

One Crazy Ride

By

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An Original Screenplay

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EXT. A BUSY STREET CITY - NIGHT

CAPTION: SATURDAY NIGHT - 9:13

The street is crowded with cars. An older compact car comes to a stop at a traffic light. Behind the wheel sits MICKEY CRAIG. Mickey is in his 40's, trim and muscular. On the windshield is a RIDESHARE LOGO. It is a silhouette of a car in an orange square. Mickey turns in his seat.

INT. THE CAR - FOLLOWING

In the back seat is a YOUNG MAN dressed in collared shirt and slacks.

MICKEY

If it's all the same to you, I'm going to stay on the surface streets. The freeways are a nightmare tonight.

The young man barely manages to lift his head. He is very drunk.

YOUNG MAN

What?

MICKEY

Are you okay?

YOUNG MAN

What?

The young man starts retching and gagging. He is going to vomit.

MICKEY

Oh fuck no.

EXT. A BUSY CITY STREET - NIGHT - FOLLOWING

The car pulls sharply to the curb. The driver's door opens, Mickey gets out. He runs around the car to the passenger door.

MICKEY

Hold it in buddy. Please hold it.

Mickey takes a hold of the door handle, opens the door.

INTO THE CAB - THE YOUNG MAN

(CONTINUED)

The young man turns to Mickey, then vomits violently inside the car.

MICKEY

No, no no. Son of a bitch! You couldn't stick your head out of the door?

YOUNG MAN

What?

MICKEY

Okay, Get out.

The man looks at Mickey, confused.

YOUNG MAN

What?

Mickey reaches into the car, grabs the man by his arms and pulls him out of the car, slams him against it. Mickey balls up his fist, pulls his arm back to strike.

MICKEY

You dumb little fuck. Oh!

Mickey releases the man. Relaxes his fist.

YOUNG MAN

Where are we? Is this my apartment?

MICKEY

No. It's the end of the line.

YOUNG MAN

Aren't you going to take me home?

Mickey drops the man to the curb, goes back to the drivers side of the car.

MICKEY

What?

Mickey gets into the car, and it pulls away.

INT. THE CAR - FOLLOWING

As he drives, Mickey slams his hands against the steering wheel and dashboard of the car.

(CONTINUED)

MICKEY

Shit, piss, motherfuck damn. You asshole, cocksucker! Ah, God that stinks.

EXT. A BUSY STREET CITY - NIGHT - FOLLOWING

Mickey's car pulls into the parking lot of a small market. Mickey gets out of the car, goes into the market.

On the street a large black SUV followed by a truck pass by.

INT. SUV - FOLLOWING

The driver, JOSIF and bodyguard, NEVEN sit in the front. In the backseat sits BOJAN JANIC. All three men are Serbians. JANIC is in his 40's. Very fit with a perpetual bemused smile. JANIC is talking on his cellphone.

JANIC

Slušaj me, Darko. Ovi momci su neki klizavi kreteni. Prođeš dva puta pre nego što uđeš. Razumeš?

(Listen to me Darko. These guys are some slippery pricks. You go around the place twice before you come in. You understand?)

JANIC listens.

JANIC

Budite oštri. Kada pošaljem reč. Drži me, zove me.

(Be sharp. When I send the word. Hold on, he's calling me.)

JANIC pushes another button on his cellphone. He now speaks English.

JANIC

Albert. What's up my friend? We are on the way. Twenty minutes, half hour tops. Traffic is a fucking nightmare. Okay. See you there.

CUT TO:

INT. HOTEL CORRIDOR - NIGHT

CAPTION: 9:58

It is a plush upscale hotel. The doors of the elevator open, and LACEY MULLEN steps out. Lacey is 26, tall, stunningly beautiful. She wears an expensive dress with a plunging neckline. Lacey walks down the corridor until she reaches one of the room doors. She knocks. After a moment the door opens, RODGER TAFT stands in the door way. He looks Lacey up and down. Rodger is in his late 30's, a bit fat.

RODGER
Well hello.

LACEY
Hello. Rodger?

RODGER
That's me. You must be Lacey.

LACEY
I must be.

Rodger steps to one side.

RODGER
Come in.

Lacey steps inside the room. Rodger closes the door.

INT. THE HOTEL ROOM - FOLLOWING

Lacey looks the room over.

LACEY
Nice room.

RODGER
It aught to be. It costs enough.

LACEY
You get what you pay for.

RODGER
Yeah, I guess. Do you want a drink?

Rodger goes to the mini bar.

(CONTINUED)

LACEY

Maybe later. I think we should take care of business first.

RODGER

Oh yeah. Sure. One thousand right?

LACEY

Yes, that's right. Cash or credit card?

RODGER

You take credit cards?

LACEY

Yes. It's much better than carrying a lot of cash around.

Lacey reaches inside her purse, takes out a credit card swipe, attaches it to her cellphone.

LACEY

So?

RODGER

I don't know. My wife checks my statements. Be kind of hard to explain.

LACEY

You don't have to worry about that. It bills to Mid-city Entertainment. Could be for anything.

RODGER

I think I'll just pay cash.

LACEY

That's fine too.

Rodger takes out his wallet, pulls out ten one hundred dollar bills. He hands them to Lacey who puts the bills into her purse.

RODGER

A lot of money.

LACEY

Like I said, you get what you pay for.

(CONTINUED)

Lacey undoes a clasp that holds up the dress at the neck. The dress falls to the floor. Lacey stands naked except for a pair of black thong panties. Her body is fantastic.

RODGER

Oh dear.

Lacey walks to Rodger, takes his hand, leads him to the bed. She sits him on the bed, kneels in front of him.

CUT TO:

EXT. PARKING LOT - NIGHT

With a roll of paper towels and spray cleaner, MICKEY CRAIG scrubs vomit from the backseat of his car. A police squad car pulls into the lot. Two officers, PETE MEYERS and TONY DELINO get out of the car, walk over to Mickey.

MICKEY

Cocksucker, asshole
motherfucker. Oh you stupid....

PETE

Would you step out of the car sir?

Mickey looks at the officers.

MICKEY

Is there a problem?

The second officer, Delino takes a hard look at Mickey.

DELINO

Mickey? Mickey fucking Craig.

MICKEY

Hey Tony. How are you?

DELINO

I'm good. I can't fucking believe
it. Pete, this is Mickey Craig.

PETE

Yeah? I've heard of you. What's
with your car? Store manager
called said someone was acting
suspicious.

(CONTINUED)

MICKEY

Some tweaker blew chucks back here.
Smells like Tony's shit.

DELINO

Fuck you.

PETE

What happened to the tweaker? You
tune him?

MICKEY

No. It was really close for a
second, but I need this job.

DELINO

So this is what you're doing? Ride
Share driver?

MICKEY

I gotta eat.

DELINO

Are you kidding? You gotta be
eating like a king with your wife
and all. She feeds you right?

MICKEY

That's another story. I found a
way to fuck that up too.

DELINO

Ah man, I didn't know. Shit I'm
sorry. I gotta big mouth.

MICKEY

No. Don't worry about
it. Nothing's final. Just a real
rough patch. So for now I get to
do this.

DELINO

I guess there's worse ways to make
a living.

MICKEY

That's for sure. Besides it's not
so bad. I'm my own boss. I drive
if I want, blow it off if I
want. Moneys okay.

(CONTINUED)

DELINO

Hey if you like it. You miss the job?

MICKEY

Every god damn day.

DELINO

If it means anything, a lot of us thought you got a royal fucking over. Just bad timing.

MICKEY

No. I fucked up. Simple as that.

DELINO

Still, after all your time in. Just didn't seem right.

MICKEY

Thanks. I'd shake your hand but...

Mickey holds up a vomit soaked towel.

DELINO

Fuck that. It washes off.

Delino puts out his hand, Mickey takes it.

DELINO

It's good to see you.

MICKEY

You too, Tony.

DELINO

We'll let you get back to it. Come by Sammy's sometime. I'll buy you a beer.

MICKEY

I will.

Delino and Pete walk back to the squad car. Mickey returns to cleaning the car.

DELINO AND PETE

PETE

So that's Crazy Craig? He don't look like much.

(CONTINUED)

DELINO

Trust me. You do not want to be on
Mickey Craig's bad side.

CUT TO:

EXT. A STREET OUTSIDE OF THE CITY - NIGHT

CAPTION: 10:33

The SUV and truck drive towards a fenced warehouse. Before the gate, the truck's headlights go off. It turns onto a side road, to slowly circle around the outside of the building. The SUV continues to the gate, flashes it's high beams.

INT. THE SUV - FOLOWING

JANIC is on his cellphone.

JANIC

Hey Albert. We are at the
gate. Yeah okay.

EXT. FOLLOWING

The gate opens and the SUV drives in. It travels straight down the road to the warehouse. It stops, JANIC and NEVEN get out of the SUV.

Coming to meet them is ALBERT YUNG and FOUR KOREAN MEN. Albert 34, is heavily muscled with long black hair. All five men carry weapons.

JANIC

Albert. It's good to see you.

ALBERT

You can cut the crap Janic. Do you
have the guns?

JANIC

Albert, Albert take it easy. Life
is too short. You've got to take
time to enjoy the little things.

ALBERT

I came here to do business.

(CONTINUED)

JANIC

Okay, fair enough. Straight to business. I respect that. Where's my fucking money?

ALBERT

I've got it right there.

Yung points to another Korean man, YONG-GI JUNG holding a large case.

ALBERT

I want to see some guns first.

JANIC

Fair enough. Come back here.

Janic leads Yung to the back of the SUV. He opens up the back. A metallic box sits inside. Janic opens the box, inside are five automatic rifles. Janic pulls one out, hands it to Yung.

JANIC

Russian AKM. Full automatic. Thirty round magazines. All new, still packed in grease.

Yung looks the weapon over, likes what he sees.

ALBERT

There's only one case. Where are the rest?

JANIC

When I see the money, I've got seventy-nine more cases sitting in a truck outside the fence. So, show me yours.

Yung and Janic stare each other off for a moment, Yung looks away. Signals to Yong-gi Jung with the case.

ALBERT

Jung, bring it over.

Jung brings the case to them. He hands the case to Albert who opens it for Janic to see. Inside are bundles of one hundred dollar bills.

ALBERT

Four hundred thousand, just as we said. Bring in the guns.

(CONTINUED)

Janic quickly counts the stacks of money on top. Apparently satisfied, he smiles, talks into his cellphone.

JANIC
Darko? Da li si spreman?
(Darko? Are you ready?)

DARKO
(O.S.)
Svi su postavili Bossa.
(All set Boss.)

JANIC
Donesi kamion. Baš kao što sam ti
rekao.
**(Bring the truck in. Just
like I told you.)**

Janic smiles at Yung once more.

JANIC
Here they come.

Outside the fence, the truck starts up, turns on it's HIGH BEAM HEADLIGHTS, drives to the gate. The gate opens, the truck drives inside. Before the gate can close, four MEN armed with automatic weapons slip inside as well.

The truck comes to a halt by the SUV. The light of the high beams forcing Yung's men to squint or turn away.

JANIC
Come on. Take a look.

Janic and Yung go to the back of the truck. They look inside.

INT. THE BACK OF THE TRUCK - FOLLOWING

Stacked in the truck are cases similar to the one in the SUV.

JANIC
Go on, take a look.

To climb into the truck, Yung sets down the rifle he is holding. He climbs into the truck, goes to the cases. Opens one of them. It is empty. Janic picks up the rifle, inserts a bullet clip.

ALBERT
It's empty. What the fuck is this?

(CONTINUED)

JANIC

I told you. Life is too short.

Janic FIRES the rifle. A spray of bullets hit Yung in the chest, slamming him into the empty cases. As Yung's men move forward to respond, Janic's men emerge from the shadows FIRING at them. They are mowed down quickly.

Jung, drops the case, runs towards the warehouse. Janic aims, SHOOTs hitting him on the run.

Janic walks over, picks up the money case, walks to the SUV.

JANIC

Stavite tijela u kamion i zapalite mesto. Vidimo se kod kuće.

(Put the bodies in the truck. We'll see you back at the house.)

Janic picks up the case of money, goes back to the SUV with his Neven.

JUNG IS NOT DEAD. HE DRAGS HIMSELF OFF UNDETECTED.

CUT TO:

INT. THE HOTEL ROOM - NIGHT

On the bed in Rodger's room, LACEY and RODGER engage in intense sex. Lacey straddles Rodger, kisses his nipples. Rodger MOANS with pleasure.

LACEY

Do you like that Honey? Does that feel good?

The movement gets faster, Rodger grabs Lacey's ass.

RODGER

Oh God! Oh yeah, Ohhhhh!

Rodger collapses onto the bed, sweating and spent. Lacey lies on top of him for a moment, then climbs off. She walks into the bathroom, turns on the shower.

RODGER

Oh my God. That is without a doubt the best sex I've ever had in my life.

(CONTINUED)

LACEY

Another satisfied customer.

Lacey steps into the shower. Rodger gets out of bed, goes into the bathroom.

RODGER

I'm not kidding. My knees are weak. You are fantastic.

LACEY

Thank you.

RODGER

What do you say we get dressed and I'll take you to dinner? Anyplace you want. Then we can come back here and do it again.

LACEY

Sure. We can do that. It's five thousand.

Lacey turns off the shower. She reaches for a towel.

RODGER

Five thousand?! For what?

LACEY

That's what I charge for a full girlfriend experience. For that you get me all night.

RODGER

I just thought we could get to know each other.

LACEY

Why? Rodger, I'm not in the get to know you business. I'm in the sexual pleasure business. Which we both agree I do pretty well.

RODGER

That seems pretty cold.

LACEY

Does it? What business are you in?

RODGER

Exotic cars. Why?

(CONTINUED)

LACEY

That's a perfect example. Tell me, if you had a customer who bought let's say a Tesla from you, and then wanted a Lamborghini for free, would you give it to them?

RODGER

Well...no.

LACEY

Of course you wouldn't. That would just be bad business.

RODGER

Yeah. I guess.

LACEY

So do you want me to stay or not?

CUT TO:

INT. THE JADE HEART - NIGHT

The Jade Heart is a large, busy Korean BBQ restaurant. MAI-YA YUNG, 25, performing the duties of an owner talks to the guests. She is Korean, pretty, with flowing hair. Wearing a colorful dress, she is engaging. She stops at a table. The guests are regular customers, MR. and MRS TRUSSEL.

MAI-YA

Mr. Trussel, Mrs. Trussel. Thank you for coming tonight. How is your dinner?

MRS. TRUSSEL

Everything is delicious as usual. The ribs are so tender, and the kimchi is perfect.

MAI-YA

Thank you. It is very kind of you to say so.

Mai-Ya moves on towards another table. Mr. Trussel eyes her ass as she walks away.

MRS. TRUSSEL

She is such a sweet girl.

(CONTINUED)

MR. TRUSSEL

Yes she is.

Mai-ya is engaging with the new guests, when her cellphone rings. She answers it.

MAI-YA

Please excuse me. Hello. Yong-gi
what is it? What?

EXT. THE WAREHOUSE - NIGHT

Sitting on the floor against a wall, YONG-GI JUNG talks into his cellphone.

JUNG

Everyone is dead. The Serbians
ambushed us. They killed your
brother. I thought I was dead as
well.

DARKO

(O.S.)

You were right.

Jung turns to see DARKO standing over him with a gun.

JUNG

No. Don't...

INT. THE JADE HEART - FOLLOWING

Through her cellphone Mai-Ya hears TWO GUN BLASTS.

MAI-YA

Yong-gi! Yong-gi?

There is no response. Mai-Ya eyes change from panic to rage. She pushes buttons on her cellphone.

MAI-YA

Gwangmin-Eun, hal-abeoji hante
malhal pil-yogaiss-eo.

**(Gwangmin, I need to speak to
my Grandfather.)**

CUT TO:

EXT. A SECLUDED STREET - NIGHT

It is a street in the hills above the city. The SUV turns into a driveway. A metal gate opens, the SUV drives towards a long driveway leading to a large house.

The SUV stops in front of the house. JANIC emerges from the SUV, walks to the house, carrying the case of money in one hand. With the other hand he uses his cellphone.

JANIC

Hello. This is Bojan Janic. I would like to arrange for an escort tonight. If Lacey is available I prefer her. Yes, thank you.

Janic enters the house.

CUT TO:

INT. THE HOTEL ROOM - NIGHT

LACEY is now dressed. RODGER sits naked on the bed, moping. Lacey picks up her purse.

LACEY

Good night Rodger. It was really quite nice.

RODGER

Quite nice?

LACEY

Yes. It really was.

Lacey opens the door, leaves.

INT. THE HOTEL CORRIDOR - FOLLOWING

Lacey walks to the elevator, her cellphone rings, she answers.

LACEY

This is Lacey. Yes, I just got clear. Bojan Janic?
(thinks it over)
Yes. Sure I can do it. I'll be there in about 30 minutes. Okay, thanks.

The elevator opens, Lacey gets in.

COT TO:

INT. MICKEY'S CAR - NIGHT

The rider app on MICKEY CRAIG'S phone BUZZES, offering him a ride. Mickey taps the call to take it. He then focuses on the address.

MICKEY
And I'm back in business.

EXT. THE HOTEL DRIVEWAY - NIGHT

Lacey stands waiting. She looks at her cellphone every few seconds then searches for her ride. A moment later, Mickey's car pulls up to Lacey. Lacey opens the backdoor, gets in.

LACEY
Hello. I'm Lacey.

INT. MICKEY'S CAR - FOLLOWING

MICKEY
Hi there Lacey. How are you tonight?

LACEY
I'm fine. I.... Oh! Wait. What is that smell?

MICKEY
Oh. yeah. Sorry about that. Some guy threw up back there. You should have smelled it before I cleaned.

LACEY
No, no, no, no. I can't sit in this. Let me out. I'll get another car.

MICKEY
C'mon Lacey. It's not that bad.

LACEY
It is terrible. I'm getting out.

Lacey opens the car door, gets out, SLAMS the door.

MICKEY
Fucking bitch! GOD DAMMIT!!

EXT. THE DRIVEWAY - FOLLOWING

(CONTINUED)

Mickey's car peels away.

CUT TO:

INT. THE JADE HEART - NIGHT

Mai-ya walks quickly to the rear of the restaurant. Pushes open a door.

SHE WALKS INTO IS A ROOM FULL OF GAMBLING TABLES.

Men and women play cards, dice, maj jong, etc. Mai-ya walks past them to a door marked OFFICE. Mai-ya knocks. After a moment, the door opens. There stands GWANG-MIN KIM. Kim is a Korean man in his 40's.

KIM

Mai ya. geuneun dangsin-eul
gidaligo issseubnida.

**(Come in Mai-ya. He is
waiting for you.)**

Kim turns into the room. Mai-ya follows him inside.

THE OFFICE

It is a simple setting. A desk, a few chairs, some filing cabinets. Behind the desk is HYUN KI HUNG, Mai-Ya's grandfather.

Hyun-Ki is in his 70's, wearing a simple suit and tie. He is writing onto a ledger. Mai-Ya stands for a moment before Hyun-Ki looks up.

HYUN-KI

Neoui munjeleul malhaejwo.
(Tell me your trouble.)

MAI-YA

Alabbasneun Serbianse uihae
salhaedoeossseubnida. geu oe
daseos myeong.

**(Alabbas has been murdered by
the Serbians. He and five
others.)**

HYUN-KI

Naneun geu gonchung-eul midji
mallago gyeong-gohaessda.
eungdabhago sipseubnikka?

**(I warned him not to trust
those insects. You want to
respond?)**

(CONTINUED)

MAI-YA
 Algessseubnida.
 (Yes sir.)

HYUN-KI
 Gonchung-eul mul-e damgeusibsio.
 Gwangmin-eun namjadeul-eul
 go-eunda.
 (Squash the
 insects. Gwang-min assemble
 some men.)

EXT. THE JADE HEART - NIGHT

CAPTION: 12:15

A large car and a van pull up in front of the restaurant. Mai-ya YUNG comes out to the cars. She is now dressed in black, her hair pull tightly back. She gets into the car.

MAI-YA
 Deulaibeu.

They pull away.

CUT TO:

EXT. JANIC'S HOUSE - NIGHT

The gate opens, a car comes up the driveway, passing two armed guards. It stops in front of the house. LACEY MULLEN steps out of the car, walks up to the front door.

The car drives back out the gate. The guards return to their posts. Lacey rings the doorbell. After a few moments, NEVEN opens the door.

LACEY
 Mr. Janic is expecting me.

NEVEN
 Come in.

INT. JANIC'S HOUSE - FOLLOWING

Lacey enters the house. Neven walks away from her.

(CONTINUED)

NEVEN

He is over here.

The Neven leads her to Janic's office.

NEVEN (CONT)

Wait here please.

The Neven opens the door. Janic is talking to Darko.

JANIC

Ne mogu da verujem da drkadc'ija
nije mrtva. Izgledao je mrtav. Da
li znate koga je zvao?

**(I can not believe that
motherfucker wasn't dead. He
looked dead. Do you know who
he was calling?)**

DARKO

Nije sigurno, ali je rekao ko god
da je bio u vezi sa postavljenjem.

**(Not for sure, but he told
whoever it was about the set
up.)**

JANIC

Sada se stvari zbunjuju.

(Now things get messy.)

(to the Neven)

Šta hoc'eš?

(What do you want?)

NEVEN

Devojka je ovde.

(The girl is here.)

JANIC

Dobro. Dobro. Darko reci svima da
ostanu ostri. Gde su puške?

**((Okay. Good. Darko tell
everyone to stay sharp. Where
are the rifles?))**

DARKO

Gore u sobi. Misliš da c'e se
odmaziti?

**(Upstairs in your room. You
think they will retaliate?)**

JANIC

Ja bih. Uverite se da smo spremni
ako to rade. Moram da se zalepim.

(CONTINUED)

**(I would. Make sure we are
ready if they do. I need to
get laid.)**

Janic picks up the money case, leaves the office. He walks quickly to Lacey.

JANIC

Lacey. It is wonderful to see you again.

LACEY

I'm happy that you called.

JANIC

Come on, let's have some fun.

LACEY

Lead the way.

Janic and Lacey climb up a flight of stairs.

INTERCUT SCENES FOLLOWING

In rapid succession.

LACEY FALLS NAKED ONTO THE BED, JANIC CLIMBS ON TOP OF HER.

EXT. THE CAR AND VAN MOVING THROUGH CITY TRAFFIC

INT. THE CAR - MAI-YA GRIM, DETERMINED, SCREWS A SILENCER ONTO A GUN.

JANIC AND LACEY HAVING SEX, HE TURNS HER OVER TO TAKE HER ANALLY. LACEY STIFLES A CRY OF PAIN.

THE CAR AND VAN TURN TO GO UP INTO THE HILLS.

INT. JANIC'S BEDROOM - NIGHT

CAPTION: 1:28

Lacey gets off of the bed, goes into the bathroom. Starts the shower, gets in. Using the hand held shower head, she sprays water between her legs.

BLOODY WATER RUNS DOWN HER LEGS INTO THE DRAIN.

The shower door opens, Janic joins her.

(CONTINUED)

JANIC

I hope that you don't mind.

LACEY

No. It's fine. It's extra for the anal remember.

JANIC

Yes, of course. Worth every penny. Your ass is so tight.

LACEY

Would it kill you to use a lube?

JANIC

Oh but the friction is so much better without. It is okay if you want to cry out though. That is a turn on.

Janic slaps Lacey's ass hard. She CRIES OUT.

INT. THE WAREHOUSE - NIGHT

Standing beside the truck are TONY DELINO and PETE MEYERS. A sedan pulls up. Out of the sedan comes DETECTIVE JOHN FELIX. Felix is in his 40's, well dressed, getting fat.

FELIX

What have got Tony?

DELINO

A truck full of dead Koreans. One of them is Albert Yung.

FELIX

No shit. What's in the boxes.

DELINO

Empty. Whatever it was is gone.

FELIX

Not much for me to do until forensics takes a look. I'll be back in a few.

DELINO

Okay Detective. Hey, you'll never guess who I ran into tonight, driving a ride share.

(CONTINUED)

FELIX

Who?

DELINO

You're old partner. Mickey Craig.

FELIX

No shit. Driving ride share?

DELINO

Yeah. He was cleaning puke out of his back seat. Kind of sad really.

FELIX

You're right there. Waste of a great cop.

DELINO

That's what I told him. Anyway, I thought you'd like to know.

FELIX

I appreciate that, Tony. Last I heard he was bar tending. I should give him a call.

CUT TO:

EXT. A SECLUDED STREET - NIGHT

This the street leading to Janic's house. As the car and van approach the driveway, the headlights GO OFF, they pull to the side of the street.

The car door opens, MAI-YA YUNG gets out. She quickly and silently moves to the wall beside the gate. She then nimbly scales the wall. Reaching the top of the wall she slowly raises her head to look over.

MAI-YA'S POV - THE TWO GUARDS STANDING BESIDE THE GATE

Holding onto the wall with one hand, Mai-Ya draws the silenced gun with the other. In one move she swings her body over the wall.

EXT. INSIDE THE WALL - FOLLOWING

Mai-Ya drops to the ground, lies flat, aims at the two guards. She FIRES the gun twice before the guards can move, killing them both. Mai-Ya then sprints to the gate, opens it.

INT. JANIC'S BEDROOM - FOLLOWING

LACEY finishes her hair and makeup in the bathroom. JANIC dressed now in boxer shorts and tee shirt goes to the money case, opens it.

IN THE MIRROR, LACEY CAN SEE THE CASE IS FULL OF STACKS OF HUNDRED DOLLAR BILLS.

Janic takes out one stack of bills. Janic goes into the bathroom, hands Lacey the stack.

JANIC

I give you extra because you are always fantastic.

LACEY

Thank you. That's sweet. Would you mind calling a ride for me.

JANIC

No problem.

EXT. A BUSY STREET CITY - NIGHT - FOLLOWING

MICKEY CRAIG'S car pulls up to a corner. The back door opens.

INT. THE CAR - FOLLOWING

A MAN gets out of the car. MICKEY CRAIG taps on his GPS, ending a ride.

MAN

Hey man, just so you know, it's smells kind of funky back here.

MICKEY

Yeah, I know. Sorry about that. Thanks for not canceling.

MAN

It's not that bad. Thanks for the ride.

The Young Man gets out of the car. The GPS CHIRPS signaling another ride. Mickey accepts the ride.

MICKEY

Okay. One more, than home.

INT. JANIC'S BEDROOM - NIGHT

Janic sets down his cellphone. Lacey comes out of the bathroom.

JANIC
Your ride is on the way. Ten
minutes.

LACEY
Thank you.

The sound of SHOUTING and GUNFIRE are heard outside the house. Janic opens the bedroom door.

JANIC
Šta se kurac dešava?
(What the fuck is happening?)

From somewhere in the house, Darko calls out.

DARKO(O.S.)
Napadnuti smo.
(We are under attack.)

Janic moves quickly to the box with the automatic rifles. He turns to Lacey.

JANIC
Fucking Koreans! Stay here. Keep
your head down.

Janic removes two rifles, runs out the door, still in his underwear. Lacey gets down, goes to the window, looks out.

THE EXTERIOR OF THE HOUSE - LACEY'S POV

A pitched gun battle has erupted. Mai-Ya and her men are moving steadily towards the house, shooting Janic's men as they go.

Janic, still in his underwear, and a bullet proof vest, comes out the front door along with Darko carrying automatic rifles. They FIRE at the Koreans. The Koreans scatter.

Mai-Ya takes aim at Janic, FIRES. Janic is hit, falls backwards.

Lacey puts her head down, frightened. As she tries to figure out what to do, her eyes fall on the money case. She looks at it for a moment as the GUNFIRE outside increases.

Seizing the opportunity, Lacey takes the money case, runs out of the room.

Janic wounded, stands and FIRES AGAIN.

INT. JANIC'S HOUSE - FOLLOWING

Lacey runs down the stairs with the money case. The front door stands open, GUNFIRE is heard from that direction. Lacey turns away from it. Lacey comes to a patio with glass doors. She opens the door slowly, looks out. Then she goes.

EXT. JANIC'S HOUSE - FOLLOWING

There is no one here. Lacey runs to the wall. There she stands in shadow. She closes her eyes.

LACEY

You have done some crazy things
before, but this tops them all.

Lacey moves quickly along the wall towards the gate. She can see JANIC and DARKO FIRING their weapons. From several locations, the Koreans return FIRE. Fighters on both sides are hit.

THE GATE IS OPEN AND UNGUARDED.

LACEY

Fuck.

Lacey stops again, watching the battle, waiting for the time to move. She takes off her shoes, waits one more moment, runs as fast as she can to the gate.

JANIC FIRING HIS RIFLE. HE TURNS TO SEE:

Lacey carrying the money case as she goes out the gate. MAI-YA follows Janic's look. Mai-ya sees Lacey with the case of money. Janic FIRES at Lacey, but she is gone.

JANIC

Darko moramo da završimo ovo. Ta
kučka je uzela novac. Hajde.

**(Darkao we have to end
this. That bitch just took
the money. Come on.)**

Janic steps out from cover, EMPTIES HIS BULLET CLIP. Darko follows behind him. Mai-Ya shouts to her men.

(CONTINUED)

MAI-YA
That white girl has our
money. Let's go.

EXT. MICKEY'S CAR - FOLLOWING

The car turns onto Janic's street. Then SCREECHES TO A
HALT.

MICKEY'S POV FROM INSIDE THE CAR.

Standing a few feet in front of the car, LACEY MULLEN
holding the money case.

Lacey races to the car. Opens the back door, gets in.

INT. MICKEY'S CAR - FOLLOWING

Mickey turns to look at Lacey.

MICKEY
That's a good way to get yourself
killed. Oh.

Lacey realizes who Mickey is as well.

MICKEY
I haven't had a chance to do
anything about the smell. So if
you want another car...

LACEY
No. No I don't. Let's just get
out of here. Down the hill.

MICKEY
Okay. I need to find a place to
turn around.

EXT. MICKEY'S CAR - FOLLOWING

The car speeds forward reaching Janic's gate. The car turns
in.

INTERCUT SHOTS FROM INSIDE AND OUTSIDE OF THE CAR.

LACEY
No. Wait!

(CONTINUED)

Mickey's POV through the windshield, Janic and Darko FIRING their rifles. Mai-Ya and the Koreans FIRING BACK as they race to their car and van.

MICKEY

What the fuck?

LACEY

We have to get out of here, now!

MICKEY

You think so? Really?

The car flies back in reverse into the street. Mickey spins the wheel sharply, turning the car towards the hill. Speeds back down the hill.

MICKEY

Lady, what the hell is going on?

LACEY

I don't know. One minute everything's fine, the next there's a lot of pissed off people killing each other.

MICKEY

Call the police.

LACEY

No, I can't.

MICKEY

Why not?

LACEY

I can't be involved in this. I just want to get out of here.

MICKEY

Hey, I'm sorry, but we have to call them.

EXT. THE CAR PULLS OFF THE ROAD.

Mickey reaches for his cellphone. Hits 911.

EXT. JANIC'S HOUSE - FOLLOWING

Mai-Ya and her remaining men get into their vehicles, turn around, all the time FIRING at the Serbians. They drive out of the gate. Janic and Darko SHOOT at Koreans as they go.

DARKO

Do you want to go after them?

JANIC

No. They can wait. First I want my money back.

THE CAR AND VAN TURN DOWN THE HILL.

INT. MICKEY'S CAR - FOLLOWING

LACEY REACHES INTO HER PURSE.

Lacey takes out the thousand dollars that she got from Rodger, shoves the money towards Mickey.

LACEY

Here. A thousand dollars if you just go. Let me out at the bottom of the hill and forget that you ever saw me.

Mickey looks at Lacey, then the money. Then:

MICKEY

No. There are people killing each other up there.

Lacey at her most sexy and compelling.

LACEY

How about I will give you the best blow job of your entire life.

Mickey turns and looks at Lacey.

MICKEY

What? No, no way.

LACEY

All right. You can fuck me. All night if you want to. And take the money.

(CONTINUED)

MICKEY

You are a real piece of work. You know that?

911 OPERATOR

(O.S.)

911. What is the nature of your emergency?

LACEY

I'm scared. You saw what was going on back there. I don't want to die.

Mickey looks at her for a long moment. Hangs up the phone.

MICKEY

Here's what I'll do. I'll drop you at the bottom of the hill and let you out. Then I'll call. I won't tell them about you, only the shooting.

LACEY

Thank you.

MICKEY

And I'll take the money.

Mickey snatches the money out of Lacey's hand. Mickey puts the car in gear, they drive off.

EXT. MICKEY'S CAR - FOLLOWING

At the bottom of the hill, the car begins a right turn.

EXT. A BUSY CITY STREET - NIGHT - FOLLOWING

The Korean car and van come speeding down the hill.

MAI-YA THRU THE WINDSHIELD, POINTS TO THE CAR.

MAI-YA

Jeogi geudeul-iiss-eo.

Mickey's car completes the the turn. The Koreans after crossing two lanes of traffic, pursue them. Horns BLARE.

EXT. MICKEY'S CAR - FOLLOWING

The car pulls into a parking spot. Turns off the headlights. The Koreans pull in and park two spots behind them, also turning off their lights.

INT. MICKEY'S CAR - FOLLOWING

Mickey turns to look at Lacey.

MICKEY
Is this okay?

Lacey looks around. Shrugs her shoulders.

LACEY
Yes. It's fine.

EXT. MICKEY'S CAR - FOLLOWING

The back door opens, Lacey starts to get out with the case of money.

INT. MAI-YA CAR - FOLLOWING

Mai-ya watches.

MAI-YA
Geudeul-eul jug-yeo. sageon-eul
gajyeowa.
**(What is this? Kill
them. Bring me the case.)**

The back doors open. Two men with pistols get out.

Lacey looks up to see:

FROM LACEY'S POV, THE TWO MEN ADVANCING WITH PISTOLS.

One of the men brings up his gun, FIRES at Lacey. She jumps back into Mickey's car.

LACEY
Get down.

INTERCUT SCENES FOLLOWING

MICKEY
Jesus Christ!

MICKEY ducks down. Another shot is FIRED, shattering the driver side mirror. Lacey SCREAMS. ANOTHER SHOT.

LACEY
Do something.

MICKEY
Brace yourself.

Mickey puts the car into reverse, slams his foot on the gas pedal. Mickey's car HITS one of the Korean gunmen. Then RAMS into the Korean's car. The air bags EXPLODE OPEN.

Mickey puts the car into drive and speeds away into traffic. The remaining gunman fires wildly at the car. The car just avoids hitting two cars as it changes lanes and then makes a sharp left turn.

EXT. MAI-YA CAR - FOLLOWING

The airbags deflate, Mai-ya holds the knife she has used to puncture them, Mai-ya gets out of the car. Signals to the van. It pulls along side, Mai-ya and the gunman get in.

MAI-YA
Go!

The van speeds ahead, past the street that Mickey's car turned on.

EXT. MICKEY'S CAR - FOLLOWING

The car races down the street, makes a sharp right turn, pulls into a parking spot. The headlights go off.

INT. MICKEY'S CAR - FOLLOWING

For several moments, Mickey and Lacey don't say a word. They constantly look behind them. Their breathing is heavy. Then:

MICKEY
Are you hurt?

(CONTINUED)

LACEY

No. I don't think so.

MICKEY

Alright, tell me what the hell is going on.

LACEY

I swear....

MICKEY

No more bullshit. They were shooting at us. I really hate when people shoot at me.. So tell me or tell the cops.

Lacey just looks at Mickey.

LACEY

I really don't know anything.

MICKEY

What's in the case?

LACEY

Just, you know, my stuff.

MICKEY

Your stuff.

LACEY

Yes. Some clothes, makeup, my stuff.

MICKEY

Show me.

LACEY

Fuck you. I'm not going to show you.

MICKEY

Have it your way, deals off.

Mickey takes out his phone, is about to dial, THE PHONE RINGS. Mickey looks at it, then to Lacey. He answers it on the speaker.

MICKEY

Hello?

(CONTINUED)

JANIC

(O.S.)

Hey Mickey? Mickey Craig,
right? How you doing, Mickey?

MICKEY

Who is this.

JANIC

(O.S.)

I am Bojan Janic. You picked up a
girl at my place up here in the
hills.

MICKEY

Okay. What do you want?

JANIC

(O.S.)

I think maybe you got something of
mine in your car.

MICKEY

So that's how you got my
number. From Drive Share?

JANIC

(O.S.)

Yeah. It's a pretty good
system. So the girl, Lacey, she
still with you?

Mickey looks at Lacey. Her eyes are wide in fear. She
looks pleadingly at him.

MICKEY

No. She told me to let her out at
the bottom of the hill.

JANIC

(O.S.)

Oh yeah? Why did she do that?

MICKEY

I don't know. She said my car
smelled bad. She was kind of a
difficult bitch.

JANIC

Oh, you do not know the trouble she
can be. So she just got out huh?

(CONTINUED)

MICKEY

That's right.

JANIC

Did she take my case with her?

Mickey looks at Lacey.

MICKEY

Your case?

JANIC

Yes. She took a case of mine. Probably a mistake. It is very important to me.

MICKEY

Sorry. She took it with her.

JANIC

That is too bad. A really big mistake. Any idea where she was going?

MICKEY

No idea. Sorry I can't help you.

JANIC

That is okay. I will find her. So thanks for your help Mickey. I see you around maybe.

The line goes dead.

INT. JANIC'S HOUSE - FOLLOWING

Janic sets down the phone. Darko is in the room, and another Serbian LUCA operating a computer.

JANIC

Jesi li ga nabavio?
(Did you get him?)

LUCA

Da. Sve dok je njegov telefon uključen, možemo ga pratiti gde god da ide.

(Yes. As long as his phone is on we can track him anywhere he goes.)

(CONTINUED)

JANIC
Darko, pronadi ga. Vidi da li me
laže.
**(Darko, find him. See if he
is lying to me.)**

Darko and the Luca leave.

INT. MICKEY'S CAR - FOLLOWING

MICKEY
So, let's try it again. What is in
Bojan Janic's case?

LACEY
I didn't know it was his. You
heard him it was just a mistake.

MICKEY
No, I heard him. What he said was
YOU made a big mistake. Don't make
another one. Open the case.

Lacey reaches for the case.

LACEY
I think it's locked.

MICKEY
Bullshit!

LACEY
No, really.

Mickey opens the driver's door. Gets out of the car.

MICKEY
For the love of fucking Christ.

Lacey reaches into her purse, takes out a can of pepper
spray. Mickey opens the back door. Grabs the case.

MICKEY
Let me have it.

LACEY
With pleasure.

Lacey SHOTS pepper spray into Mickey's face. Mickey
SCREAMS in pain, grabs his eyes. Lacey opens the door on
the other side of the car, takes the money case, gets out of
the car.

EXT. MICKEY'S CAR - FOLLOWING

Lacey runs down the street in the direction they had come. Mickey still in pain, opens the driver's door and takes a bottle of water from a cup holder. He washes out his eyes with the water.

EXT. A BUSY CITY STREET - NIGHT - FOLLOWING

As she reaches the street, LACEY MULLEN stops running. She walks briskly away, looking over her shoulder every few moments. Seeing no one chasing her, she starts to relax. As she crosses the street at the bottom of the hill. A black SUV comes to a stop at the traffic light.

INT. THE SUV - FOLLOWING

At the wheel is Luca. Beside him sits Darko. The Serbian is looking at a GPS on the dashboard. Darko is looking out the windshield.

LUCA

Kaže da je nekoliko ulica dole
desno.

**(It says he is a few streets
down on the right.)**

DARKO

Skrenite levo.

(Turn left.)

LUCA

Ali on je na desnoj strani.

(But he is on the right.)

Darko points out the window.

DARKO

Postoji devojka sa slučajem.

**(There is the girl with the
case.)**

DARKO'S POV

Lacey has crossed the street and is walking away from them.

EXT. A BUSY CITY STREET - NIGHT - FOLLOWING

The light changes, the SUV turns left towards Lacey. The SUV pulls ahead of Lacey, turns right at the next street.

When Lacey gets to the street, Darko grabs a hold of her, dragging her towards the SUV. Lacey starts to SCREAM, but Darko covers her mouth with his hand.

DARKO

Shut up or I kill you right here.

Around the corner comes Mickey's car. It SCREECHES to a halt, Mickey gets out, advances quickly towards Lacey and Darko. He holds a metal cylinder in his hand.

Darko pushes Lacey to the sidewalk, reaches inside his coat for a pistol in a holster. Begins to pull it out.

DARKO

Stay the fuck out of this.

In lightning quick moves, Mickey SNAPS the cylinder into a 21 inch metal baton, Brings the baton down on Darko's hand, forcing Darko to drop the gun. Mickey then WHIPS Darko across the face with the baton. Darko drops to the sidewalk. Mickey steps to Darko, KICKS him in the face. Mickey picks up Darko's gun, puts it into his waistband.

The driver's door of the SUV opens, Luca starts to get out, but Mickey is on top of him quickly. He STRIKES Luca in the knee and head with the baton. Luca goes to his knees, covering his head.

LUCA

Stop! Please stop!

Mickey stands over Luca a moment.

MICKEY

You move a muscle, I'll put you in the hospital.

Mickey strides over to Lacey who has watched Mickey's attack with awe. He takes the case from Lacey's hand, heads towards his car. Lacey gets up, chases after him.

LACEY

Wow. Who the fuck are you?

Mickey opens the trunk of the car. Puts Darko's gun in the trunk. Turns to Lacey.

(CONTINUED)

MICKEY

Give it to me. The pepper spray.

Lacey searches her purse, pulls out the can of pepper spray, hands it to Mickey.

LACEY

I am really sorry about that. I was scared....

Mickey SHOTS pepper spray into Lacey's face. Lacey SCREAMS. Mickey puts the spray into the trunk, closes the trunk. Mickey opens the back door, shoves Lacey into the car.

MICKEY

I'm really sorry about that.

Mickey opens the front door, puts the case in the front seat, gets into the car, it drives away.

INT. THE CAR - FOLLOWING

Lacey continues to cry and scream at Mickey.

LACEY

You fucking asshole!

MICKEY

Stings like a bitch doesn't it?

LACEY

Fuck you. That was just fucking mean.

Mickey LAUGHS.

MICKEY

Is it drugs or money?

LACEY

What?

MICKEY

In the case. Is it drugs or money?

Lacey glares at him. Says nothing. Mickey turns the steering wheel sharply, slams on the brakes. He turns around to look at Lacey.

(CONTINUED)

MICKEY

You really are an ungrateful bitch. I just saved your ass back there. They were going to kill you. You know that right?

LACEY

My fucking eyes are burning.

MICKEY

All right, that's it. Get out.

LACEY

What?

MICKEY

Either you start being straight with me or get the fuck out of my car.

There is a long pause, then:

LACEY

Money.

MICKEY

How much?

LACEY

I don't know.

MICKEY

Get out.

LACEY

I didn't get a chance to count it. I don't know how much, but it's bundles of hundreds.

MICKEY

How did you get it?

LACEY

When those Koreans attacked the house, I saw Janic get shot. I thought he was dead. So I took it.

MICKEY

How do you know that they're Koreans?

(CONTINUED)

LACEY
Bohan said they were.

MICKEY
Was that Janic back there?

LACEY
No. One of his goons. His name's
Darko I think.

MICKEY
So who is Janic? What do you know
about him?

LACEY
He's a client. He calls once a
month or so. Has a lot of
money. He pays well.

MICKEY
Pays for what?

Another long pause.

MICKEY
You think I'm kidding? I will
throw you out and leave you to fend
for yourself. What does Janic pay
you for? Sex?

LACEY
Yes, for sex, okay. He pays to
fuck me. So now what?

MICKEY
I'm not sure, yet. What was your
plan? Go home, hide it under the
bed?

LACEY
I didn't have a plan.

MICKEY
That's fairly obvious. Here.

Mickey gives the case to Lacey.

MICKEY
Count it. Let's see just how much
trouble we're in.

CUT TO:

EXT. JANIC'S HOUSE - FOLLOWING

The black SUV pulls up in front of the house. DARKO gets out. A red welt marks his face, he cradles his hand. JANIC comes out of the house.

JANIC

, ?
(Darko, what has happened?)

DARKO

Imali smo devojku i slučaj. Onda se ovaj momak pojavljuje. On me je izvukao i odveo.

(We had the girl and the case. Then this guy shows up. He laid me out and took them.)

The SERBIAN gets out of the SUV, stands there. A dark stain on his crotch.

JANIC

Jedan ti je to uradio? Da li je to bio vozač?

(One guy did this to you? Was it the ride share driver?)

DARKO

Najverovatnije. Imao je trening, šefe. Bio je veoma brz.

(Most likely. He's had training, boss. He was very fast.)

Janic indicates to Luca.

JANIC

Šta si radio?
(What were you doing?)

LUCA

Kao što Darko kaže, bio je vrlo brz. Šta sam mogao?

(It is as Darko says, he was very fast. What could I do?)

DARKO

Plakao je i ljutio se.
(He cried and pissed himself.)

(CONTINUED)

JANIC
Ne možemo to dozvoliti?
(**We can not allow that can
we?**)

Janic pulls an automatic pistol, SHOOTS Luca in the head.

JANIC
Ulazi u kuc'u. Kod doktora. Želim
da uputim neke pozive.
(**Get in the house. See the
doctor. I want to make some
calls.**)

Janic and Darko walk to the house.

CUT TO:

INT. CITY POLICE STATION - NIGHT

JOHN FELIX sitting at his desk. His cellphone rings, he answers.

FELIX
John Felix.

MICKEY
(O.S.)
Hi John. It's Mickey.

FELIX
Mickey? How are you? Tony Delino
was just talking about you. You're
driving Ride Share now?

INTERCUT SHOTS - FOLLOWING

MICKEY
Yeah, well I've gotta eat.

FELIX
What happened to the bar thing?

MICKEY
Not enough money for one
thing. Didn't like dealing with
drunks all the time either. Too
many fights.

(CONTINUED)

FELIX

Ya got canned.

MICKEY

Yeah. John, I need some help on something.

FELIX

Shoot.

MICKEY

You know anything about a guy named Bojan Janic? Slavic I guess.

FELIX

He's Serbian. Real psycho. Been in town about two years. Backed my some heavy duty guys in Serbia called the Red Tigers. Why? What's up?

MICKEY

Nothing really. Any idea if he's had a run in with any of the Koreans?

FELIX

Hey Mickey, what's this about? First Serbians, now Koreans. What's going on?

MICKEY

I'm just wondering if you've heard anything.

FELIX

There was something a few hours ago. Albert Yung and five of his men were gunned down outside of a warehouse.

MICKEY

Old man Yung's grandson?

FELIX

That's the one. You think Janic's connected?

MICKEY

Any reason you would?

(CONTINUED)

FELIX

Okay Mickey that's it. Tell me what the hell you're up to.

MICKEY

John, I really can't say anything right now. I'll call you back in a few hours, tell you everything.

FELIX

No. Mickey don't hang up. Do not hang up on me!

The line is dead. John Felix slams down his phone.

FELIX

Fuck.

INT. MICKEY'S CAR - FOLLOWING

Mickey sets down his phone.

MICKEY

Fuck.

LACEY MULLEN closes the suitcase of money.

LACEY

It's almost four hundred thousand dollars.

MICKEY

Oh fuck. This is really bad.

LACEY

You were a cop?

MICKEY

Yes. I was.

LACEY

What happened?

MICKEY

Now I'm not.

LACEY

Yeah, I got that. I mean...

MICKEY

Be quiet for a minute. I'm trying to think. (pause) Please.

(CONTINUED)

LACEY

All right, all right. I'm sorry.

Mickey grabs his head. Rocks back and forth.

MICKEY

Do you have a passport?

LACEY

Yes. At my place. Why?

MICKEY

You have to get out of the country, tonight. First we've got to get rid of this car. Too many people have seen it.

LACEY

All right. How?

MICKEY

I've got something, but it's the worst idea in a string of bad ideas.

Mickey puts the car in gear. They drive off.

CUT TO:

INT. JANIC'S HOUSE - FOLLOWING

BOJAN JANIC is talking on his cellphone. DARKO and THREE OTHER MEN stand near by.

JANIC

Hello. It's Janic. Yes, I want you to find out about a Ride Share driver. His name is Craig. Mickey Craig. (Janic listens) Oh, really.

Janic covers the phone with his hand. Looks towards Darko.

JANIC

Jebeni momak je bivši policajac, a Marine. Neka vrsta loše.

(Fucking guy is an ex-cop, and Marine. Some kind of badass.)

(DARKO)

Znao sam da je imao trening.

(I knew that he had training.)

Janic goes back on the phone.

(CONTINUED)

JANIC

So do you know where Craig lives? (listens) Don't you worry about that. I am the one who pays you remember. Just get me an address. Call me as soon as you have it.

Janic hangs up the cellphone.

JANIC

Da li ga još uvek pratimo?
(Are we still tracking him?)

DARKO

Da. Putuje zapadno.
(Yes. He is traveling west.)

JANIC

Misliš da možeš da ubiješ ovu nesrec' u i doneseš mi svoj novac?
(You think you can go kill this badass and bring me my money?)

DARKO

Sada smo spremni. Nec' u vas razočarati.
(Now I am prepared. I will not disappoint you.)

JANIC

To je dobar Darko, jer ti se sviđaš.
(That is good Darko, because I like you.)

DARKO

Da li želiš da ubijem devojkju?
(Do you want me to kill the girl?)

JANIC

Nema. Donesi joj dupe natrag meni. Moram joj nauči malo poštovanja.
(No. You bring her ass back to me. I have to teach her some respect.)

CUT TO:

EXT. A BUSY STREET CITY - NIGHT

The van with MAI-YA and her MEN drives slowly through the traffic.

INT. THE VAN - FOLLOWING

Mai-ya sitting in the passenger front seat carefully scans the side streets and the traffic ahead.

MAI-YA

Where can they have gotten to?

Mai-ya's cellphone rings. She checks the caller ID, answers the phone.

MAI-YA

Ne, Gwangmin?

(Yes, Gwangmin?)

INTERCUT SHOTS MAI-YA AND GWANGMIN KIM.

KIM

Dangsin-ui hal-abeojineun
dangsin-ui jinboleul algo
sip-eohabnida. Gonchung-eul dol
bosyeosseubnikka?

**(Your Grandfather wants to
know of your progress. Did
you take care of the insects.)**

MAI-YA

Ulineun manh-eun geosdeul-eul
geunjeolhaessjiman, Keun
gonchung-eun domang-gasseubnida.
Baeg-in yeojaga don-eul gajigo
domang chyeosseubnida. Geunyeoneun
cha-e ta syeosseubnida. Ulineun
jigeum geugeos-eul chajgo
issseubnida.

**(We exterminated many, but the
big insect got away. A white
girl ran away with the
money. She got into a
car. We are searching for it
now.)**

KIM

Dangsin-ui hal-abeojineun dangsin-i
dol-a ogileul balaeyo.

**(Your Grandfather wishes that
you return.)**

(CONTINUED)

MAI-YA
 Geudeul-eun maeu gakkabseubnida.
 Naneun geugeos-eul anda.
**(They are is very close. I
 know it.)**

KIM
 Han beon-e dol-a osyeoyahabnida.
(You are to return, at once.)

MAI-YA
 Ye Gwangmin. God.
(Yes Gwangmin. Right away.)

Mai-ya hangs up the phone.

MAI-YA
 We are to return at once.

Mai-ya slams the cellphone on the dashboard.

EXT. THE VAN - FOLLOWING

The van picks up speed. Just as it does, Mickey's car pulls onto the street. Turns the opposite way from the direction of the van.

INT. MICKEY'S CAR - FOLLOWING

LACEY MULLEN sits quietly in the backseat of the car. She looks intently at MICKEY CRAIG. Mickey looking in the rear view mirror sees the look.

MICKEY
 Something on your mind?

Lacey pauses before answering.

LACEY
 Yes. Are you gay?

Mickey LAUGHS OUT LOUD.

MICKEY
 Where the hell did that come from?

LACEY
 When I offered to...have sex with you, you said no without a second thought.

(CONTINUED)

MICKEY

That bothers you huh?

LACEY

A little bit, yeah. Men pay a lot of money to be with me.

MICKEY

So if a guy doesn't want you, he must be gay?

LACEY

I thought it was possible. You still haven't said that you not.

MICKEY

No. I am not gay. Worse, I'm married.

Mickey holds up his hand, showing his wedding ring.

LACEY

So what? Most of the men that hire me are married.

MICKEY

I guess I'm not like most men. I love my wife. I made a vow.

LACEY

She must be something.

MICKEY

Yeah. I think she is.

Mickey's cellphone rings. He answers it on speaker.

MICKEY

Hello.

JANIC

Hello Mickey. Bojan Janic again. How are doing?

MICKEY

I'm a little busy right now. What can I do for you?

JANIC

Well Mickey, I think that you lied to me before. I think that Lacey is with you and that you have my case. Are you there Lacey?

(CONTINUED)

MICKEY

I told you she got out at the bottom of the hill.

JANIC

Yes, I know you told me that, but how come you came to her rescue and beat the fuck out of my men?

MICKEY

It wasn't me. I'm just a driver.

JANIC

No. Here you lie to me again. I know about you. Marine corp Captain, silver star. Police officer with many commendations.

MICKEY

That was all a long time ago. I don't know where the girl is.

JANIC

Would you tell me if you did, Mickey?

MICKEY

Like I said, I'm pretty busy. Gotta go.

JANIC

That is what I thought. I want that case, Mickey. Do you understand me?

MICKEY

Go fuck yourself. Do you understand me.

JANIC

That is better. I understand you perfectly. I will see you soon.

The line goes dead.

MICKEY

That guy is really starting to piss me off.

LACEY

Do you have a plan.

(CONTINUED)

MICKEY

I think so. There's a little motel about a mile from here. We book you a room for a few hours, while I change cars and get your passport.

LACEY

And the money?

MICKEY

That's staying with me.

LACEY

Then so am I.

MICKEY

I don't want to argue about this.

LACEY

Then don't. That is my money.

MICKEY

Funny, I thought I just heard Janic say the same thing.

LACEY

Whatever. Where it goes, I go.

MICKEY

Okay. Don't know how I'm going to explain you.

LACEY

To who?

MICKEY

My wife. I should probably call her.

Mickey reaches for the cellphone. Then snaps his hand back.

MICKEY

Oh fuck.

LACEY

What?

THE CAR MAKES A SUDDEN SHARP TURN.

LACEY

What are you doing?

(CONTINUED)

MICKEY

We're going to the motel.

LACEY

I told you...

MICKEY

I know, I know. I've been
stupid. They're tracking us.

CUT TO:

INT. THE JADE HEART - NIGHT

MAI-YA HUNG opens the door of her grandfather's office,
comes in. HYUN KI HUNG is still seated at his desk.

MAI-YA

**Hal-abeojileulbogo sip-eoss ni?(
(You wanted to see me
Grandfather?))**

Mai-ya's grandfather rises from his chair, walks over to
her. Then with amazing swiftness, SLAPS Mai-ya's face. The
girl staggers back, astonished.

MAI-YA

Naega museun jis-eul han?
(What have I done?)

HYUN-KI

Hyeong-ui sal-in-e daehan bogsuleul
cheong-gu haess-eo. Wae keun
gonchung-eul jjileuji anh-ass ni?
Allababaleul jug-in salam?
**(I charged you to avenge your
brother's murder. Why did you
not squash the big
insect? The one who killed
Alabbas?)**

MAI-YA

Seleubia indeul-eun dolgyeog
sochong-eul gajigoiss-eossseubnida.
Geudeul-eun uGileul muk-eo
dueossseubnida. Ulineun manh-eun
salamdeul-eul salhaessa. Naneun
geu don-eulo baeg-in sonyeoleul
boassgo ...

**(The Serbians had assault
rifles. They had us pinned
down. We had killed many. I**

(CONTINUED)

**saw the white girl with the
money and)**

HYUN-KI

Don? Naneun don geogjeonghaji
anhneunda. Ulineun deo manh-eun
don-eul beol geos-ida. geugeos-i
uligahaneun il-ibnida. Naneun
gyeolko daleun sonjaleul gajil su
eobsda.

**(Money? I do not care about
the money. We will make more
money. That is what we do. I
can never have another
grandson.)**

MAI-YA

Hal-abeoji, yongseohaesusibsio.
Naneun dol-agal geos-igo naneun
geuleul jug-il geos-ida. Animyeon
ppeonppeonhage jug-eola.

**(Forgive me, grandfather. I
will go back and I will kill
him. Or die in the attempt.)**

HYUN-KI

Jamkkan. Ulineun dasi sidohagi
jeon-e deo na-eun gyehoeg-eul
saeng-gaghaeyahabnida. Naneun
neoleul ilhji anh-eul geos-ida.

**(Wait a bit. We must conceive
of a better plan before you
try again. I would not lose
you as well.)**

Hyun Ki puts his arms around his granddaughter and holds
her.

CUT TO:

EXT. A MOTEL - NIGHT

A black SUV pulls into the parking lot of a small motel. It
is a little rundown, with only a few cars in the lot. The
SUV slowly moves down the driveway, stops at a room.

INT. THE SUV - FOLLOWING

DARKO sits in the passenger seat, holding the GPS
locator. The DRIVER and TWO OTHER SERBIANS watch him
intently. Darko points to one of the motel rooms.

(CONTINUED)

DARKO

Tamo.

The four men get out of the SUV, walk quietly towards the room with guns at the ready.

EXT. MICKEY'S CAR - FOLLOWING

The car sits in a parking spot near the room.

INT. MICKEY'S CAR - FOLLOWING

Mickey and Lacey sit watching as Darko and his men move to the room.

MICKEY

Call.

Lacey dials into her cellphone. After a moment:

LACEY

Yes. I am staying at the Beachside Motel.

MICKEY

Beachway.

LACEY

I'm sorry, Beachway Motel on Green Meadow. I just saw some men with guns and they are going to one of the rooms. I think they are going to kill someone.

EXT. THE MOTEL PARKING LOT - FOLLOWING

Darko and his men stand outside the room, listening. THE SOUND OF A TELEVISION comes from the room. With his fingers, Darko silently counts of ONE, TWO, THREE. They SMASH the door open, rush in ready to shoot.

INT. THE MOTEL ROOM - FOLLOWING

The room is empty. The television BLARES. On top of the television is Mickey's cellphone and a piece of paper with a message that reads. "YOU GOT US ASSHOLES". Darko takes out his cellphone, dials. After a moment, he speaks.

(CONTINUED)

DARKO

Soba je prazna. Zna da smo ga pratili.

(The room is empty. He knows we were tracking him.)

CLOSE UP: BOJAN JANIC - FOLLOWING

JANIC

Može jebati svoju majku. U redu. Ne mogu biti daleko. Pozvac' u svog čoveka. Sedi mirno.

(Mother fucker. All right. They can not be far. I will call my man. Sit tight.)

Darko hangs up. A police car speeds up to the motel room. Two uniform OFFICERS get out of the car, guns drawn. The officers approach the motel room.

OFFICER 1

Drop the weapons! Now!

Darko and the other Serbians put down their guns.

OFFICER 2

Get down on the ground! Put your hands behind your heads.

Slowly Darko and the others comply. The officers quickly move to subdue them.

EXT. MOTEL PARKING LOT - FOLLOWING

Mickey's car sits in a parking spot.

TWO-SHOT: MICKEY AND LACEY

MICKEY

That should keep them busy for a while.

LACEY

That was great. Fuck yeah!

She raises up her hand, Mickey looks at her a moment, slaps her hand. They both smile.

MICKEY

Let's get out of here.

The car starts up, pulls out of the parking lot.

INT. MICKEY'S CAR - FOLLOWING

MICKEY

One more call. 555-2100. Put it
on speaker.

Lacey dials her cellphone. Puts it on speaker.

FELIX

(O.S.)

Hello?

INTERCUT SHOTS - MICKEY AND FELIX

MICKEY

John, Mickey. I've got a gift for
you. Four of Janic's men were just
arrested at the Beachside Motel.

FELIX

What's the gift?

MICKEY

They were all armed. If you check
the guns, I think you'll find the
guys who killed Albert Hung.

FELIX

Mickey, how are you involved in all
this?

MICKEY

Just in the wrong place at the
wrong time. I'll come by tomorrow
and fill you in.

Mickey looks to Lacey who hangs up the phone.

LACEY

So now what?

INT. JOHN FELIX' OFFICE - FOLLOWING

John Felix stands for a moment looking at the phone. He
then goes to his desk, unlocks one of the drawers, takes out
a cellphone. He hits some numbers, waits. Then:

FELIX

He just called me. Some of your
men were just arrested. He says
you killed Albert Hung.

BOJAN JANIC ON HIS PHONE - FOLLOWING

(CONTINUED)

JANIC

This guy is really starting to piss me off. Where is he?

FELIX

Janic, are you listening? You're in trouble.

JANIC

No. He is in trouble. You are next if you don't tell me where he is.

FELIX

Okay. Settle down. He was on the westside. His wife lives there. He might be going there.

JANIC

What is the address?

CUT TO:

EXT. A QUIET STREET WESTSIDE - NIGHT

It is a tree lined street with large homes and yards. Mickey's car pulls into a driveway. Lacey sees the house. It is very large, surrounded by trees and bushes. The car continues up towards the house.

LACEY

Wow, this is a really nice place. Who lives here?

MICKEY

My wife.

LACEY

Really? Is she rich?

Mickey laughs.

MICKEY

She does pretty well. She's the chef at a big restaurant.

LACEY

Which one?

MICKEY

Cuisine en Vin.

(CONTINUED)

LACEY

Gillian Finch is the chef at
Cuisine en Vin. She owns it.

MICKEY

That's right.

LACEY

Shut up. Gillian Finch is not your
wife.

MICKEY

Yes she is. For the time being at
least.

LACEY

Oh my God. I love her. She's
really your wife? Can I meet her?

MICKEY

That's the plan. Let's find out.

Mickey opens the car door. Lacey opens hers.

MICKEY

You better stay here for now.

LACEY

Why?

MICKEY

We haven't talked for a while, she
might not be too happy to see me.

LACEY

How long is a while?

MICKEY

About eight months. That's when I
moved out.

LACEY

Oh. Yeah, I'll stay here. But
even if she hates you I still want
to meet her.

Mickey shoots her a deadly look.

EXT. THE DRIVEWAY - FOLLOWING

Mickey gets out of the car, walks up some steps to the front door of the house. He takes a deep breath, rings the bell. After a moment, he rings again.

GILLIAN
Who is there?

MICKEY
It's me Gil. Mickey.

The door opens. Standing there is GILLIAN FINCH. Gillian is in her late 30's, very attractive. She is wearing a bathrobe.

GILLIAN
Mickey. My God what are you doing here?

MICKEY
I'm in a little trouble. I need your help.

GILLIAN
Oh yes, of course. You storm out, never call and now that you need something, here you stand.

MICKEY
It's not really for me.

Mickey steps aside so that Gillian can see the car.

LACEY THROUGH THE WINDSHIELD

Lacey waves.

GILLIAN
Who is that?

MICKEY
She's the trouble. I need to stash her somewhere for a few hours until I can get something set up.

GILLIAN
Why bring her here, Mick. Put her in a hotel or something.

MICKEY
I can't. Some very bad guys are looking for her. If they find her, they will kill her.

(CONTINUED)

GILLIAN

What about the police? Or are you avoiding them as well.

MICKEY

It's complicated. Please Gil. You know I wouldn't be here if it wasn't important.

GILLIAN

A couple of hours?

MICKEY

Two. Three at the most.

GILLIAN

Fine. Bring her in.

Gillian turns goes into the house.

MICKEY

Thank you.

GILLIAN

But I am very upset with you.

Mickey goes to the car, opens Lacey's door. Lacey gets out. Mickey takes the case of money out of the car, goes to the trunk. Mickey opens the trunk, puts the case inside.

MICKEY

Okay, this is the deal. The money stays in the trunk. The car stays here, but I take the keys.

LACEY

Where are you going?

MICKEY

To your place. I'll pack you a bag, grab your passport and then you can get out of the city.

LACEY

What about the money?

MICKEY

I don't know yet. We'll talk about it when I get back.

LACEY

What did you wife say.

(CONTINUED)

MICKEY

She isn't happy, but she'll help. Relax, it's me she's pissed at, not you. (under his breath) Although that could change in a hurry.

LACEY

I heard that.

Mickey shuts the trunk, they move towards the house.

INT. GILLIAN'S HOUSE - FOLLOWING

Mickey and Lacey step into the house. Lacey scans the room. Gillian stands waiting.

GILLIAN

Hello. I am Gillian Fitch.

MICKEY

Gil, this is Lacey..ah.

Lacey strides quickly to greet Gillian

LACEY

Mullen. Lacey Mullen. I can't believe this. It really is an honor to meet you, Ms. Fitch. You are an inspiration to me.

GILLIAN

Really?

LACEY

Oh yes. I've followed your career for years. I have all your books. You're the reason I got into cooking.

GILLIAN

Why, thank you.

Mickey steps forward.

MICKEY

Sorry to interrupt. Gillian, I need to borrow the car.

Gillian gives him a hard stare.

(CONTINUED)

GILLIAN
Of course you do.

MICKEY
Too many people are looking for
mine. It will make things easier
and faster.

Gillian walks to a bowl sitting by the front door. Picks up
a car key.

GILLIAN
Here. If you scratch it, I will
divorce you.

Mickey takes the key from Gillian. They lock eyes.

MICKEY
Thank you. I am sorry. About
everything. After this is
straightened out.

GILLIAN
Go. I'll be waiting.

MICKEY
Lacey, let me have your keys. I'll
be back as soon as I can. What's
the address?

LACEY
1212 West 22nd Street. Apartment
320.

MICKEY
Nice neighborhood. Oh, I need your
phone too. You good?

Lacey reaches into her purse, pulls out her keys and
cellphone, hands them to Mickey.

LACEY
In heaven, thanks.

GILLIAN
Looks like I've got a groupie.

MICKEY
I am sorry about all this.

GILLIAN
Go Mickey. We'll be just fine.

Mickey goes out the front door. Gillian closes and locks it. Gillian turns to Lacey.

GILLIAN
So, you are in cooking? Where?

LACEY
Final year at Elite Culinary
Academy.

GILLIAN
Really. I went to ECA.

LACEY
I know. I actually saw you the day
you gave your class on consommé.

GILLIAN
Then we have a lot to talk
about. How do you know Mickey?

Lacey looks at Gillian, not sure what to say.

EXT. GILLIAN'S HOUSE - FOLLOWING

Mickey walks to the garage beside the house. He opens the garage door.

CLOSE UP: MICKEY

MICKEY
Hello beautiful.

INSIDE THE GARAGE IS A 1967 CHEVROLET CAMARO SS.

Mickey opens the car, gets in. Starts the car. It ROARS to life.

MICKEY
Oh baby.

Mickey puts the car and gear, peels off down the driveway.

INT. GILLIAN'S HOUSE - FOLLOWING

Gillian waits for Lacey's reply.

LACEY
Okay, the short version, Mickey
picked me up a couple of hours ago
up in the hills. There were a lot
(MORE)

(CONTINUED)

LACEY (cont'd)
of people shooting each other
and...

GILLIAN
Wait, wait. Let's go back to my
husband is picking you up a couple
of hours ago.

LACEY
What? Oh no, not like "picked me
up". Like Ride Share, you know he
was the driver, I was the
passenger.

GILLIAN
Mickey is a Ride Share driver?

LACEY
Yeah, that's how we met.

GILLIAN
Lacey, never mind the short
version. What is going on.

LACEY
Oh. Well, it's kinda
involved. Maybe you should let
Mickey tell you...

GILLIAN
Are you hungry? What do you say we
cook something?

Lacey is stunned by the invitation.

LACEY
You want me to help you cook?

GILLIAN
No. You're not going to help. You
are going to prepare Veal
Saltimbocca Ala Finch.

CUT TO:

EXT. JANIC'S HOUSE - NIGHT

BOJAN JANIC walks swiftly from his house to a waiting
SUV. NEVEN and TWO OTHER SERBIANS stand waiting for him.

(CONTINUED)

JANIC

I said that I wanted everyone. Where is everyone else?

NEVEN

Dead, shot or in jail. We are the only ones left.

JANIC

This has been one hell of a night. All right, we are enough to take care of this, but keep sharp, this fucking guy is clever.

The four men get into the SUV. The engine starts, pulls out of the gate onto the street.

CUT TO:

INT. GILLIAN'S HOUSE - FOLLOWING

Gillian and Lacey are busy in the kitchen. An opened bottle of red wine sits on the counter. Gillian sips wine from a large glass. Another glass sits on the counter near Lacey.

Lacey is placing veal medallions onto a piece of parchment paper.

GILLIAN

Now, to get the veal as thin as possible, use the rolling pin. Press firmly on the meat.

Lacey picks up the rolling pin. Applies it to the veal.

LACEY

You don't use a mallet?

GILLIAN

You get a more even result with the rolling pin, plus there is no blood splatter.

Lacey finishes, sets down the rolling pin, takes a sip of wine from her glass.

LACEY

Now what?

GILLIAN

Dust the veal completely with flour. Make sure the coating is even.

(CONTINUED)

Gillian watches as Lacey follows the instructions.

LACEY

Like this?

GILLIAN

That is perfect. What were you doing when Mickey came to pick you up?

Lacey stops. She looks seriously at Gillian

LACEY

Are you sure you want to know?

GILLIAN

Quite certain. Tell me.

LACEY

Okay. You see when I first started at ECA, I had to work two jobs to pay for the tuition and rent and food.

GILLIAN

The curse of the struggling student. I get it. What does this have to do with you and Mickey.

LACEY

I'm getting to that. I was so wiped out with working that I wasn't really getting much done at school. I just kept falling further behind.

GILLIAN

Yes. So?

LACEY

A girl at school said that she could help me. She gave me the number of an escort service.

GILLIAN

What do you mean, an escort service?

LACEY

A sex for money escort service.

(CONTINUED)

GILLIAN

Oh. I see.

LACEY

At first I said no. There was no way. But things just kept getting worse and I agreed to talk to them.

GILLIAN

What was that like?

LACEY

Completely different from what I thought it would be.

GILLIAN

How so?

LACEY

It's run out of a nice office downtown. Not seedy at all. It's run by two women who were in the life and had seen the worst of it.

GILLIAN

These two women are your...pimps?

LACEY

Not in the usual sense. They vet the clients and weed out anyone who looks at all seedy. Then they charge them a fee to join the client list. Like a dating service in many ways.

GILLIAN

All right. So what happened then?

LACEY

They said that I could pick and choose who I met. I could set my own rates and stop whenever I wanted. So I told them I would give it a try.

GILLIAN

So you have sex with men for money?

LACEY

And women.

(CONTINUED)

GILLIAN

Really? Women pay women for sex?

LACEY

Sure. Happens all the time. So that's why I needed a ride tonight. I was working.

GILLIAN

Yes, I understand. It just seems so... sordid. Sex with people that you don't love. I don't get that.

LACEY

A lot of people have sex with people they don't love. But after the first time, I discovered something about myself.

GILLIAN

What was that?

LACEY

I love giving pleasure. It's my turn on. Whether it's cooking delicious food, or giving an orgasm. In that moment it's the most important thing in my life.

Gillian considers this for a moment. Then:

GILLIAN

Put the pan on low, and melt down the butter. Be careful that it doesn't burn.

Lacey smiles, puts the pan on the stove.

CUT TO:

EXT. LACEY'S APARTMENT BUILDING - NIGHT

It is a small building with twenty or so apartments. Gillian's camaro parks in front, MICKEY gets out of the car, goes to the front door, opens it, goes inside.

INT. GILLIAN'S HOUSE - FOLLOWING

Gillian and Lacey finish preparing the meal. Lacey removes the veal from the pan, places it onto two plates. It is now topped with prosciutto and melted fontina cheese. She tops the meat with a wine sauce.

LACEY

It smells just heavenly.

GILLIAN

Yes it does. Now, let's see how it tastes.

Gillian takes a knife and fork, cuts a small piece of the veal, eats it. She closes her eyes, smiles.

GILLIAN

Hm mm, it's perfect. Try it.

Lacey takes a bite. She looks at Gillian.

LACEY

Oh, that is so good. The mixture of textures and flavors is so intense.

GILLIAN

It's like an orgasm in your mouth.

LACEY

But nothing like a real orgasm in your mouth.

GILLIAN

God no.

The two women LAUGH for a moment. Stop, then LAUGH again. When they quiet.

INT. LACEY'S APARTMENT - FOLLOWING

Mickey opens the apartment door, steps inside. He looks around, he is impressed. It is a large one bedroom. Nicely furnished with a stereo, large flat screen television and two bookcases.

There is a large kitchen with expensive cookware and glasses. On the counter are bottles of vodka, rum and bourbon. Mickey opens a cabinet, finds a glass, pours himself a drink from the bourbon bottle.

(CONTINUED)

MICKEY
I'm definitely in the wrong line of
work.

CUT TO:

INT. GILLIAN'S HOUSE - FOLLOWING

Lacey and Gillian continue eating the veal.

LACEY
So...you and Mickey?

GILLIAN
Yes?

LACEY
I just don't... how did you two...

GILLIAN
Seems unlikely?

LACEY
Yeah. I mean, you're just so
wonderful and open. He's....

GILLIAN
A dick.

LACEY
Yes. He is such a dick!

GILLIAN
That's his cop side. When he's
like that he is an extremely
difficult person to be around. The
side that is out there trying to
save your life.

Lacey shoots Gillian a look.

LACEY
I know. He's been kick ass. But
he's been an asshole the whole
time. I want to like him, but he's
just to....

GILLIAN
Difficult.

(CONTINUED)

LACEY
Difficult.

Long pause. Gillian sets down her fork, smiles fondly.

GILLIAN
We met in a bar. He has another side. Funny, smart and straight forward.

Gillian picks up the fork again, cuts and eats another piece of the veal. Relishes it.

GILLIAN
Oh that is good. You have some skills Lacey.

Lacey ducks her head. Gillian sips from her wine.

GILLIAN
So, we met in a bar. Mickey was going to City on ROTC. I had been here three weeks. I went out for a glass of wine and met the man of my life.

LACEY
Oh my God.

GILLIAN
All he ever wanted to do was help people. After 9/11, Mickey went into the Marines. He was overseas for three years. He wrote to me everyday.

LACEY
Everyday?

GILLIAN
Never a word about the hell that he was going through, just wanted to know about how I was doing, how school was. How could you not love a man like that?

LACEY
It is really romantic.

GILLIAN
We were married three months after he came home.

CUT TO:

INT. LACEY'S APARTMENT - FOLLOWING

Mickey has a suitcase open on a bed, places some clothes into it. He closes the suitcase, starts looking about the bedroom.

MICKEY

Should have asked where the passport was.

He keeps looking. He opens drawers and closets. Finding nothing.

INT. GILLIAN'S HOUSE - FOLLOWING

Lacey and Gillian continue eating. Gillian empties the wine bottle into their glasses.

LACEY

So then?

GILLIAN

For the longest time, we were happy. We tried to have children. It turns out that I can't. So I did the next best thing. I opened my own restaurant.

LACEY

Mickey was okay with that?

GILLIAN

He was so supportive, you would have thought it was all his. He made sure all his police friends ate there. Helped out wherever her could.

LACEY

So what went wrong?

GILLIAN

It was that damn job. Little by little he became more disillusioned. He would have good arrests thrown out by some lawyers trick or evidence would go missing. It was like nothing that he did mattered in the end.

(CONTINUED)

LACEY

So why not just quit? I mean
Cuisine en Vin is a goldmine.

GILLIAN

That is what I said. But it's a
part of who he is. Then it was
taken away from him.

LACEY

What happened?

GILLIAN

He and his partner were called out
to an apartment uptown. When they
got there they found this man who
was so drunk he left his infant son
in a bathtub and the boy drowned.

LACEY

Oh God, that's terrible.

GILLIAN

Mickey lost it. He just started
hitting the man. His partner
pulled him away and the man was not
too badly hurt.

LACEY

It would make anyone furious.

GILLIAN

His father was some big lawyer and
threatened to sue the department
unless Mickey was fired. So they
let him go. After fifteen years,
poof, gone.

LACEY

That sucks.

GILLIAN

Things really went downhill after
that. He would get a job, get into
some kind of fight and get
fired. Then he would come home
fuming about the raw deal he was
getting.

Gillian starts to cry as she remembers the next events.

(CONTINUED)

GILLIAN

One night he came home and there was a man here that I knew from back home, just a friend. Mickey was certain that something was going on between us. Said he knew it would happen since he was such a failure. He left that night and this is the first time I've seen him since.

Gillian begins sobbing. Her body shakes as she cries into her hands. Lacey gets up, goes to Gillian, puts her arms around her.

LACEY

Hey, hey, come on. He loves you. I probably shouldn't tell you this.

Gillian raises her head. Looks at Lacey. Lacey wipes tears from Gillian's face.

GILLIAN

What? Tell me what?

LACEY

Earlier tonight I offered to have sex with him in exchange for not calling the cops. He refused. You know why? Because he loves you. He told me so.

GILLIAN

He did?

LACEY

Of course. I can see why. You're beautiful, talented. You are just a wonderful woman.

Lacey leans in to Gillian, kisses her softly. For a moment Gillian kisses Lacey back. Then her eyes pop open, pulls away quickly.

GILLIAN

No, no. My goodness.

LACEY

I am so sorry. It's just the wine, you know? I'm really sorry.

(CONTINUED)

GILLIAN
It's fine. Really. I am
flattered. I...

The front door bell rings. Gillian jumps up.

GILLIAN
Oh. That must be Mickey.

Gillian darts out of the kitchen. Lacey starts picks up the dishes from the table puts then into the sink.

LACEY
I kissed Gillian Finch. What an
idiot. It was nice though.

Gillian walks quickly to the front door. She stops, leans back against the wall, puts her fingers to her lips. The bell rings again. She turns towards the door, opens it.

GILLIAN
All right. I am sure that you
still have a key.

Lacey puts the last of the dishes into the sink. Turns on the water. She places a plate under the water, picks up a sponge, washes the plate. She hears the SOUND OF FOOTSTEPS. She turns, talking.

LACEY
Gillian, I really am sorry.....

Lacey drops the dish. It shatters on the floor.

KITCHEN DOORWAY - GILLIAN AND JANIC

BOJAN JANIC holds a gun to Gillian's head. He smiles.

JANIC
Lacey. At last. Where is
Mickey? Where is my money?

LACEY WIDE-EYED WITH FEAR

CUT TO:

INT. LACEY'S APARTMENT - FOLLOWING

MICKEY CRAIG takes down a cigar box from Lacey's bookcase, opens it. He reaches inside, pulls out Lacey's passport.

(CONTINUED)

MICKEY

Finally.

Mickey returns to the bedroom, puts the passport into the suitcase, closes it, latches it shut. Mickey picks up the suitcase.

The cellphone in his pocket BUZZES. Mickey takes the cellphone from his pocket, looks at it, answers it.

MICKEY

Hello?

GILLIAN

(through the phone).

Mickey! Mickey please....

Gillian's voice trails away. Then:

JANIC

(Through the phone)

Hello Mickey. It is good to talk to you again. Can you guess where I am.

MICKEY

If you even touch her....

JANIC

Too late for that. I got someone else here that wants to talk to you. Say hello.

LACEY

(through the phone)

Mickey, I am so sorry. This is all my fault.

MICKEY

Lacey. Are either of you hurt?

JANIC HOLDS THE PHONE TO LACEY'S HEAD.

LACEY

No. They haven't hurt us yet. I told them you have the money.

INTERCUT SHOTS OF MICKEY AND JANIC

MICKEY

Okay. It's going to be all right. Janic, I know you're there. How do you want do this?

(CONTINUED)

JANIC

Since we are all here, you know,
comfy and cozy, why don't you come
join us. I give you an hour.

MICKEY

I'm on my way.

JANIC

That's good, Mickey. You bring me
my money, Maybe I forget all about
this. We can all be friends.

The phone goes dead in Mickey's hand. Mickey races out of
the apartment.

MICKEY

Shit! God Dammit!

INT. GILLIAN'S HOUSE - FOLLOWING

Janic puts this cellphone away, looks to Gillian.

JANIC

You know, I like that Mickey. You
don't have to explain things to
him, smart guy.

GILLIAN

Yes he is.

Janic ambles to the table, picks up the last veal medallion.

JANIC

Looks good.

Janic pops the medallion into his mouth.

JANIC

Oh my, that is delicious. Did you
make this.

GILLIAN

We did. I was about to start
dessert.

JANIC

We got some time. Go ahead. Make
dessert.

(CONTINUED)

GILLIAN

Lacey, I could use your help.

Lacey looks at Gillian bewildered.

JANIC

Yes, help her. That is something I would like to see.

EXT. LACEY'S APARTMENT BUILDING - NIGHT

Mickey reaches the car, gets in.

INT. THE CAR - FOLLOWING

Mickey takes out the cellphone, pushes buttons, waits.

MICKEY

Hello. I want to talk to John Felix. (Listens) Yes, it's very important.

Mickey waits on the phone. Then:

MICKEY

John. You've got to help me, He's taken Gillian.

INTERCUT SHOTS - MICKEY AND FELIX

FELIX

Calm down Mickey. Who's taken Gillian?

MICKEY

Bojan Janic. He's at her house. He's got my fucking wife. I really think he's going to kill her.

FELIX

Why? What does he want from you.

MICKEY

He wants a case full of money and the girl who stole it from him. He already got the girl, she was with Gil.

(CONTINUED)

FELIX

I tried to tell you. Bojan Janic is fucking crazy. Give him what he wants.

MICKEY

I'm on my way there now. But even if he gets what he wants, I think he's still going to kill us all.

FELIX

I'm going to send some cars over there. Try and stall him until they arrive. Keep calm Mickey.

MICKEY

Thanks John. Tell them to hurry.

Mickey hangs up the phone. He puts the car in gear.

INT. JOHN FELIX' OFFICE - FOLLOWING

John Felix looks at the phone in his hand. He begins punching buttons.

JANIC (O.S.)

Hello John. What news?

INTERCUT SHOTS JANIC AND FELIX

FELIX

He's on his way there. He is alone.

JANIC

You are certain.

FELIX

Yes. I told him I was sending some men. Bojan, you get your money, you leave Mickey and Gillian alone.

JANIC

Again, you forget that you work for me. I don't work for you. But we will wait and see what happens. Goodbye John.

Janic hangs up. Felix stares at the phone then punches in another number.

(CONTINUED)

FELIX

This is John Felix. I need a car.

INT. GILLIAN'S HOUSE - FOLLOWING

Back in the kitchen, Janic puts his phone away. Gillian places a clean pan onto the stove, sets a fire under it. She puts butter into the pan to melt. Lacey cuts two bananas into quarters.

JANIC

Good news. Your husband will be here soon.

GILLIAN

That is good news.

Janic steps closer to watch. His men also watch while keeping their guns pointed at Gillian and Lacey.

JANIC

What do you call this dessert?

GILLIAN

Bananas Foster. You're going to love it. It is very sweet, rich, decadent.

The butter is melted, Gillian adds a cup of brown sugar to the pan, mixing the sugar with the melted butter. Lacey opens a bottle of banana liquor.

LACEY

Bojan, About taking the money. It was a spur of the moment thing. I'm really sorry.

JANIC

You know what? I am not even mad at you. I probably would have done the same thing.

LACEY

Really?

JANIC

Except I would never have stolen from a man like me. That was stupid. This smells wonderful. What now?

(CONTINUED)

Gillian takes the bottle of banana liquor from Lacey, pours some into the pan. Lacey hands her the sliced bananas. Gillian adds them to the pan.

GILLIAN

Once we have the sauce, we cover the bananas with it.

Gillian takes the top off of a bottle of 151 proof rum.

GILLIAN

Now, this is the best part. You want to watch this.

Janic steps closer as Gillian pours some rum into the pan, hands the bottle to Lacey. Gillian picks up a lighter, IGNITES the pan into flames.

Gillian flips the flaming contents of the pan onto Janic SETTING HIS SHIRT ON FIRE. Lacey pours more rum onto Janic covering him in flames. Janic drops to the floor.

JANIC

Ahhh!

GILLIAN

Run!

Gillian pushes Lacey. The two women run from the room as Janic's stunned men attempt to extinguish the flames on Janic. The Neven takes off his coat, covering Janic. The fire goes out. Janic is concealed under the coat.

JANIC

Find those bitches!

Janic's men go in pursuit of Gillian and Lacey.

EXT. GILLIAN'S HOUSE - FOLLOWING

Gillian and Lacey run from the house. They duck down behind Mickey's car.

LACEY

What now?

GILLIAN

The garage. I've got a gun.

They start to stand up when the Serbian gunmen come out of the house. They duck back down.

(CONTINUED)

GILLIAN

Damn. We'll never make it.

Lacey stands up, runs away from the garage, towards the trees and bushes on the side of the house.

GILLIAN

No. Wait.

The Serbians spot Lacey, run after her. Gillian watches. Lacey ducks under cover in the trees. When the Serbians are facing away, Gillian runs towards the garage.

Gillian opens the garage door, Janic steps out of the house.

EXT. A BUSY STREET CITY - NIGHT - FOLLOWING

The camaro races through the streets at breakneck speed. The car turns sharply onto a side street, pulls to the curb. Mickey gets out of the camaro. He snaps the baton open, walks quickly between two houses.

Mickey comes to a stone wall, scales it, jumping down.

EXT. GILLIAN'S HOUSE - FOLLOWING

When Mickey lands, he is in back of Gillian's house. He crouches down, looking around. There is THE SOUND OF FOOTSTEPS nearby. Mickey braces himself, preparing to strike.

The footsteps come closer. Mickey springs up, baton raised to strike. It is Lacey. Lacey SCREAMS.

LACEY

No!

MICKEY

How in the hell...?

A gun FIRES. A bullet EXPLODES in the wall just above Mickey's head. Mickey pushes Lacey to the ground, drops down as well. FOOTSTEPS RACE TOWARDS THEM.

MICKEY

Stay down. Don't make a sound.

The Serbians FIRE once more. Mickey scrambles away.

INT. THE GARAGE - FOLLOWING

Gillian hears the GUNSHOTS, opens up a cabinet containing some books. She reaches for the one titled "New American English Dictionary", takes it down.

Where the pages should be is a five digit combination lock. Gillian turns the numbers combination lock.

JANIC

(O.S.)

You are going to regret what you
have done to me.

Gillian turns to see Janic. MUCH OF HIS HAIR HAS BEEN BURNED AWAY, HIS FACE AND CHEST ARE BLISTERED. Janic steps towards Gillian. Gillian hurriedly returns to the lock.

JANIC

That was a big mistake.

Gillian puts the last number of the lock into place, opens the book to reveal a small pistol. Gillian reaches for the gun just as Janic reaches her.

EXT. GILLIAN'S HOUSE - FOLLOWING

NEVEN moves cautiously through the trees, followed by the other two Serbians. The three men scan the area with their guns.

The Neven spots Lacey on the ground, he rushes towards her.

NEVEN

There she is.

Mickey SPRINGS OUT at him from the bushes, hits Neven with the metal baton. Neven falls to his knees. Mickey turns to face the other Serbian.

Neven turns towards Mickey. Lacey jumps onto him, screaming and clawing at his eyes. Suddenly a GUNSHOT rings out. Everyone stops. Neven dumps Lacey to the ground.

Just outside the garage, Janic stands with Gillian's pistol aimed at Gillian's head.

JANIC

Enough. The game is over
Mickey. Drop the baton or I shoot
your wife in the face.

(CONTINUED)

MICKEY

All right. Please don't.

Mickey drops the baton. Janic takes the gun from Gillian's head, points it at Mickey. Lacey stands up, goes to Mickey. Neven and the other two Serbians take positions around them.

JANIC

Okay. Good boy. Now where is my fucking money?

MICKEY

Let my wife and Lacey go first.

Janic puts the gun back to Gillian's head.

JANIC

You are trying my fucking patience. Where is the money?

MICKEY

Not until you let her go.

JANIC

Fuck you.

Janic cocks the hammer on the gun.

MICKEY

All right, all right! It's in the trunk of the car.

Mickey starts to move towards the car, taking keys from his pocket.

JANIC

No. Not you. Lacey, you lied to me. Get the money, bring it here.

Lacey takes the keys from Mickey, goes to the car, opens the trunk. She reaches into the trunk, takes out the case of money.

JANIC

Bring it here.

Lacey takes the case to Janic. She stands in front of him, her head down.

JANIC

Open it.

(CONTINUED)

Lacey opens the case towards Janic. Inside is the money. Janic closes the case.

Lacey stands holding the pepper spray. She sprays it into Janic's eyes. Janic recoils in pain.

Lacey grabs Gillian, they turn and run. Mickey pivots towards the Serbian closest to him, punches him in the throat.

JANIC

Kill them. Kill them all.

Neven takes aim at Gillian as she runs. As he FIRES, Lacey pushes Gillian out of the way. The bullet hits Lacey in the shoulder, sending her to the ground.

GILLIAN

Lacey!

Neven aims at Gillian again. Then he grunts in pain, reaching to his back. He falls over, shot.

Coming up the driveway is MAI-YA with her silenced pistol. She is followed by several other KOREANS all armed. The remaining Serbians try to run, but are quickly shot down.

Mickey rushes towards Janic, knocks him to the ground. He stands over Janic, pummeling him with punches.

MAI-YA

STOP! Do not kill him. He is ours to take care of.

Mickey stops the beating. He lifts Janic to his feet, shoves him to the Koreans.

JANIC

Wait. I am in great pain, please.

MAI-YA

You have no idea what real pain is. But I promise you, you will.

The Koreans drag Janic away. Gillian holds Lacey in her arms.

GILLIAN

Mickey. Oh my God. Lacey can you hear me?

(CONTINUED)

LACEY
Fuck this hurts.

Mickey runs over to them. Mai-ya follows.

MICKEY
Are you okay?

LACEY
No I'm not okay. I've been
shot. What is wrong with you?

MICKEY
Let me take a look. You were
lucky, the bullet went straight
through.

LACEY
Oh yeah. Lucky me.

MICKEY
She's okay.

MAI-YA
Mr. Craig, my Grandfather asked me
to express his appreciation for
your help.

MICKEY
I was beginning to think that he
didn't believe me.

MAI-YA
My driver got lost. He doesn't
know this area so well.

LACEY
Hey! What the fuck? I'm really
hurting here.

MAI-YA
Jusagijuseyo.

One of Mai-Ya's men hands her a hypodermic needle. Mai-Ya
leans over Lacey, sticks it into Lacey's arm.

LACEY
Oww! What the fuck was
that? Oh. Oh my. What the fuck
was that?

MAI-YA

Morphine. Good for pain.

LACEY

You're not kidding. I feel great. I think I'm in love with you.

GILLIAN

Are you talking to her or to me?

LACEY

Definitely.

Lacey lets her head drop back into Gillian's lap.

MAI-YA

My men will take her. We have an excellent doctor. No reports. **(to her men)** I yeojaleul uisa-ege delyeogasibsio. Geunyeowa josimhasibsio.

Mai-ya's men go to Lacey, gently pick her up.

GILLIAN

Can I go with her?

MAI-YA

Of course. **(to Mickey)** My Grandfather said to tell you that he has resolved that other matter. You may come by whenever you wish.

Mickey picks up the case of money.

MICKEY

This is yours. I'm very sorry about your brother.

MAI-YA

I will miss him. I think it was going to happen someday. He was too American. He wanted to be a gangster, like Scarface.

LACEY

Oh I love that movie. Say hello to my little friend. Hey that's mine.

(CONTINUED)

MAI-YA

Is that so?

LACEY

I stole it. You know you are very cute.

MAI-YA

We will talk about that later. (to **Mickey**) What shall I tell my Grandfather?

MICKEY

Tell him I will be there in an hour or so. If that is convenient.

MAI-YA

I will tell him.

The Koreans have finished putting Lacey into their car. Gillian is about to get in with her. Mickey runs up to her.

MICKEY

Gillian, wait.

Gillian stands back up.

MICKEY (CONT)

I'm so sorry about everything. I've been acting like a total..

LACEY

Dick.

GILLIAN

Dick.

MICKEY

Yeah, I guess that's it. But when I thought the possibility of losing you, I realized just how much you mean to me. I want to come home.

GILLIAN

It has always been there for you.

MICKEY

I love you.

(CONTINUED)

GILLIAN

I love you too.

They kiss.

LACEY

Oh my God that is so adorable. He really can be sweet can't he?

GILLIAN

Are you coming with us?

MICKEY

I will meet you there. There's one thing more to take care of. I won't be long.

They kiss again. Gillian gets into the car.

LACEY

You know that you owe me big time for saving your life, right?

GILLIAN

You are getting to be a pain in the ass.

LACEY

Do you want to know about a real pain in the ass?

GILLIAN

I do not.

Mickey smiles as the car pulls away.

CUT TO:

INT. A DARK ROOM - A LITTLE LATER

Bound to a chair JOHN FELIX sits alone. The door opens, MICKEY CRAIG steps into the room followed by HYUN-KI YUNG.

HYUN-KI

We got him just outside the police station. I think he was trying to leave the city. I will leave him to you.

MICKEY

Thank you Mr. Yung.

Yung turns and leaves.

(CONTINUED)

FELIX

Oh God Mickey, thank God you're here. What is going on?

MICKEY

I'm going to kill you. That's what's going on, you cocksucker.

FELIX

What? Mickey, I don't know what you think, but I swear I don't..

MICKEY

I never took you for stupid John. But I never thought you'd ever be on the take. Much less to a scumbag like Janic.

FELIX

Mickey, what are you talking about?

MICKEY

Now you think I'm stupid. It only took me about twelve seconds to put it together. There was only one way Janic got to Gillian so fast. You told him where she was.

FELIX

Honest to God, Mickey. You know me. I would never....

MICKEY

Janic gave you up. You gave him me and Gil because he owned you.

FELIX

No. Listen. You've got to try to understand. I didn't want any of this. I told you not to mess with him. I told you.

MICKEY

Yeah, you told me. Now tell me this. When did you go dirty? Or were you always that way and I just didn't see it.

FELIX

You've don't understand. Janic didn't give me a choice. It was do what he said or I was a dead man. I had to do what he said.

(CONTINUED)

MICKEY

You never took Janic's money? Is that what you're saying?

John Felix begins to cry.

FELIX

Mickey, please.

MICKEY

Did you take money from Janic. Yes or no?

FELIX

All right yes. I took money from him. He said I was bought and paid for. I took the money.

MICKEY

No. You had a choice. You gave me up which I might have been able to forgive, but you gave him my wife. For that you have to pay.

FELIX

I'm sorry Mickey. Please don't kill me. Please.

MICKEY

I think that's enough don't you Tony?

The door swings open and TONY DELINO and PETE MEYERS step into the room. They are followed by HYUN-KI YUNG.

DELINO

We got it all. Every word.

MICKEY

Good. Get his ass out of here.

Delino and Meyers untie Felix

PETE

Get up.

FELIX

No wait. Please. Give me a break.

DELINO

Shut up you piece of shit.

Delino places handcuffs on Felix. The officers push Felix out the door.

(CONTINUED)

HYUN-KI

You surprise me, Mr. Craig. You will leave that dog for the law. You were not always so tame.

MICKEY

I guess I'm changing. What will you do to Janic.

HYUN-KI

Sadly, I am too old to change. He killed my only grandson. I will squash that insect. But slowly.

MICKEY

Enjoy it. If you can.

HYUN-KI

I don't enjoy. It is necessary.

CUT TO:

INT. LACEY'S APARTMENT BUILDING - NIGHT

CAPTION: TWO MONTHS LATER

The elevator doors open on Lacey's floor. Mickey and Gillian get out of the elevator and walk towards Lacey's apartment. Both are well dressed, Gillian carries a bottle of wine.

MICKEY

Wait. Tell me again. What did she say exactly.

GILLIAN

She wants to give us the experience of our lives. Something that we will never forget.

MICKEY

And you think she means..

GILLIAN

What do you think she means?

MICKEY

Are you sure that you want to do this?

(CONTINUED)

GILLIAN

No. I am not certain at all, but she did save my life and I will admit to being a bit curious.

MICKEY

Really?

GILLIAN

Yes. A little bit. She is very beautiful. A wonderful kisser.

Mickey stops her. Turns her to him.

MICKEY

She offered me more than a kiss.

GILLIAN

She told me. She also told me why you turned her down.

Gillian kisses Mickey. He holds her close.

MICKEY

An experience that we'll never forget?

GILLIAN

That is what she said. Come on.

Mickey and Gillian approach Lacey's apartment door. They share one last look, Mickey rings the doorbell.

They stand waiting. Lacey opens the door wide. She is stunning. Her dress and makeup are impeccable. Both Mickey and Gillian are floored. Lacey smiles brightly.

LACEY

Hi. Right on time. I think you're really going to enjoy this. We are going to have so much fun. Come on in.

INT. LACEY'S APARTMENT - FOLLOWING

GILLIAN

Lacey you look amazing.

MICKEY

You really do. Incredible.

(CONTINUED)

LACEY

Thank you.

GILLIAN

I mean you always look beautiful,
but there is something else. I
don't know what it is.

LACEY

I've heard that you get a kind of
glow when you're in love.

MICKEY/GILLIAN

Oh.

MICKEY (CONT)

Is it anyone we know?

MAI-YA YUNG comes out from the kitchen. Lacey blushes.

MAI-YA

Good evening.

LACEY

I hope that you don't mind. I
asked Mai-Ya to join us.

Gillian smiles weakly to Mickey, takes his hand.

GILLIAN

It is your night Lacey. We trust
you.

MICKEY

Sure. The more the merrier, right?

MAI-YA

They think we will have sex.

LACEY

What?

MAI-YA

Yes. They think that you want to
fuck with them.

LACEY

They do not. That's
ridiculous. Gillian tell her
that's crazy.

The look on Gillian's face tells another story.

(CONTINUED)

LACEY (CONT)

Oh God, that is what you thought. You were expecting some wild orgy. (to Mickey) And you were going to go along with this?

MICKEY

Well..it seemed like it might be something to spice us up. We thought that it was what you wanted.

LACEY

Well okay. Let's get naked.

Lacey reaches for the straps on her dress.

LACEY (CONT)

I'm kidding.

Lacey laughs hysterically.

LACEY (CONT)

That is so funny. No.

MICKEY

So what is going to be a night we will never forget?

LACEY

(still laughing)

Mai-Ya and I are going to open a new restaurant. French Korean fusion. I'm going to be a chef. I wanted you to be the first to taste some of the menu.

Mickey and Gillian laugh as well. Finally Mai-Ya joins in.

GILLIAN

I am so embarrassed. I am truly sorry.

LACEY

Don't be. I'm flattered that you would even think about something like that.

MAI-YA

I knew it was for sex.

They laugh again.

(CONTINUED)

LACEY

Come on sit down. Everything is ready.

Lacey leads them to the dining table. It is set for two.

GILLIAN

There are only two settings. You're not joining us.

LACEY

I'm doing the cooking.

MAI-YA

I am to be the waitress.

Mickey and Gillian sit down. Lacey and Mai-Ya run off to the kitchen.

MICKEY

So, are you relieved or disappointed?

GILLIAN

A little of both really. You?

MICKEY

Relieved. I wasn't sure I could handle the two of you.

Mai-Ya comes from the kitchen carrying two plates. Lacey follows her. Lacey now wears an apron.

LACEY

To start we have sauteed enokitake mushrooms, drizzled with white truffle oil on lightly toasted baguette.

Mai-Ya sets the plates in front of Mickey and Gillian. Lacey takes a bottle of wine from an ice bucket.

LACEY (CONT)

I am pairing this with a french viognier.

Lacey goes to Gillian's seat, leans over pours the wine into a glass. Lacey then turns Gillian's head, kisses her on the mouth. Gillian gives into the kiss.

Then Lacey moves to Mickey, pours wine for him, she kisses him as well. Mickey kisses her as well. Lacey steps back, takes Mai-Ya by the hand.

(CONTINUED)

LACEY (CONT)
Bon appétit.

THE END