Winter Hill Gang based out of Boston, one of the most successful organized crime groups in America. Still going strong too. Or strong enough. (MORE)

ELSA (CONT'D) Now, my husband started his career working at Suffolk Downs in East Boston. And that's because more than anything, the Winter Hill Gang loved to fix their horse races and I guess they still do, but... my husband began to gain some control within the group. Drug deals, bank robberies, prostitution. Unfortunately, some of his partners were a bit irresponsible when it came to money laundering and a large portion of the gang was run out of Boston. So, we arrive at me. Gangsters, all over the East Coast, not just Boston, for some reason find themselves in Kansas City when they're deemed useless. I don't know why, perhaps people there are just easily controlled and corrupted, I should know, it was right down the street from me, and I guess I'm living proof too, but one night ... one night I met him, my husband. I don't feel the need to explain when and where I met him or how and why I met him, but I met him. And despite the horrid things he was a part of before... we fell in love. Not too long after that, my husband's failures started to haunt him, so, he promised himself he would retool the memories into a better reality. Heroin. Ha. Better reality, right? It's what got him and his buddies into Kansas City in the first place. We searched the states, Mexico, even found ourselves in the Golden Triangle, that was bad by the way. Then we wandered into your neck of the woods, Samer. Small town. Shacks and shanties. Dirt and stone. My husband goes to a business meeting and I decide to leave the hotel, just for a quick stroll. It was our first day there, so I wanted to see the world outside my window. That's where it happened. Outside my window.

CUT TO:

A pregnant Elsa moves about the hectic world as she scurries over towards shops and food markets.

MOMENTS LATER

Elsa makes her way through the CROWD, trying her best not to find herself amongst too much of the filth.

She sneaks her way through an alley, trying to dodge oncoming traffic.

EXT. BACK ALLEY - DAY

The noise of the town quiets down and slowly, but surely, Elsa is alone, that is until...

DIAAB, 24, and three other MEN close to his age, approach the uneasy Elsa.

DIAAB (ARABIC) Look, Boys. American Bitch!

The Boys snarl and cheer as Diaab picks a stick up off the ground.

ELSA (concerned) Hello. I'm just lost. Do you know how --

DIAAB (ARABIC) -- Do not speak!

The Men begin to circle their helpless victim.

ELSA Please. I'm lost. I was just walking and now I'm here. If you could just help me.

DIAAB (ARABIC)

Down!

ELSA I need your --

DIAAB (ARABIC) -- Shut up, Bitch!

Diaab hits Elsa across the back with his stick. She falls to her knees.

ELSA Please. No!

Diaab hits her some more, then he climbs on top of her.

She struggles, but it begins.

Elsa's nightmare. Elsa's memory.

The dirt surface. The helpless eye. The moaning Man. The screaming Woman.

BACK TO:

INT. DINING ROOM, MANSION - NIGHT (PRESENT)

Amir listens.

ELSA

I don't remember much after that, I blacked out. I was so worried about the baby, I was so worried about my Rob. But when I woke up I saw my husband. I saw my king. He knew what had to happen next, the only question was... would I partake in it as well? And I did.

CUT TO:

INT. HOUSE, MIDDLE EASTERN TOWN - NIGHT (34 YEARS LATER)

MICHAEL MCPHEASON, 28, the spitting image of each of his sons, bursts into the dreary stone building with a few other MIDDLE EASTERN MEN, all with automatics in hand.

> ELSA (V.O.) They gunned down Diaab's mother. His father. His eight year old brother.

Michael shreds apart the MOTHER.

Down goes the FATHER in his bedroom.

MOMENTS LATER

Elsa enters the building with a gun in her grasp. Diaab lies on the beige floor, surrounded by Michael and his Acquaintances.

ELSA (V.O.) But Diaab... Diaab was mine.

She shoots Diaab point blank. His facial features are transformed into a disturbing mess as blood splatters onto the surface.

Elsa, the big-bellied killer, stands triumphantly.

Her Husband stares into her eyes, impressed, but a bit frightened at the same time.

BACK TO:

INT. DINING ROOM, MANSION - NIGHT (PRESENT)

Amir claps his hands.

ELSA Impressed, are you?

AMIR Not really.

ELSA And why is that?

AMIR Because I don't think the story stops there.

Neatly-dressed WOMEN enter the dining room and clear the plates.

They leave.

ELSA What do you mean? AMIR What if I told you there's more to that story? ELSA I would be intrigued to hear about it. AMIR What if I told you that this boy, Diaab, had a brother?

ELSA He did, we shot him.

AMIR

Yes, there was a little boy, but it was not Diaab's brother. What if I told you that brother survived the massacre and saw his mother, and father, and sisters, yes, don't forget about them, get put down like dogs, along with Diaab? What if that brother ran to the market real quick for milk while his best friend, Khalib, was staying at his home and that quick trip spared that brother's life, but not his pain? What if that brother grew up and became a man?

Elsa smirks.

ELSA I guess I would call that brother --

-- Elsa gestures towards Amir.

AMIR Amir Mouradian.

ELSA

And now we meet, Mr. Mouradian.

The Women re-enter the room with cheesecake and place the desserts in front of both Elsa and Amir.

They leave.

ELSA So, a sandnigger killed my boys?

AMIR Yes, a sandnigger killed your boys.

Neither one of them touches their food.

AMIR So, Ms. Elsa Jean-Mcpheason, what do we do now? ELSA What do we do now? (beat) You can apologize for what your brother did to me and perhaps I'll accept your anger as the justification you believe it to be.

AMIR

Despite what he did, he was still my family. You should know everything there is to know about family.

ELSA No. I know everything there is to know about revenge.

AMIR I can't wait for what comes next.

ELSA I'm already there.

EXT. BACKYARD POOL, MANSION - NIGHT

Flynn sneaks through bushes as the blue glimmers in the night.

WHAM!

A GUARD comes out of nowhere and decks Flynn.

She hits the ground. Her gun slides across the pavement.

The Guard grabs her by the leg, but she thrusts her foot into his face numerous times, crawls over to the gun, aims, and pulls the trigger.

The Guard's chest smokes and he falls into the pool.

INT. DINING ROOM, MANSION - NIGHT

There is a gun with a silencer taped under the table on Amir's side. He grabs it, lifts it up, and hits Elsa in between her breasts.

She flies back out of her chair and onto the floor, coughing up blood.

Amir gets up and heads over towards her, confident as can be.

Elsa, do you really think this is the first time my presence has been inside your castle? You need to be more careful with who you allow into your life, on every level, Babydoll.

Elsa has her own gun and she shoots Amir in the stomach. He tumbles onto his ass while blood gushes out of his wound.

INT. IVAN'S OLD BEDROOM, MANSION - NIGHT

The gunshot echoes through the house and Ivan's eyes widen.

IVAN

EXT. BACKYARD POOL, MANSION - NIGHT

Flynn hears the BANG!

Mom!

Two of ELSA'S MEN burst out of the house and across the pool, shooting at Flynn.

She sprints and hides behind a decorative lawn chair.

INT. DINING ROOM, MANSION - NIGHT

A few of Elsa's and Amir's Men barge into the room and find the two of them dying on the floor.

The two separate armies both realize the same thing and react simultaneously.

BANG! BANG! BANG!

The war begins.

EXT. MANSION, GLENDALE, CALIFORNIA - NIGHT

Heflin and his Men on the front porch hear the gunshots inside and react first, blasting Amir's Men.

INT. IVAN'S OLD BEDROOM, MANSION - NIGHT

The Guard that was standing outside Ivan's room bursts in, then slams the door shut, and throws Ivan into the corner, standing over him, ready to take down anyone who manages to get in.

INT. DINING ROOM, MANSION - NIGHT

The gunfire continues to swallow the room with its madness.

Elsa sees Amir's body growing pale, but shortly after that, she sees one of his Men hit the floor.

Elsa's eyes widen.

The Man is the Burly Plumber from earlier.

He struggles to pull a detonator out of his pocket.

Elsa redirects her attention back to Amir, who releases a faint smile before finally dying.

ELSA

No!

The Burly Plumber presses a red button on the detonator.

INT. KITCHEN, MANSION - NIGHT

The sink erupts in fire.

INT. DINING ROOM, MANSION - NIGHT

A violent flash wraps itself around Elsa, Amir, and the rest of the Men.

EXT. BACKYARD POOL, MANSION - NIGHT

Although the blast only destroys a small section of the mansion, the impact hurtles Flynn off her feet and into a metal patio table.

She slides off the table and hits the pavement face first, blacking out immediately.

INT. IVAN'S OLD BEDROOM, MANSION - NIGHT

The bedroom shakes, but because the bomb went off on the other side of the mansion, it thankfully manages to receive no damage.

The Guard remains by Ivan.

IVAN What the hell is going on?!

BODYGUARD

I don't know.

EXT. MANSION, GLENDALE, CALIFORNIA - NIGHT

Heflin and a few Survivors pour into the building.

The flames settle and peace does its best to trickle back into the night.

Emergency sirens grow in the distance.

FADE TO BLACK.

INT. SPARE BEDROOM, BILLY'S HOUSE - FLASHBACK

Flynn rests on top of Ivan, under the sheets.

She has her head turned away from him as he softly rubs his hands down her back.

She lets a few tears out of her eyes and sniffles.

Ivan hears this.

IVAN Hey, everything all right?

Flynn lifts herself up a bit and stares into his eyes, admiring every aspect of his comforting face.

FLYNN Yeah. Everything is...

She doesn't finish her sentence and instead decides to rest her head back down on his body.

Ivan continues to hold her.

EXT. STRIP CLUB, CULVER CITY, L.A - MORNING

A rundown building that has been a part of this city for years upon years, sadly, it looks like it might not have much life left in it.

INT. DRESSING ROOM, STRIP CLUB - MORNING

Like heaven and hell.

On one side there are cheetah-skin walls, a line of glistening mirrors, and vanity lighting doing its best to brighten up the already flamboyant red carpet.

On the other side there is no cheetah-skin walls, no mirrors, lights, or carpet, just rubble, broken glass, and numerous forms of garbage, indicating the room is being retooled some how.

Flynn lies in a pool of her own sweat. She's curled up in the fetal position, her face buried in a sheet of dismantled concrete.

The doors to the room open and in comes Heflin with two other MEN.

They make their way through heaven and stand over Flynn... now in hell.

HEFLIN Do you know where you are right now? (beat) This is the place you would've been a few nights ago if construction got their head out of their ass. Vincent Mcpheason bought this joint about three months ago. He hated it right after, of course, decided he wanted to reinvent the place. Was hoping to have it ready for Paul's 21st. Remember Paul? You put a bullet through his temple.

Flynn does nothing.

HEFLIN

Your employer is dead, along with ours, unfortunately. However, there's still a glimmer of hope for us... sadly for you, that glimmer might turn out to be a bullet through your own temple. The doors open up again.

Ivan finds himself standing next to Heflin.

HEFLIN Ivan, I assume you would like to do the honors.

Heflin pulls a gun out of his suit jacket.

Flynn finally reacts and turns to face Ivan, who takes the gun from Heflin.

Flynn gets up and leans against the dusty walls.

Ivan cocks the gun and marches over towards Flynn with hatred painted upon his face.

Flynn's eyes well up. She turns red with emotion and at this moment Ivan finds himself kneeling down right in front of her.

He gently places the barrel of the gun on her cheek.

FLYNN

No.

Tension builds.

Ivan trembles. His grasp on the weapon loosens up.

Flynn sees this and Ivan slightly nods his head, trying not to give anything away.

She pulls the gun out of Ivan's hands and shoots Heflin and the two other Men in their chests, sending them flailing out of the ruined area and into the cleanly one.

Ivan crawls into a corner as Flynn gets up and walks over to the gurgling Heflin. She stands over him and aims the gun at his head.

> HEFLIN Please. No. No!

In between the eyes. Heflin's body goes limp.

Flynn stands in the decorative area as the lights add an angelic glow to her figure.

Ivan weeps in the corner of hell. Flynn turns, drops the gun, and makes her way over to him.

She kneels down next to Ivan.

All of the anger, all of the sadness, and all of the pain can't help but flow out of the poor boy at this very moment.

Flynn wraps her arms around him, doing her best to comfort him.

FLYNN I'm sorry. I never meant for any of this to happen. I'm so sorry. Please forgive me. Please.

They sit there, both in agony, until...

IVAN (emotionless) You want to get some breakfast?

Flynn wipes the tears out of her eyes.

FLYNN

Sure.

EXT. DINER - MORNING

The sun shines down on the world, bright as can be.

Ivan and Flynn are showered and all cleaned up, at least on the outside, on the inside we can see that they're both still hurting.

They wait in front of the old-fashioned building until they are called in by one of the RECEPTIONISTS.

INT. DINER - MORNING

Ivan and Flynn sit across from each other at one of the booths, both saying nothing as they enjoy their grub... or try to enjoy their grub.

Flynn finishes eating first.

She stares at Ivan as he goes on, plowing through his food, but he slowly realizes she's watching him.

He stops.

They stare into each other's eyes.

Flynn tries to say something, but she struggles to let it out.

Ivan waits.

Ivan lets this statement settle in for a bit, then... he laughs, finally releasing the pain from his body.

Flynn joins him.

Their laughter continues... their lives are new... hopeful from this point on.

CUT TO BLACK:

THE END