

Candy

Screenplay By

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**FADE IN:**

**INT. LIVING ROOM-APARTMENT-AFTERNOON**

FRANK KING, late 30s. A drug dealer, and ex-con. Ruthless and vindictive. His worn-out black tank top and blue jeans. Frank puts a gun into his young son's hands. 8-YEAR-OLD COREY, Second grade student. Shaggy brown hair.

FRANK

Put this finger on this trigger and you pull it when you see any of those pigs come to our door!!

8-YEAR-OLD COREY

I don't want to do this!!

FRANK

Do as your told!!

**INT/EXT. APARTMENT-AFTERNOON**

NICHOLAS SMITH, 27. A rookie police officer. Dark hair, brown eyes.

Nicholas points his gun away from the front door of the apartment. He gets closer to the doorway -- A gunshot goes off -- and hits him in the shoulder -- Nicholas falls down to the stairs -- Frank steps behind 8-Year-Old Corey -- He looks at an injured Nicholas --

FRANK

-- Nice shot!! Now finish him!!

Frank puts 8-Year-Old Corey's finger on the trigger and slowly squeezes the trigger -- Nicholas looks at 8-Year-Old Corey --

NICHOLAS

Don't! Please!!

FRANK

Shut up!!

Nicholas pulls his gun from his **holster** -- Shots fired off from OFFICER'S #1 and #2. Mid 20s. Rookie officers. Frank falls to his knees -- and falls to his side -- 8-Year-Old Corey looks at Nicholas -- He balls up his fists --

Nicholas looks down at the Police Officers and then looks back at 8-Year-Old Corey.

SIERRA (V.O.)

There are moments in life that mold us. They can be the most positive or negative part of us. If we let them.

**INT. CLASSROOM-HIGH SCHOOL-AFTERNOON**

SUPER: ELEVEN YEARS LATER

MATH TEACHER, early 30s. A history teacher for five years.

MATH TEACHER

Okay students? What's the square root of a million?

The Math Teacher turns her attention to a teenage boy student sitting in the front row. His head laid on the desk. COREY KING, 19. A senior student in high school and drug dealer.

MATH TEACHER (CONT'D)

Mr. King!!

COREY

One thousand --

-- Corey opens his eyes and raises his head up. An irritated look on his face --

MATH TEACHER

-- Correct!

The school bell rings -- The other students rise from their desks and make their way out of the classroom -- Corey stands up -- and grabs his backpack from the back of his chair --

MATH TEACHER (CONT'D)

-- Mr. King, please have a seat!

Corey sits down -- and the Math Teacher steps towards Corey's desk. She leans down and looks Corey in the eyes --

MATH TEACHER (CONT'D)

I need a little bit more of an effort out of you --

COREY

-- Sorry, didn't get much sleep last night.

The Math Teacher looks around and thinks to herself of an idea --

MATH TEACHER

-- What do you say I help you; you help me out. More like a win for the both of us.

COREY

What do you want?

MATH TEACHER

For every answer you get correct, I'll make a big effort to recommend you to every university in the country.

COREY

Nice offer but I'm not college material.

Corey stands up --

MATH TEACHER

-- That's your mother talking.

Corey grabs his backpack and walks towards the door --

COREY

-- Later!

**EXT. HIGH SCHOOL-PARKING LOT-AFTERNOON**

Corey steps towards his old and rusted **1971 Mustang**. A teenage girl sits on the hood. Her netted stockings underneath her jeans and black hoodie. LEILA, 18. Senior student. She extends her arms open --

COREY

-- Now you want to hug me! You weren't all lovey Dovie this morning --

LEILA

-- Shut up and get over here --

-- Corey drops his backpack on the ground-- and grabs Leila from behind her back -- and pulls her closer towards him -- He kisses her --

LEILA (CONT'D)

We have to talk.

COREY

So, talk --

-- Leila grabs Corey by his chin, making him look her in the eyes --

LEILA  
-- I'm serious!

COREY  
Okay.

LEILA  
Can we go and have a little chat  
somewhere private?

COREY  
Sure --

-- Corey backs away from Leila -- Leila gets off the hood of the mustang -- and walks towards the passenger door -- Corey grabs his backpack from the ground -- and steps towards the driver side door.

**INT/EXT. COREY'S MUSTANG-AFTERNOON**

Corey parks the mustang in front of the riverbank -- He turns off the ignition -- and looks at Leila --

COREY  
What is it you have to say?

LEILA  
I'm late.

COREY  
Late for what? Dinner?

LEILA  
I'm pregnant --

Corey's eyes grow with shock --

COREY  
-- Are you sure?

LEILA  
I took two tests. I'm positive.

Corey opens the driver door, unbuckles his seatbelt, and gets out of the mustang --

COREY  
What are we going to do about this?

Leila pushes the passenger door open and gets out --

**EXT. PARKING LOT-AFTERNOON**

LEILA

We? You mean me --

-- Leila walks towards Corey --

COREY

-- You know what I meant --

LEILA

-- I can walk from here.

Leila walks away from Corey --

COREY

-- Don't be like this!

LEILA

Go to hell!

Corey walks towards his mustang -- gets in -- and shuts the door -- He slams his hands onto the steering wheel --

COREY

-- Shit!

**INT. LIVING ROOM-KING RESIDENCE-AFTERNOON**

The living room is filled with cigarette smoke, and the aroma of alcohol. The front door slams shut -- Corey walks into the living room. DORIS, late 40s. A unemployed single mother. A nightgown, and robe cover her upper body. Her bare feet rest on the end of the coffee table. Doris looks at Corey --

DORIS

Did you get my smokes?

Corey tosses a pack of cigarettes to her -- Corey walks towards the stairs --

DORIS (CONT'D)

-- Did you learn anything new today?

Corey steps up the stairs --

COREY

-- Yeap. Make sure to put on a condom before you have sex!

DORIS

Good to know.

**INT. ATTIC-EVENING**

A table setup of *clear bags* and *rubber bands*. Corey cuts the cocaine into an equal amount to fill each bag. Corey wraps the rubber bands around each bag -- and seals them -- He lifts his backpack up to the edge of his table and pushes the baggies in -- He zips the backpack closed -- He switches off his work lamp --

**INT. LIVING ROOM-KING RESIDENCE-CONTINUOUS**

Corey steps into the living room -- He looks at Doris as she lies asleep on the couch. Corey walks towards the door, unlocks it -- and opens it -- He locks the bottom lock -- and shuts the door --

**EXT. PARKING LOT-SHOPPING MALL-EVENING**

Corey's mustang parks at the curb of the entrance of the shopping mall. A woman steps outside the front doors -- and approaches the mustang. CARMEN, 36. Undercover narcotics officer. Light brown hair, brown eyes. Her tight jeans and plaid red shirt.

**INT./EXT. COREY'S MUSTANG-EVENING**

Carmen leans her arms down into the car --

COREY

-- I'm here. Where's the guy?

CARMEN

In the field, behind the mall. Mind if I ride with you?

COREY

No. Hop on in!

**EXT. FIELD-EVENING**

The mustang approaches Nicholas as he stands in front of it -  
- and waves his right arm up --

**INT/EXT. COREY'S MUSTANG-EVENING**

Carmen looks at Corey --

CARMEN

-- I'm going to go ahead and get in  
the back --

-- The passenger door opens -- Nicholas sits and shuts the  
door -- He glances back at Carmen -- and returns his  
attention to Corey --

NICHOLAS

-- So, you got the stuff or what?

COREY

Yeah. Do you have the dough?

NICHOLAS

What's the price?

COREY

Ten.

--Nicholas reaches into his jacket pocket -- and pulls out  
his badge --

NICHOLAS

You're under arrest --

-- Corey looks at the badge -- and slams his hands hard onto  
the steering wheel --

COREY

-- Shit --

-- Corey looks at Carmen --

CARMEN

-- Tough break, kid.

### **INT. VISITING AREA-JAIL-AFTERNOON**

SUPER: TWO MONTHS LATER

Corey steps towards the table -- and sits --

COREY

-- Do you have a name?

LEILA

Not yet. I was going to wait until  
you got out.

COREY

You might be waiting a while. I  
don't get out for eight months.



LEILA  
My parents kicked me out.

COREY  
Where are you staying now?

LEILA  
A friend's house.

Corey leans towards Leila --

COREY  
-- Have you talked to my mom?

LEILA  
She skipped town after you got  
busted.

COREY  
(whisper) There is ten  
thousand dollars of cash  
underneath the middle  
floorboards in my room.

Corey leans closer towards Leila -- and kisses her --

GUARD, early 30s. A guard for ten years.

The Guard steps towards Corey -- and Leila's table -- He  
pulls Corey away from the table --

COREY (CONT'D)  
See you soon.

Leila stands up -- grabs her purse -- and walks towards the  
exit door --

#### **INT. ATTIC-KING RESIDENCE-MORNING**

Leila walks into the attic. She looks down at the floorboards  
-- and kneels down -- Leila lifts a board up -- A hand  
reaches down --

CARMEN  
-- Looking for this --

-- Leila looks at the stack of **cash** -- and Carmen --

LEILA  
-- Yes --

-- Leila stands up --

LEILA (CONT'D)

-- Am I under arrest?

CARMEN

I'm not going to arrest a pregnant teenage girl for her boyfriend's dumbass choices.

LEILA

Thanks.

CARMEN

I can't let you take the money, but I can give you a piece of advice --

-- Carmen reaches into her back pants pocket -- She pulls out eight hundred dollars -- and hands it to Leila --

CARMEN (CONT'D)

-- Get on a bus, and get away from here --

-- Leila takes the hundred-dollar bills --

LEILA

-- I can't just leave him --

CARMEN

-- Don't be stupid! Go!!

Leila shoves the money into her pants pocket -- She walks past Carmen -- Leila looks at Carmen -- and steps away from her --

LEILA

-- Thanks --

CARMEN

-- No problem.

#### **INT. JAIL CELL-COUNTY JAIL-MORNING**

Corey sits up on the bed -- his back to the wall -- He looks up at the window in the cell --

#### **INT. BUS-MORNING**

Leila sits by the window. Her head leaned against the glass.

ELDERLY WOMAN, late 60s. Retired traveler. A short woman.

The Elderly Woman carries a large purse. She points her finger at the empty seat next to Leila --

ELDERLY WOMAN  
-- Is this seat taken?

Leila looks at the Elderly Woman --

LEILA  
-- No. Go ahead.

The Elderly Woman sits down -- and sets down her purse on her lap -- She looks at Leila --

ELDERLY WOMAN  
First-time traveler?

Leila looks at the Elderly Woman --

LEILA  
-- What --

ELDERLY WOMAN  
-- Is this your first time traveling?

LEILA  
Yeah.

ELDERLY WOMAN  
You look kind of young to be traveling by yourself. Where are you headed?

LEILA  
I don't know.

ELDERLY WOMAN  
Wherever your heart desires I guess, huh?

LEILA  
I guess so --

-- Leila looks back out the window -- She closes her eyes --

**INT. JAIL CELL-COUNTY JAIL-EVENING**

Corey sits at his desk, and studies for his *high school equivalency test*.

**EXT. COUNTY JAIL-AFTERNOON**

SUPER: EIGHT MONTHS LATER

Corey steps outside out of the exit doors of the county jail.

**INT. ATTIC-KING RESIDENCE-AFTERNOON**

Corey steps into the attic. He looks at the floorboards -- He steps towards the dresser pressed up against the wall -- and pushes it to the right -- A hole in the wall -- Corey reaches in -- and pulls out two stacks of cash -- He tosses the cash into his backpack --

**INT. SUPER MARKET-AFTERNOON**

A *shopping cart* in Corey's grasp -- Corey goes through the cleaning aisle --

Corey stands in the register line. He sets the items on the belt.

STORE EMPLOYEE, early 20s. A store employee for five years.

The Store Employee looks at the items on the belt, and then at Corey -- Corey grabs a king-size *Milky Way* from the *impulse candy shelf* -- and tosses it to the belt --

**EXT. SUPER MARKET-AFTERNOON**

Corey steps outside of the supermarket -- He turns -- Nicholas stands -- and leans against the shopping carts -- A *Lollipop* in his mouth -- He takes it out of his mouth --

NICHOLAS

-- What do you have there?

COREY

What is it any of your business?

NICHOLAS

You sure in hell didn't have money when you were released. Either you had money hidden in your old house or someone gave you a donation? Which is it?

COREY

Believe what you want. I don't give a shit --

-- Nicholas walks towards Corey --

NICHOLAS  
You think you're big and bad  
talking to me like that --

-- Nicholas pushes Corey into the shopping carts -- Corey  
drops his grocery bags to the ground -- Nicholas frisks him -  
-

COREY  
What is the plan? Are you going to  
plant something on me and get me  
put back in jail? Which is it --

-- Nicholas grabs Corey by his shoulder -- and turns him  
around -- Face to face with Corey --

NICHOLAS  
-- I'm warning you! If you do  
anything to so much as sell drugs!  
I'll have you put away for life!!

COREY  
That it!

NICHOLAS  
Yeah!

Nicholas steps away from Corey --

NICHOLAS (CONT'D)  
-- Remember, I got eyes everywhere!

**INT. MOTEL ROOM #107-MOTEL-EVENING**

A **liquid chemical glass** in Corey's hand -- He stirs the glass  
around over the **saucepan** -- Corey smashes the **hard drug  
substance** in a **pill crusher** -- Corey puts a **red balloon** under  
a **funnel** -- He pours the **powdered drug** down the funnel -- and  
ties the balloon into a knot -- and puts it into his mouth --  
He swallows it -- Corey pours the rest of the powder into  
another balloon -- He ties it -- and swallows it -- Corey  
grabs a glass of **water** and takes a big gulp --

COREY  
(burp)

Corey walks towards the bathroom --

**INT. BATHROOM-MOTEL-EVENING**

Corey washes his hands -- and gets his face wet -- He looks at himself in the mirror --

COREY  
-- What are you doing?

**INT. MOTEL ROOM #107-MOTEL-EVENING**

A **phone book** on Corey's lap -- He searches for **private investigators**. He dials the phone number into his cell phone --

**INT. OFFICE-EVENING**

ROSA, 22. A secretary. Dark hair, brown eyes. A medium sized busty woman.

She sits on her desk. A man in a Hawaiian style collared shirt. MIKE, 24. A private investigator. Blonde hair, green eyes. Tall and muscular built.

Mike gently kisses Rosa all over her neck --

ROSA  
(pant)

The phone rings --

ROSA (CONT'D)  
-- Hold on a minute --

-- Mike stops -- He kisses Rosa on the lips -- He steps away from her -- and approaches the couch right in front of him -- Rosa answers the phone -- and puts the receiver to her ear --

ROSA (CONT'D)  
-- Hello --

COREY (V.O.)  
-- Yeah, I was calling for a guy named Mike.

ROSA  
Yes. I'm sorry but we're closed. If you give me your phone number, I can relate a message back to him.

COREY (V.O.)  
Okay. Its --

-- Rosa writes down the phone number --

ROSA  
-- Uh huh! Alright! I'll have him  
call you as soon as possible --

COREY (V.O.)  
-- Thank you --

ROSA  
-- Good night --

-- Rosa hangs up the receiver --

MIKE  
-- What was that all about?

Rosa gets off of her desk -- and steps towards Mike --

ROSA  
Some guy. A new client probably.

MIKE  
They pick the worst timing!!

ROSA  
I know but maybe after you do the  
job, you and I can get away for a  
while.

MIKE  
Just like that?

ROSA  
Yeah --

-- Rosa lowers herself down to the couch -- and kisses him --

**EXT. PATIO-MEXICAN RESTAURANT-AFTERNOON**

Mike sits at a table. Sunglasses on. Corey steps towards Mike  
-- Mike takes off the sunglasses --

MIKE  
Mike?

MIKE  
Corey?

COREY  
Yes --

-- Mike reaches out for a handshake -- Corey grabs ahold --  
and shakes his hand --

MIKE

-- Please, have a seat --

-- Corey pulls out a chair -- and sits --

MIKE (CONT'D)

-- What can I help you with?

COREY

I need help to find my girlfriend.

MIKE

Do you have a photograph of her?

COREY

Not on me but I can send it to you  
through text message.

MIKE

That works. And how long ago did  
you see her?

COREY

Eight months ago.

MIKE

Why so long?

COREY

I was in jail.

MIKE

Oh. Did you two have an argument?

COREY

No. She was supposed to visit but  
never showed up.

MIKE

It sucks. I really can't do much.

COREY

I understand --

-- Corey gets up --

MIKE

-- I can look in other places but  
there's a finder's fee --



-- Corey reaches into his pocket -- and pulls out five-hundred-dollars -- He hands the money to Mike --

COREY  
-- Is that enough?

Mike takes it -- and looks at Corey --

MIKE  
That's good! I'm on it --

-- Mike gets up -- He walks towards Corey -- and shakes his hand --

MIKE (CONT'D)  
-- I'll be waiting for that text --

-- Mike walks away from the patio --

#### **INT. OFFICE-AFTERNOON**

Rosa sits at her desk while Mike sits in front of his **desktop computer**. He looks at the picture of Leila on his cell phone --

#### **COMPUTER SCREEN**

The CURSOR goes to the **Facebook** icon and clicks on it.

#### **BACK TO SCENE**

Mike types on the keyboard --

#### **COMPUTER SCREEN**

The cursor clicks on the **Search** button.

#### **BACK TO SCENE**

Mike puts his cell phone next to the computer screen -- He gets a double take of the picture with his own eyes --

MIKE  
-- Got you --

ROSA  
-- What!

MIKE  
I found her.

ROSA  
Good! Where is she?

MIKE  
Mexico.

Mike picks up his receiver -- and dials Corey's phone number  
--

**EXT. MOTEL-AFTERNOON**

Corey stands outside his motel room. Mike steps towards Corey  
--

COREY  
-- So, where is she?

MIKE  
Cancun.

COREY  
Cancun? Wow!

MIKE  
Anything else you need?

COREY  
No. You've done your job. I could  
use a ride.

MIKE  
Where to?

COREY  
Bus station.

MIKE  
Don't do anything stupid.

COREY  
Sometimes, you do stupid stuff for  
the woman that you love.

**INT. MIKE'S CAR-AFTERNOON**

Corey sits in the passenger seat while Mike drives. His head  
leaned against the window.

MIKE

-- Can I ask just one question?

COREY

Go ahead.

MIKE

Why are you going out of your way  
for some girl that left you behind?

COREY

She's the mother of my child.

MIKE

Oh!

COREY

Wouldn't you do the same?

MIKE

Yes, I would.

**INT/EXT. MIKE'S CAR-AFTERNOON**

The car stops in front of the bus station. Corey reaches into his pocket -- He hands Mike two hundred dollars --

COREY

-- Thank you --

-- Mike takes the money -- Corey opens the passenger door --  
He gets out --

MIKE

Be safe out there.

COREY

Thank you. I will --

-- Corey shuts the passenger door --

**INT. BUS-AFTERNOON**

Corey sits in the back of the bus. His head leaned back -- He folds his arms -- and closes his eyes --

**INT. PATIENT ROOM-HOSPITAL-EVENING**

SUPER: TWO MONTHS EARLIER

NURSES #1 #2 rush into a patient room. Early 30s and late 40s.

Leila lays in the bed -- Her forehead drenched in sweat --

LEILA  
(pant)

Nurse #1 wipes the sweat from Leila's forehead --

NURSE (SUBTITLE)  
(In Spanish)  
Come on, honey! One more push!!

Leila leans her head towards her body with all the strength she has left -- and pushes -- Leila drops her head back to the pillow --

**EXT. COURTYARD-HOSPITAL-AFTERNOON**

Leila steps towards the *waterfall fountain* of the courtyard -  
- She rocks her newborn daughter gently --

LEILA  
-- It's you and me, kiddo --

-- Leila kisses the infant girl on her cheek --

**EXT. BEACH-MORNING**

SUPER: TWO WEEKS LATER

HOTEL RESORT MANAGER, early 40s. A manager for twenty years.

The Hotel Resort Manager walks Leila around the beach -- and steps onto the deck of the main building --

HOTEL RESORT MANAGER (SUBTITLE)  
(In Spanish)  
Make sure you pass out towels to  
all our guests and always refill  
their drinks. Understand --

-- The Hotel Resort Manager looks at Leila --

LEILA (SUBTITLE)  
(In Spanish)  
Yes.

HOTEL RESORT MANAGER (SUBTITLE)  
(In Spanish)  
Good. Get to work --

-- Leila looks at the Hotel Resort Manager --

CARTEL MAN #1, #2 and #3 step towards the lounge chairs.  
Early 20s. Handsome men. Cartel men for most of their lives.

Cartel Man #1 and #2 sit down on the lounge chairs -- Leila  
steps towards Cartel Man #1 -- and stands between the two  
Cartel Men --

LEILA (SUBTITLE)  
(In Spanish)  
What would you like to drink, sir?

CARTEL MAN #1 (SUBTITLE)  
(In Spanish)  
A **Tequila.**

Leila looks at Cartel Man #2 --

LEILA (SUBTITLE)  
(In Spanish)  
And you?

CARTEL MAN #2 (SUBTITLE)  
(In Spanish)  
The same.

Cartel Man #3 walks towards the water -- He removes his shirt  
-- and tosses it to Cartel Man #2 --

CARTEL MAN #2 (SUBTITLE) (CONT'D)  
(In Spanish)  
Hey!

LEILA (SUBTITLE)  
(In Spanish)  
And for you, sir!

CARTEL MAN #3 (SUBTITLE)  
(In Spanish)  
**Pina Colada.**

Cartel Man #2 reaches up -- and slides a hundred-dollar bill  
into her pants pocket -- He taps her on the bottom -- Cartel  
Man #1 looks at Cartel Man #2 -- Leila steps away --

LEILA (SUBTITLE)  
(In Spanish)  
I'll be right back --

**INT. RESTROOM-HOTEL RESORT-MORNING**

Leila sits on a toilet, the stall door locked. She fights back the tears

LEILA  
(sob)

**EXT. BEACH-CONTINUOUS**

Leila walks towards the lounge chairs -- Cartel Man #2 is being strangled by a six-foot, and three-inch man. JUAN TORRES, 23. A cartel boss. Drug runner. Dark hair, brown eyes.

Cartel Man #2 falls to his knees -- Leila steps closer --

LEILA (SUBTITLE)  
(In Spanish)  
-- Stop --

-- Juan looks at Leila -- He lets go -- Leila looks at Cartel Man #2 -- Juan steps away from Leila -- She starts following him --

LEILA (SUBTITLE) (CONT'D)  
(In Spanish)  
-- Wait --

-- Juan stops --

JUAN  
-- I apologize --

LEILA  
-- You don't have to apologize.

JUAN  
I was apologizing for him. He's one of my men.

LEILA  
No need to do that either. Thank you.

JUAN  
I'll see you sometime --

LEILA  
-- What's your name?

JUAN  
Juan.

LEILA  
Nice meeting you, Juan. I'm Leila.

JUAN  
I know. It says it on your name tag  
--

-- Leila looks down and then looks back at Juan --

LEILA  
(laugh)  
So, it does!

Juan turns and walks -- Leila steps back towards the resort --  
-

**EXT. HOTEL RESORT-NIGHT**

Leila steps outside of the hotel resort -- She walks down the side of the road -- A *Limousine* drives towards Leila -- Leila stops -- The back window rolls down --

**INT/EXT. LIMOUSINE-NIGHT**

JUAN  
Hello.

Leila steps closer towards the Limousine --

LEILA  
-- Hi.

JUAN  
Do you need a ride?

LEILA  
No, I'm alright.

JUAN  
A lot of girls come up missing  
because they were walking alone on  
the side of the road.

LEILA  
Alright --

-- The door opens -- Leila gets in -- She shuts the door --  
The Limousine drives --

**EXT. APARTMENT COMPLEX-NIGHT**

Leila and Juan walk towards the apartment complex -- She stops -- and turns to Juan --

LEILA  
-- Thank you.

JUAN  
I hope you don't mind but I like to see you again.

LEILA  
There's something about me that you need to know.

JUAN  
What's that?

LEILA  
I have a baby.

JUAN  
I'm alright with it.

LEILA  
Let's take it day by day, okay?

JUAN  
Works for me --

-- Juan kisses Leila on the cheek -- He steps away -- and walks towards the Limousine -- He opens the back door -- The door shuts -- Leila feels her cheek -- The Limousine drives away from the apartment complex.

**EXT/INT. BUS STATION-AFTERNOON**

SUPER: PRESENT DAY

Corey steps through the exit door -- He steps outside -- and closes his eyes --

COREY  
(sniff)  
I love that smell!

Corey looks to his left -- He looks at a table setup. MISSIONARY PASTOR, 29. A pastor for five years. Corey steps towards the Missionary Pastor --



MISSIONARY PASTOR  
Those who don't repent will parish  
in the lake of fire. Repent!

Corey looks at the Missionary Pastor --

MISSIONARY PASTOR (CONT'D)  
Hello, young man!

COREY  
Do you truly believe that?

MISSIONARY PASTOR  
I do. You should too. What's your  
name?

COREY  
Corey.

The Missionary Pastor hands Corey a *palette* -- Corey takes it  
--

MISSIONARY PASTOR  
-- I hope to see you there sometime  
soon.

COREY  
I'll check it out --

-- Corey walks past him --

MISSIONARY PASTOR  
May God bless you --

-- Corey looks back at the Missionary Pastor -- He thinks to  
himself about the words he said to him -- and walks away --

**INT. BRIEFING ROOM-POLICE STATION-AFTERNOON**

Carmen and Nicholas sit at their desks. CHIEF, early 40s. The  
chief of police for five years.

POLICE OFFICERS, all in their early 20s.

JOHN COTTON, early 30s. A police detective for five years.

John sits in the chair next to Carmen --

CARMEN  
-- Did you bring enough  
for everyone there, John?

JOHN

Do you want me to go back for more?

CARMEN

I'm screwing with you!!

The Chief points in Carmen's direction --

CHIEF

-- I like to direct your attention to our Narcotics Officer, Carmen Smith!

POLICE OFFICERS

(applause)

Carmen gets up from the desk -- and steps up in front of everyone -- Nicholas claps -- Carmen looks at Nicholas. A smile on her face --

CARMEN

Good afternoon. Our subject today are drugs. Drugs are coming from different countries. The main drugs in our own backyard are coming from Mexico. Our focus is to stop the cartel's from bringing in their poison.

The **projector** light comes on.

**PROJECTOR SCREEN**

A photograph of Juan Torres appears on the screen --

CARMEN (CONT'D)

-- This is the cartel boss, Juan Torres. He runs the whole Cancun area. Drugs, prostitution and money. Everything that a man desires. Everything we know about him is in your paperwork right in front of you.

**BACK TO SCENE**

The Police Officers look through the **stapled papers**.

CARMEN (CONT'D)

Every dealer is getting a supply of drugs from him. **Judas**. Juan's mysterious business partner.

(MORE)

CARMEN (CONT'D)  
 For all we know, he could be a  
 police officer. He's selling his  
 drugs right here in this area.  
 Crack, marijuana, cocaine. Even  
 heroin. Time for us to get firmer,  
 people!

**INT. WAREHOUSE-AFTERNOON**

LANDLORD, early 30s. A landlord for five years.

The Landlord walks through the warehouse -- Corey steps  
 behind her --

LANDLORD (SUBTITLE)  
 (In Spanish)  
 The rent is due on the fifth of  
 each month. Two hundred. No noise  
 and no trouble. Understand!

COREY (SUBTITLE)  
 (In Spanish)  
 Yes --

-- Corey hands the Landlord a stack of cash --

COREY (SUBTITLE) (CONT'D)  
 (In Spanish)  
 That should cover all my rent for a  
 while --

-- The Landlord looks at the cash -- and then Corey --

LANDLORD (SUBTITLE)  
 (In Spanish)  
 Thank you!

The Landlord turns and steps out of the warehouse -- Corey  
 looks around --

COREY  
 It's all mine!

**INT. SUPER MARKET-AFTERNOON**

Corey pushes a grocery cart. He goes from aisle to aisle --  
 and grabs every ingredient for his drug.

**INT. LABORATORY-WAREHOUSE-AFTERNOON**

Corey steps into the laboratory. He sets the bags down on the table right in front of him -- Juan steps towards Corey -- He looks around --

JUAN

-- Nice place you got here!

Corey looks at Juan --

COREY

-- Can I help you?

JUAN

-- No. Just thought I come in and say hello to my new neighbor. Actually, tenant.

COREY

You're one of the landlords?

JUAN

No. I own the building --

-- Juan steps close to the table --

JUAN (CONT'D)

-- No drug comes into this city without me knowing about it. I know the type of money that comes in and out. What's the product?

COREY

Crystal.

JUAN

And what does something like that go for?

COREY

Five thousand.

JUAN

Do you have any with you?

COREY

Not in hand, but I will by tomorrow --

-- Juan reaches his hand out -- Corey shakes Juan's hand --

COREY (CONT'D)

-- I'll see you tomorrow --

-- Juan steps out of the warehouse --

**INT. BATHROOM-EVENING**

Corey washes the red balloon underneath the faucet -- He drops a dab of **dish soap** on it -- and washes the red balloon gently --

**EXT. BEACH-MORNING**

Corey walks around the beach, selling the drug. BEACH GOER #1 and #2. Early teens. Vacationers. Beach Goer #1 hands Corey a fifty-dollar bill -- and Corey hands him a small dime bag --

BEACH GOER #1  
So, this will give us a killer  
buzz?

COREY  
It'll knock you on your ass --

-- Beach Goer #1 and Beach Goer #2 step away --

BEACH GOER #2  
Pleasure doing business with you,  
dude!

COREY  
Stay cool!

**EXT. PATIO-TORRES ESTATE-NIGHT**

A nice table is set for a romantic dinner. Leila walks into the patio area -- Juan's hands covering her eyes -- He removes his hands --

JUAN  
-- Okay --

-- Leila looks at the table -- She rushes towards it -- Juan follows her -- and pulls a chair out for her to sit down -- Leila sits -- Juan sits across from her --

JUAN (CONT'D)  
-- I know it's a bit too much --

LEILA  
-- It's perfect --

-- Juan reaches his hand to Leila's -- He lifts her hand -- and kisses it --

**INT. WAREHOUSE-MORNING**

Juan looks at the packages of *Crystal Meth* --

JUAN  
-- One question?

COREY  
Go ahead?

JUAN  
Why do you make this stuff?

COREY  
Easy money.

JUAN  
Okay.

COREY  
Okay?

JUAN  
You got yourself a deal.

Juan takes a five-thousand-dollar stack of cash from his briefcase -- and tosses it to Corey -- Juan closes his briefcase --

JUAN (CONT'D)  
(whistle)

Cartel Man #1, #2 and #3 step into the warehouse -- each grabbing a wrapped package --

JUAN (CONT'D)  
I trust you can make more of this stuff if it sells well.

COREY  
You know where to find me.

Juan walks towards the exit door -- Corey looks at the stack of cash -- He lifts it to his nose --

COREY (CONT'D)  
(sniff)

**INT/EXT. GARAGE-EVENING**

Cartel Man #1 and #2 load a truck with their supply of different drugs -- Juan steps out of the garage -- Leila steps alongside him -- She looks at the packaged drugs marked with a red "C."

LEILA  
Where did that come from?

JUAN  
My new supplier.

LEILA  
What does he look like?

JUAN  
A young kid. Late teens. Corey!

Leila's eyes grow with stress -- She tries to hide her emotions --

JUAN (CONT'D)  
-- Why do you ask?

LEILA  
No reason. I better get to work --

-- Juan leans down -- Leila kisses him -- She walks away from Juan --

**INT. OFFICE-POLICE STATION-MORNING**

SUPER: ONE WEEK LATER

Nicholas sits at his desk -- He fills out paperwork -- Carmen tosses a bag of drugs to his desk --

CARMEN  
--He's back!

Nicholas grabs the bag -- and looks at it --

NICHOLAS  
Where'd you get this?

CARMEN  
A buyer. Caught her while I was buying lunch.

NICHOLAS  
Where is she?

CARMEN

In the interrogation room --

-- Nicholas gets up --

**INT. INTERROGATION ROOM-POLICE STATION-MORNING**

RONDA, 20. A high school dropout. Sandy blonde hair, green eyes.

Ronda sits at the table -- She rocks herself. Feeling the need to comfort herself while sitting -- The door opens -- Ronda jumps from the sudden noise made from the door --

NICHOLAS

-- Hello, Ronda --

-- Nicholas tosses a **breakfast sandwich** right in front of Ronda -- Ronda unwraps the sandwich -- and bites into it -- Nicholas sits on the table -- He sets a cup of **coffee** down -- Ronda reaches for it -- Nicholas pulls the cup away from her grasp --

NICHOLAS (CONT'D)

-- Where'd you get the drugs?

RONDA

(gurgle)

NICHOLAS

-- You want this! Tell me where you got the drugs!

RONDA

(choke)

NICHOLAS

That's what happens when you do drugs! You choke to death on your own vomit --

-- Nicholas hands the cup to Ronda -- She drinks the coffee fast -- and drops the cup to the floor --

NICHOLAS (CONT'D)

-- Where'd you get the drugs!!!

RONDA

Some dealers downtown!! That's all I know --

-- Nicholas steps towards the door -- He swings it open -- and steps out -- Carmen pulls the door open --



RONDA (CONT'D)  
When do I get my phone call?!

**INT. CARMEN'S CAR-AFTERNOON**

The car parked across the street from a warehouse.

NICHOLAS  
Just go with what I do, okay?

CARMEN  
What are you going to do?

NICHOLAS  
Go with it!

A **truck** drives out of the parking lot -- Nicholas gets out of the car --

**EXT. INDUSTRIAL STREETS-AFTERNOON**

Nicholas runs towards the truck -- He rushes into the middle of the road -- His gun in his hand -- He points it at the driver -- His badge in his hand --

NICHOLAS  
-- Get out of the truck!! Now --

-- The driver door opens --

TRUCK DRIVER, early 20s.

Nicholas steps towards the Truck Driver -- He pulls him down from the truck -- and pushes him towards the sidewalk --

NICHOLAS (CONT'D)  
-- Sit there --

-- The Truck Driver sits --

**INT/EXT. TRUCK-AFTERNOON**

Nicholas cuts the lock with **bolt cutters** -- He pushes the door up -- and he aims his gun. CHILD #1, #2 and #3. All three are 10 and 12 years old -- Nicholas lowers his gun --

NICHOLAS (SUBTITLE)  
(In Spanish)  
-- You're safe now! Come on!

**INT. CARMEN'S CAR-AFTERNOON**

Carmen sits in the driver seat -- She looks at the Truck Driver in the *rearview mirror* --

CARMEN

-- What do want to do with him?

NICHOLAS

I got big plans for this sicko!

**EXT. CARMEN'S CAR-AFTERNOON**

The trunk of the car opens -- Nicholas grabs a rope -- The back passenger door opens -- Nicholas pulls the Truck Driver out of the back seat --

**EXT. BRIDGE-WATER CANAL-AFTERNOON**

Nicholas pushes the Truck Driver close to the ledge of the bridge -- The Truck Driver looks down --

TRUCK DRIVER

-- What are you going to do --

NICHOLAS

-- Depending on how old this rope is -- and I'm not exactly sure how strong it is. Where did the drugs come from!!

The Truck Driver looks at Nicholas --

NICHOLAS (CONT'D)

-- Fine --

-- Nicholas lifts his legs close to the ledge -- He ties the rope around the Truck Driver's right leg -- Nicholas pushes him over the ledge --

TRUCK DRIVER

-- Alright!! Alright!!

NICHOLAS

Say it!!

TRUCK DRIVER

Juan Torres, okay!!

Nicholas pats the Truck Driver on his head --

NICHOLAS

-- Thanks!!

**EXT. CHURCH-EVENING**

Corey steps towards the entrance way of the church -- and opens the front door --

**INT. AULIUM-CHURCH-EVENING**

Corey steps towards the *pews* -- and sits.

The Missionary Pastor stands on the stage.

MISSIONARY PASTOR

Romans 14:12 says that each of us has to give account of himself to God. On judgement day, every man will have to answer for everything that we do in this world --

-- Corey gets up -- and walks towards the exit doors --

**EXT. CHURCH-CONTINUOUS**

Corey walks towards the sidewalk -- The Missionary Pastor steps towards Corey --

MISSIONARY PASTOR

-- Hey --

-- Corey looks at the Missionary Pastor --

COREY

-- Hey.

MISSIONARY PASTOR

Did I say something to offend you?

COREY

No. Just --

MISSIONARY PASTOR

-- What is it?

COREY

I'm not worthy to be in there.

MISSIONARY PASTOR

None of us are perfect but if you give it a chance, you'll be changed forever.

COREY

Sorry, pastor. You got the wrong guy.

MISSIONARY PASTOR

That didn't stop you from coming in. Go home and think about it. Come back when you're ready.

COREY

Good night.

Corey steps away from the Missionary Pastor --

MISSIONARY PASTOR

-- Good night.

The Missionary Pastor walks back into the church building.

**INT. APARTMENT-NIGHT**

Leila steps towards the baby's crib -- She leans down -- and lifts the baby girl up -- She rocks her gently --

LEILA

-- Mama has you now --

-- She rubs her hand on the back of the infant.

**EXT. BACK YARD-SMITH RESIDENCE-EVENING**

At the *barbeque grill*. *Steaks* and *baked potato's* cook on the grill. Carmen steps towards Nicholas -- She hands him a glass of *wine* --

CARMEN

-- Here you go baby --

-- Nicholas takes the glass -- and takes a sip -- He sets it down -- Carmen reaches her hands onto his shoulders --

CARMEN (CONT'D)

You need to relax.

NICHOLAS

I'll relax when we get these guys.

CARMEN  
And we will.

NICHOLAS  
We're just not fast enough.

CARMEN  
Let's not talk about work --

--Carmen wraps her arms around the back of Nicholas's head --  
She kisses him --

**INT. BEDROOM-SMITH RESIDENCE-EVENING**

FAITH, 10 years old. A fifth-grade student. Hazel eyes, light brown hair.

A knock on the door --

CARMEN (V.O.) (O.S.)  
Hey, kiddo --

-- Carmen opens the door --

CARMEN  
Dinners ready.

FAITH  
I was just finishing my homework.

CARMEN  
Smart girl. Come on!

Faith stands up and walks towards Carmen --

**INT. HALLWAY-EVENING**

CARMEN  
-- I'll race you to the table!

Faith rushes down the hallway -- Carmen runs -- and tries to get a head start --

**EXT. WAREHOUSE-EVENING**

Corey sits in front of the warehouse. A car pulls up to the curb and parks. Cartel Man #1 and #2 get out of the back seat. Cartel Man #1 steps towards Corey --

CARTEL MAN #1  
Juan wants to see you!

COREY  
He didn't tell me anything.

CARTEL MAN #1  
It just came up!

Corey gets up -- and walks towards the car --

COREY  
Do you have any gum?

CARTEL MAN #1  
No.

**INT. DINING ROOM-TORRES RESIDENCE-EVENING**

Leila walks into the dining room -- She looks at the table.  
Juan pulls out a chair -- Leila sits down -- She moves closer  
towards the table --

LEILA  
-- What's the occasion?

JUAN  
Just celebrating us, and my new  
partner. He'll be here soon --

-- Corey walks into the dining room with Cartel Man #1 and  
#2.

COREY  
You called for me --

-- Corey looks at Leila --

JUAN  
-- To celebrate!

COREY  
You could've sent me fruit basket.

JUAN  
Corey, this is Leila. My  
girlfriend.

COREY  
Girlfriend, huh? You're a lucky  
man.

JUAN  
Thank you. Please take a seat.

Corey sits at the middle of the dinner table.

Eating their food -- Corey looks at Leila -- Leila takes a sip from her wine glass.

JUAN (CONT'D)

So, Corey? Where are you from?

COREY

California.

JUAN

What got you into the business?

COREY

My father. He taught me everything I know.

JUAN

What do you hope to gain in this world?

COREY

I don't know.

Juan raises his wine glass --

JUAN

-- To you and our future success!

Corey raises his glass -- and dings his glass against Juan's -- He takes a sip --

#### **INT. BEDROOM-WAREHOUSE-NIGHT**

In his bed, Corey lays on his back. His arms folded underneath his head.

Leila walks towards the bed --

COREY

-- You couldn't stay away, huh!

LEILA

I would say the same thing about you.

Leila sits down on the bed --

COREY

-- Who's playing who?

LEILA

I don't know what you're talking about.

Corey sits up -- He grabs Leila by her wrist --

COREY

-- What the hell is this!! He gives you flashy gifts and you give him what --

LEILA

-- Love. Something you never gave me --

-- Corey lays back --

COREY

-- You never gave me the chance --

LEILA

-- Do you want to see your daughter or not?

**INT. APARTMENT-NIGHT**

Leila and Corey stand over the baby's crib. Leila lifts the infant girl up -- She hands her to Corey -- Corey looks down at her as she rests against his chest.

COREY

She's beautiful.

LEILA

She has your eyes.

COREY

She looks more like you.

LEILA

She favors both of us.

COREY

Thank you.

LEILA

What are we going to do, Corey?

COREY

I'm going to make enough money and get us out of here.

LEILA

With what? Juan has more money and power.



COREY

Let's worry about that later --

-- Corey hands the infant girl to Leila -- Leila takes the baby -- and lays her in the crib --

A knock at the door --

LEILA

-- Who is it?

JUAN (SUBTITLE) (O.S.)

(In Spanish)

Hello, beautiful --

-- Corey looks around the apartment --

COREY

(whisper)

Where do I hide?

LEILA

(whisper)

Under the bed --

-- Corey rolls underneath the bed -- and lies on his stomach. Leila unlocks the door -- and opens it --

Juan holds a **red rose** in his hand --

JUAN

-- For you beautiful --

-- Leila takes the rose -- Juan kisses her on the cheek --

LEILA

-- Thank you.

JUAN

I hope I didn't wake you.

LEILA

No. I was about to go lay down though.

JUAN

In that case --

-- Juan kisses her on the lips -- Corey looks from underneath the bed -- He rolls up his fist -- Leila's eyes close -- Juan backs away --

JUAN (CONT'D)

-- Sweet dreams --

-- He kisses his fingers -- and waves them at Leila -- Leila shuts the door -- and locks it -- Corey rolls out from underneath the bed -- He stands up -- and snatches the rose from Leila's hand -- He tosses it to the floor -- and steps on it --

COREY

-- You want him --

-- Leila looks at Corey --

LEILA

-- I don't know what I want anymore

--

COREY

You have twenty-four hours to figure it out.

LEILA

Or what?

COREY

I'm taking my daughter with me.

LEILA

You can't.

COREY

She deserves better than this --

-- Corey steps towards the door -- and unlocks it -- He pulls it open -- and walks out of the apartment --

LEILA

-- Corey!!

#### **EXT. APARTMENT COMPLEX-NIGHT**

Corey walks from the apartment complex -- Cartel Man #1 steps outside from an apartment -- He watches Corey -- and looks up at the second floor as if he can look through it.

#### **INT. NICHOLAS'S CAR-MORNING**

Nicholas drives the car -- He grabs his paper cup -- and takes a sip of his coffee --

DISPATCHER (V.O.)

-- Attention all units! We have an 10-101!!

Nicholas looks at his **CB Radio**.

**EXT. WATER CANAL-MORNING**

Nicholas steps towards a woman's DEAD BODY -- He crouches down -- and moves the woman's face towards him --

FORENSICS WOMAN, early 20s. A forensics for two years.

NICHOLAS

-- Oh man --

FORENSICS WOMAN

-- What?

NICHOLAS

This is Doris King.

FORENSICS WOMAN

Do you know her?

NICHOLAS

I know her son.

FORENSICS WOMAN

I feel bad for him then.

-- He looks at her left arm -- and sees **needle marks**.

**INT. BEDROOM-SMITH RESIDENCE-NIGHT**

Nicholas sits on the bed. He ties his shoes. A knock on the door --

NICHOLAS

-- Come in?

Faith steps into the bedroom --

NICHOLAS (CONT'D)

Kiddo! It's kind of late.

FAITH

Mom gave me permission to stay up to give you this. Something to have with you while you're on your trip.

NICHOLAS

What?

FAITH

This --

-- Faith hands him a book. **The Lion, the Witch and the Wardrobe**. He looks at the book --

NICHOLAS  
This is your favorite book. I don't  
want to take this from you.

FAITH  
It'll protect you --

-- Nicholas pulls Faith towards him -- and hugs her -- He  
kisses her on the head --

#### **INT. FIRST CLASS-JET-NIGHT**

In the third row of first-class seating. Nicholas sits with  
his eyes closed -- He opens them -- and looks out the window.

#### **INT. WAREHOUSE-AFTERNOON**

Packages sealed and ready on the preparation table. Corey  
marks them with a red "C."

Corey looks back -- Cartel Man #1 smacks Corey on the back of  
the head with a **shotgun** --

CARTEL MAN #1 (SUBTITLE)  
(In Spanish)  
Good night asshole --

-- Corey falls to the floor --

#### **INT. SUV-AFTERNOON**

Nicholas sits in the back -- The SUV stops at a red light --

Cartel Man #2 opens the back passenger door -- and sits down  
-- He shuts the door --

NICHOLAS  
-- Who the hell are you!

Cartel Man #2 pours **Chloroform** onto a rag -- and jumps onto  
Nicholas -- Nicholas punches him across the face -- Cartel  
Man #2 forces the rag down over his face --

#### **INT. KITCHEN-RESTAURANT-EVENING**

Across from each other, Nicholas and Corey sit. Corey opens  
his eyes -- He looks at Nicholas --

COREY

-- You!! What are you doing here?

NICHOLAS

I came to stop you.

Juan walks into the kitchen -- He drags a chair -- He sits himself in between Nicholas and Corey --

JUAN

I got to ask you two. How stupid do you really think I am!

NICHOLAS

Pretty stupid if you ask me.

JUAN

Do you know how many cops come in and out of Mexico? Some come out dirty or dead!

NICHOLAS

Money can't protect you forever.

Juan looks at Corey --

JUAN

-- This is the same man that shot your father. Isn't it?

COREY

How did you know that?

JUAN

A special friend of mine. You can call him my mole.

NICHOLAS

Judas.

JUAN

Now's your chance to change history and do what you didn't get the chance to do!

-- Nicholas shakes his head --

NICHOLAS

-- No!

JUAN

Shut up!! I'm going to give you a choice --

-- Juan cuts the straps from Corey's wrists -- and pulls a gun from his jacket pocket -- He hands it to Corey -- and steps out of the way -- Corey steps towards Nicholas -- and aims the gun at him --

NICHOLAS

-- You don't have the heart --

COREY

-- You're right --

-- Corey fires a shot to Nicholas's chest -- Nicholas falls back in the chair -- Juan takes the gun from Corey -- and smacks him on the back of the head -- Corey falls to the floor -- He lies unconscious --

JUAN

-- Stupid!

#### **INT. LIVING ROOM-SMITH RESIDENCE-EVENING**

Carmen sits on the couch. She looks at her cell phone. Faith walks into the living room -- A glass of water in her hands -- She stands in front of Carmen. Carmen looks up --

CARMEN

-- What's that for?

FAITH

For you.

CARMEN

I'm just worried about him baby.

FAITH

It'll calm you --

-- Carmen takes the glass -- and kisses Faith on the cheek --

CARMEN

Thank you, kiddo --

-- Carmen wraps her arm around Faith -- and hugs her --

#### **INT. KITCHEN-RESTAURANT-CONTINUOUS**

Cartel Man #1 grabs a hold of Nicholas feet -- and Cartel Man #2 grabs Nicholas by the waist --

CARTEL MAN #2 (SUBTITLE)

(In Spanish)

This man weighs a ton!!

Nicholas opens his eyes. He pulls Cartel Man #1 towards him -  
 - and shoves him to the floor -- He grabs a gun from the  
 holster on his leg -- and shoots upwards towards Cartel Man  
 #2 -- Two shots fired -- Cartel Man #1 gets up -- Nicholas  
 fires off one shot -- Cartel Man #1 falls to the floor --

NICHOLAS

-- I hate this place!!

Nicholas sets the gun down -- and grabs a knife from a **knife  
 rack**. He cuts the strap from around his wrists -- His hands  
 free -- Nicholas looks on the inside of his jacket pocket --  
 and pulls out the book Faith gave him -- He looks at the  
 bullet stuck in the pages --

NICHOLAS (CONT'D)

-- Kiddo --

He slides the book back into his jacket pocket --

#### **INT. JUAN'S CAR-NIGHT**

Juan sits in the back seat while Corey sits in the front  
 passenger seat. He presses his shotgun against the back of  
 the seat --

COREY

Where are we going now?

JUAN

You'll know soon enough.

#### **EXT. CITY STREETS-NIGHT**

Nicholas rushes across the street -- He gets in the middle of  
 the road -- and makes his way across to a **taxi** -- Nicholas  
 opens the driver door -- and gets into the driver seat -- He  
 slams the door closed -- and starts the engine --

#### **EXT. PATIO-TORRES RESIDENCE-NIGHT**

Juan pushes Corey with his shotgun -- Corey looks at Juan  
 with a dirty look on his face --

COREY

-- You might want to watch yourself  
 with that thing.

Juan looks at Leila as she sits at the patio table. Corey  
 steps towards an unknown person, kneeling down on the ground.  
 Corey looks at Juan --

COREY (CONT'D)  
What's this about?

Cartel Man #3 steps behind the unknown person -- and takes the **black pillowcase** off -- and reveals it to be the Missionary Pastor. Juan cocks his shotgun -- and offers it to Corey --

COREY (CONT'D)  
-- What! You want me to shoot him?

JUAN  
Our world is too big for someone  
like him to be spreading his words.  
You are on my team, right?

Corey takes the gun -- and walks towards the Missionary Pastor -- He aims the shotgun at his head -- He squints his eye -- and lowers the shotgun --

COREY  
-- I can't --

-- Juan steps towards Corey -- and grabs the shotgun -- Leila rushes towards Juan -- and gets in front of him as he points the shotgun up -- He pulls the trigger -- and shoots Leila -- Leila falls to the ground -- Corey grabs the shotgun from Juan -- Juan pulls the trigger -- and shoots Corey -- Corey falls to the ground -- He crawls to Leila -- and kisses her --

Nicholas stands behind Juan --

NICHOLAS (SUBTITLE)  
(In Spanish)  
Hello, sir!

JUAN  
How many lives do you have!

Juan turns around and lifts his shotgun -- Nicholas fires off two shots -- He hits Juan and Cartel Man #3 -- Two shots to their heads -- Corey grabs Juan's shotgun from his hand -- and aims it at Nicholas -- Nicholas stares at him -- and cocks his gun -- Corey lowers the shotgun -- He sits up -- and pulls paperwork from his pocket -- Nicholas steps towards Corey -- Corey hands Nicholas the paperwork --

COREY  
Go get my daughter --

-- Nicholas takes the paperwork from him --



NICHOLAS  
Where is she!

COREY  
Look on the back! Take care of  
Sierra for me, please!!

-- Corey lays his head on Leila's chest -- and dies --  
Nicholas steps towards the Missionary Pastor -- He helps him  
to his feet -- He cuts the Missionary Pastor's hands free  
from the strap -- Nicholas shows the Missionary Pastor the  
address on the back of the paperwork --

NICHOLAS  
-- Can you take me here?

MISSIONARY PASTOR  
Yeah!

#### **INT. TAXI-NIGHT**

Nicholas drives the taxi. The Missionary Pastor sits in the  
front passenger seat --

NICHOLAS  
-- Did you know him?

MISSIONARY PASTOR  
I met two days ago. Poor guy.

NICHOLAS  
Sucks.

#### **EXT. APARTMENT COMPLEX-NIGHT**

Nicholas rushes towards the stairs -- He walks up the steps -  
- and makes his way towards the apartment -- He knocks gently  
--

BABYSITTER, early 20s. A babysitter for two years.

The Babysitter opens the door -- She steps aside -- Nicholas  
walks into the apartment --

#### **INT. LEILA'S APARTMENT-NIGHT**

Nicholas leans down -- He grabs the infant from the crib --  
and wraps a blanket around her -- Nicholas walks out of the  
apartment -- While grabbing a **baby carrier** --

**EXT. APARTMENT COMPLEX-CONTINUOUS**

Nicholas steps down the stairs --

**INT. WAITING AREA-AIRPORT-NIGHT**

In the waiting area, Nicholas sits on the first row of chairs with the baby carrier on his stomach -- He sets the baby carrier on the seat and moves it over -- He grabs his cell phone from his pants pocket -- He looks at the infant --

NICHOLAS

-- I got to call my wife. She might be kind of mad at me for not calling her --

**INT. BEDROOM-SMITH RESIDENCE-NIGHT**

A cell phone rings -- Carmen rushes into the bedroom -- She answers the cell phone --

CARMEN

Nick!!

NICHOLAS (V.O.)

Yes! It's me.

CARMEN

You dick!!

NICHOLAS (V.O.)

Hey, language!

CARMEN

Where are you?

NICHOLAS (V.O.)

The airport.

CARMEN

Is everything alright now?

NICHOLAS (V.O.)

It will be.

**EXT. AIRPORT-MORNING**

Nicholas steps outside the automatic doors of the airport -- Carmen walks towards Nicholas -- Faith runs towards him -- and sees the baby carrier --

FAITH

-- You got a baby --

NICHOLAS

-- Yeah --

-- Nicholas looks at Carmen -- Carmen smiles --

CARMEN

-- Look at you. Getting all sentimental.

Nicholas walks the baby carrier to the car -- Carmen watches the way he is with the infant -- and shakes her head --

**INT. CARMEN'S CAR-AFTERNOON**

Nicholas sits in the passenger seat, asleep. Carmen looks at him and returns her attention to the road.

**INT. LIVING ROOM-SMITH RESIDENCE-AFTERNOON**

Nicholas sits back on the sofa, asleep with the baby on his chest. Carmen steps towards him -- She lifts the baby up -- and lays her down in the crib right in front of the sofa.

**INT. GROCERY STORE-AFTERNOON**

In the *Baby Products Aisle*. Carmen grabs six cans of *baby formula*. She looks at the cans -- and gently sets them down in the grocery cart --

CARMEN

Hope you like this stuff kid.

Carmen looks around. John pushes his grocery cart towards Carmen. Carmen looks at John --

JOHN

Hello, Carmen.

CARMEN

I see you got your wallet back from your wife.

JOHN

She's at her mother's for the week. So, she had to give it back to me.

CARMEN

Again, I was joking.

JOHN  
I wasn't.

CARMEN  
Take care, John.

JOHN  
Back at you.

John pushes the grocery cart towards the end of the aisle --  
Carmen watches him walk away.

**INT. BEDROOM-SMITH RESIDENCE-NIGHT**

Carmen lays in bed with the infant in her arms. Nicholas lies  
in bed, sound asleep -- Carmen looks at the infant --

CARMEN  
-- I think you made him sleepy.

**INT. BATHROOM-SMITH RESIDENCE-MORNING**

Steam on the mirror. Nicholas wipes the mirror with a **towel** -  
- He looks at himself --

NICHOLAS  
-- Stupid mirror --

CARMEN  
-- Can you get me a towel, babe!

Nicholas steps towards the shower -- and hands Carmen the  
towel in his hand --

CARMEN (CONT'D)  
-- Thanks.

Carmen wraps the towel around her chest -- and steps out of  
the shower --

CARMEN (CONT'D)  
-- Are you going to be alright?

NICHOLAS  
Yeah.

CARMEN  
I don't think you will be the only  
one staying home. Faith wants to be  
home with you.

NICHOLAS  
I could use the company.

CARMEN  
I'll bring home take out for  
dinner.

NICHOLAS  
Sounds good.

**INT/EXT. GARAGE-SMITH RESIDENCE-MORNING**

Carmen sits in the driver seat -- The car REVERSES out of the garage. The garage door closes. Nicholas steps into the house.

**INT. FAITH'S BEDROOM-MORNING**

In her bed, Faith sits up and watches her *iPad*. Nicholas steps into the bedroom -- Faith hides the iPad underneath her blanket --

NICHOLAS  
-- You don't have to hide that,  
kiddo. I know you wanted to stay  
home with me.

FAITH  
Why'd you stay home, dad?

NICHOLAS  
Because I was in another part of  
the world that I wish I never get  
to see again.

FAITH  
But that's where you found Sierra,  
right? And you protected her from  
all the bad guys, right?

Nicholas reaches into his back pocket -- and lays Faith's book on top of the blanket --

NICHOLAS  
-- Your book protected me. Best  
part about that is that you gave it  
to me --

-- He leans towards Faith -- and kisses her on the cheek --

NICHOLAS (CONT'D)  
 What do you say we go get some  
 breakfast?

FAITH  
 Yes!

Nicholas reaches his hand out -- Faith grabs ahold -- Stands up on her bed -- and jumps off -- Nicholas walks Faith out of the bedroom --

**INT. BREAK ROOM-POLICE STATION-MORNING**

Carmen pours coffee into a **Styrofoam cup**. John walks into the Break Room. Carmen stirs her coffee around with a **red straw** -  
 -

CARMEN  
 -- Seems kind of dead in the office  
 today.

JOHN  
 Their celebrating. Is Nick not  
 feeling well or something?

CARMEN  
 That trip took a lot out of him.

JOHN  
 Especially with him taking that  
 baby all the way from Cancun --

-- John looks at Carmen -- Carmen smiles --

JOHN (CONT'D)  
 -- What --

-- Carmen walks out of the break room --

**INT. KITCHEN-SMITH RESIDENCE-MORNING**

Faith sits on a **stool** at the counter table -- Nicholas sets a plate down in front of her -- A **grilled cheese sandwich** --

FAITH  
 Thanks dad.

NICHOLAS  
 No problem.

Nicholas spreads butter on two pieces of bread --

The infant girl lies asleep in her **rocker**. Nicholas's cell phone rings. He answers it --

NICHOLAS (CONT'D)

-- Hello --

CARMEN (V.O.)

-- It's John --

NICHOLAS

-- What do you mean?

CARMEN (V.O.)

Nobody knew you were in Mexico but me!

NICHOLAS

Where are you now?

**INT. CARMEN'S CAR-MORNING**

CARMEN

I'm headed home!

NICHOLAS (V.O.)

Good.

A car slams into the back of Carmen's car -- Carmen looks back --

**INT. JOHN'S CAR-MORNING**

JOHN

Bitch!!

John slows down -- and then drives the car into the trunk of Carmen's car -- Carmen's car flips -- and sits on the roof -- Carmen unbuckles her seatbelt -- She crawls out of the car --

**EXT. EAST LOS ANGELES STREETS-MORNING**

Carmen walks with a limp -- and rushes towards a Mexican Restaurant -- The driver door to John's car opens -- He slams the door shut-- and pulls out his gun -- He cocks it --

**INT. KITCHEN-MEXICAN RESTAURANT-MORNING**

Carmen grabs a **butcher knife** from the knife rack -- and a **meat cleaver** -- She backs up -- and leans against the tile wall --

COOKS #1, #2 and #3. Early 40s, 30s and 20s.

Cook #1 and #2 look at Carmen -- Carmen puts her hand to her mouth --

CARMEN

-- Shh!!

John walks into the kitchen -- He looks at the cooks -- and then looks back at Carmen -- Carmen rushes towards him -- and stabs him in his torso -- He grabs her by the throat -- and shoves her to the floor -- He wraps his hands around her throat -- and starts to strangle her -- Carmen reaches for the meat cleaver -- Her hand grips around the handle of the meat cleaver-- She slices the side of his neck -- John falls to his side -- and pulls himself up -- He looks at Carmen --

JOHN

-- You stupid --

-- Carmen fires a shot -- and hits John in the chest as he holds a butcher knife up over his head -- John falls to the floor, dead --

CARMEN

-- So long, Judas --

Carmen steps towards the exit door of the kitchen --

**EXT. MEXICAN RESTAURANT-MORNING**

Carmen steps outside into the back of the restaurant -- She looks at the sky --

CARMEN

(breath)

**INT. EMERGENCY ROOM-HOSPITAL-AFTERNOON**

Carmen sits on an *exam table* -- She looks at Nicholas, while he holds the infant girl in his arms. He holds Faith against his chest while she sleeps.

**INT. BEDROOM-SMITH RESIDENCE-NIGHT**

Carmen lays in bed. Nicholas's arms wrapped around her.



**INT. BATHROOM-SMITH RESIDENCE-MORNING**

Carmen stands in front of the mirror -- She looks at the bruises around her neck --

CARMEN  
(sob)

She looks away -- and opens the bathroom door --

**INT. BEDROOM-MORNING**

Carmen steps towards the bed -- She sits -- Nicholas sits up --

CARMEN  
-- I don't feel like leaving the house.

Nicholas stands up -- He grabs the blanket -- and lifts the blanket -- Carmen raises her feet onto the bed -- Nicholas covers her --

NICHOLAS  
-- Sleep in. I'll take care of the girls.

CARMEN  
Okay --

-- Nicholas kisses Carmen on the forehead -- He walks towards the door -- and opens it -- He shuts it --

**INT. LIVING ROOM-SMITH RESIDENCE-EVENING**

A *photo album* sits on Nicholas's lap -- He turns a page. A wedding photo of his mother, Lola and his father, Barry.

NICHOLAS  
I hope I'm doing right, mom. I want to be strong like you were but I'm not sure that I am.

Carmen steps outside of the bedroom -- She leans against the wall -- Carmen walks towards the sofa-- Nicholas looks at her -- Carmen sits down on the sofa with Nicholas --

NICHOLAS (CONT'D)  
-- Did you have a good sleep?

CARMEN  
I did. Thank you. Can I look?

Nicholas hands the photo album to Carmen -- Carmen looks at the photo --

CARMEN (CONT'D)  
Your mom was beautiful.

NICHOLAS  
She always said that was the happiest day of her life. Marrying him was.

CARMEN  
What about us? Are you happy?

NICHOLAS  
I am.

CARMEN  
What are we going to do?

NICHOLAS  
We're going to take it one day at a time --

-- Carmen lays her head on Nicholas's shoulder --

CARMEN  
I love you.

He kisses her on the forehead -- and wraps his arm around her --

**INT. WAITING ROOM-POLICE STATION-MORNING**

Nicholas sits in the waiting room -- His hands clamped together -- Carmen sits in the chair to his right. The Chief opens the door --

CHIEF  
-- Come in, Carmen --

-- Carmen stands up and walks towards the Chief's office --

**INT. CHIEF'S OFFICE-POLICE STATION-MORNING**

Carmen sits.

CHIEF  
There is no way of knowing how you feel right now.

CARMEN  
Has another fellow officer ever  
tried to kill you the way John did  
to me?

CHIEF  
No.

CARMEN  
How would you?

CHIEF  
We had no idea!

CARMEN  
Funny. That's really funny!

CHIEF  
I'm not laughing.

Carmen reaches for her badge -- She tosses it to the Chief's  
desk -- and stands up --

CARMEN  
-- I'm not either --

-- Carmen stands up -- and walks towards the office door --

**INT. WAITING ROOM-POLICE STATION-CONTINUOUS**

Carmen walks towards the empty chair -- and sits --

CHIEF (O.S.)  
Nicholas!!

Nicholas gets up -- and walks towards the office --

**INT. OFFICE-POLICE STATION-CONTINUOUS**

CHIEF  
Please sit?

NICHOLAS  
No, I much rather stand. I sat  
enough. It's been a rough couple of  
days, but I know what's more  
important than this job. I want to  
be with my wife, two girls and  
watch them grow up. I gave a lot of  
myself to this department --

-- Nicholas grabs his badge from the inside of his jacket --  
and sets it down on the desk --

CHIEF

Take care.

NICHOLAS

You too --

-- Nicholas walks out of the office --

**INT. WAITING ROOM-POLICE STATION-CONTINUOUS**

Carmen gets up from the chair -- She steps towards Nicholas -  
- and hugs him -- She kisses him --

NICHOLAS

-- Let's go home now.

CARMEN

Okay --

-- Carmen grabs his hand -- Nicholas and Carmen walk towards  
the exit door --

**INT. KITCHEN-SMITH RESIDENCE-AFTERNOON**

In the kitchen, Nicholas and Carmen sit on stools at the  
counter. Faith sits at the counter table.

NICHOLAS

Ever wonder what she's thinking  
about when she leans her head like  
that?

CARMEN

Sometimes I wonder.

NICHOLAS

My guess is she's going to be a  
writer or an artist.

CARMEN

Whatever makes her happy.

**EXT. GROCERY STORE-AFTERNOON**

Carmen gets out of the car -- She grabs a grocery cart -- and  
steps towards the grocery store -- Her eyes look around --  
Carmen's eyes get drawn to a **Billboard sign** that says, "Land  
Buying." A smile forms on Carmen's face.

**INT. LIVING ROOM-SMITH RESIDENCE-EVENING**

Nicholas sits on the sofa. A newspaper in his hand -- Carmen stands in front of him --

NICHOLAS

-- You want to buy some land?

CARMEN

Uh huh!

NICHOLAS

I don't know. Isn't that kind of a bad investment --

-- Carmen sits --

CARMEN

-- Not if we own ten acres.

NICHOLAS

And you really want to do this?

CARMEN

What is better than us owning our own land than living in a house that we pay a high mortgage?

Nicholas looks up and thinks to himself --

NICHOLAS

What the heck. I'm in --

CARMEN

-- Yes --

-- Carmen jumps on Nicholas's lap -- and kisses him --

NICHOLAS

-- Easy, babe.

**INT. OFFICE-BANK-AFTERNOON**

BANK MANAGER, early 40s. A bank manager for ten years.

Carmen and Nicholas sit. The Bank Manager stands up -- and reaches his hand out -- Nicholas stands -- and shakes his hand -- Carmen stands -- and shakes his hand --

CARMEN

-- Thank you --

-- Carmen and Nicholas step outside of the office --

**EXT. LAND-MORNING**

CONTRACTOR'S #1, #2 and #3. Early 20s. Contractor's for a few years.

Contractors #1 and #2 lay out **two by fours**. Hammering them together. Contractor #3 lays another set of two by fours on the opposite side --

The Contractors raise the finished piece. Another four more wood frames finished.

PLUMBER, early 30s. A plumber for ten years.

**INT. BATHROOM-AFTERNOON**

The Plumber installs the sink -- and then the toilet --

**EXT. LAND-CONTINUOUS**

The Contractors finish the outside of the house --

Carmen stands -- Nicholas steps alongside of her -- He wraps his arm around her --

NICHOLAS

-- Looks good.

CARMEN

Yeah, it does.

Faith runs towards the house -- She looks at Nicholas --

FAITH

It looks good, dad!

NICHOLAS

Welcome home kiddo --

-- Nicholas leans down -- and kisses Faith on the top of her head --

NICHOLAS (CONT'D)

-- Go check it out --

Faith rushes towards the house -- The infant girl is now a toddler --- She walks alongside Carmen -- Carmen lifts her up from the ground -- and kisses her on the cheek --

CARMEN

Let's go home!

Carmen and Nicholas walk towards the house --

**INT. BEDROOM-MORNING**

SUPER: TWELVE YEARS LATER

Nicholas lays in bed. He reaches his hand out -- and touches an empty spot in the bed -- He looks over --

CARMEN (O.S.)  
-- Nick!! Are you awake?

NICHOLAS  
No!!

CARMEN (O.S.)  
You are too!! Can you get us some eggs from the chicken coop?

NICHOLAS  
No!

CARMEN (O.S.)  
Then I guess you don't want no breakfast --

-- Nicholas pushes the blanket off -- He stands up -- and stretches --

**INT. DINING ROOM-MORNING**

SIERRA, 12 Years Old. Seventh grade student. Light brown hair, brown eyes. A well-mannered young girl with a sweet presence. She sits at the counter table --

SIERRA  
-- What's the square root of a million?

CARMEN  
You tell me?

SIERRA  
A thousand?

CARMEN  
Right!

Nicholas steps into the dining room -- He yawns --

CARMEN (CONT'D)  
-- It took you long enough.

NICHOLAS  
I was stretching!

CARMEN  
Whatever.

NICHOLAS  
Hey, Sierra? You want to help me  
grab some eggs?

SIERRA  
Sure. Can I have my allowance  
after?

NICHOLAS  
We'll see.

Sierra stands up -- and steps towards Nicholas -- She walks  
past him -- and walks out the front door --

**EXT. FARM-MORNING**

Nicholas walks with Sierra towards the chicken coop --

SIERRA  
-- What made you buy this land,  
dad?

NICHOLAS  
We wanted to get away from the  
city. Life in the city was  
dangerous.

SIERRA  
What were you before?

NICHOLAS  
I was a detective. I thought I told  
you this before.

SIERRA  
I like it when you tell it.

Nicholas leans down -- and reaches into the chicken coop --  
He grabs five eggs -- He shuts the door to the chicken coop --  
- and walks back to the house with Sierra --

NICHOLAS  
-- I was shot once in my rookie  
year. I kept finding people dealing  
drugs. Drugs weren't going away.  
So, one day, your mom and me  
decided to buy this land.

(MORE)



NICHOLAS (CONT'D)  
Live off the land and give you  
girls the best life.

SIERRA  
Do you miss it?

NICHOLAS  
Sometimes. I miss helping people.

SIERRA  
Would you do it again if you had a  
chance?

NICHOLAS  
Depends. Depends on what's going on  
out there. Now, let's go have some  
breakfast --

-- Nicholas holds the door open for Sierra -- Sierra steps in  
--

**EXT. PORCH-EVENING**

Sierra sits on the porch -- She looks at an old photo album.

FAITH, 22. A thin built woman. Light brown hair, brown eyes.  
In her waitress uniform and just coming home from her diner  
job.

Faith steps towards Sierra --

FAITH  
-- Hey!

SIERRA  
How was work?

FAITH  
It sucked!

SIERRA  
Can I ask you something?

FAITH  
Sure.

SIERRA  
Why is there not one baby picture  
of me in this photo album?

FAITH  
Because dad wanted to fill up a new  
album for you. Want me to show you?

**INT. BEDROOM-EVENING**

Sierra sits on the floor -- She looks through the photos of herself as a baby -- A knock on the door --

NICHOLAS

-- Sierra --

-- Sierra closes the photo album -- and slide it under her bed -- Nicholas opens the door -- and looks at Sierra's emotionless straight face --

NICHOLAS (CONT'D)

-- Are you alright --

SIERRA

-- I'm fine. Just read a sad book.

NICHOLAS

Come and say hi to your a\Aunt Brie

--

-- Nicholas steps out of the bedroom --

**INT. DINING ROOM-EVENING**

BRIE, 48. A lonely wife and Nicholas's younger sister. Dark brown hair, brown eyes.

Brie sits across from Nicholas --

BRIE

(laugh)

-- Remember the day you walked in and met my mom! How she looked surprised --

-- Carmen sits at the end of the table --

CARMEN

-- She hated me.

BRIE

She didn't.

Sierra walks into the dining room --

BRIE (CONT'D)

Hey, Sierra!

SIERRA

Hi, Aunt Brie --

Brie taps her hand on the table --

BRIE

-- Why don't you come here and sit  
--

-- Sierra steps towards the empty chair at the end -- and  
sits --

BRIE (CONT'D)

How's school?

SIERRA

It's cool.

Nicholas looks at Sierra with a smile on his face --

BRIE

You should let me take her for the  
weekend. We can go out to eat. We  
can see Rodeo Drive. I can buy her  
a new dress.

SIERRA

What's Rodeo Drive --

-- Nicholas looks at Brie --

NICHOLAS

(laugh)

I appreciate the offer, but I  
really don't think it's a good  
idea.

SIERRA

Why?

NICHOLAS

It's the city. You won't like it.

SIERRA

Only if you let me experience it  
for myself.

NICHOLAS

Thanks a lot, Brie --

BRIE

-- I was only trying to show this  
poor girl a good time. You have her  
out here like an Amish farm girl --

NICHOLAS

-- You can go back to that rich  
fantasy life but when it comes to  
my kids. Don't influence them --

SIERRA

-- Enough --

-- Sierra slams her hands down -- She gets up -- and walks  
out of the dining room --

**INT. SIERRA'S BEDROOM-NIGHT**

Sierra lays in bed. Her eyes closed. A knock on the door --

Carmen opens the door -- She steps in -- and shuts it --  
Carmen steps towards the bed -- and sits --

CARMEN

-- Are you alright?

SIERRA

I don't like to hear them fight  
like that.

CARMEN

They're brother and sister.

SIERRA

Is Aunt Brie gone?

CARMEN

No. She's spending the night. Your  
father and her are making up.

SIERRA

I still don't understand why he  
hates the city.

CARMEN

People.

SIERRA

Is that all?

CARMEN

There's more to it than that.  
You'll understand when you're all  
grown up.

SIERRA

I hope --

-- Carmen stands up -- and covers Sierra with her blanket --  
She kisses Sierra on the cheek --

CARMEN

Good night. Love you.

SIERRA

Love you too.

Carmen steps towards the lamp -- and turns it off -- She  
shuts the door --

**EXT. PORCH-NIGHT (DREAM SEQUENCE)**

Nicholas sits in a chair. A bottle of *Vodka* in his hand. He  
lifts the bottle to his mouth.

A woman in a white linen gown stands beside him. LOLA, early  
20s. Light brown hair, hazel eyes. A striking woman.

He looks at her -- She leans down towards him -- and touches  
his face -- She kisses him on the cheek -- He looks at her  
with amazement in his eyes --

**INT. MASTER BEDROOM-MORNING (END DREAM SEQUENCE)**

Nicholas opens his eyes -- He looks around -- and then looks  
at Carmen -- Nicholas sits up -- and stretches --

**INT. DINING ROOM-MORNING**

Brie sits at the table -- She drinks a cup of coffee --  
Nicholas walks into the dining room -- He walks past Brie --

NICHOLAS

-- Morning --

BRIE

-- Hey.

Nicholas steps towards the *coffee maker*. He pours himself a  
cup -- and walks to the end of the table -- and sits -- He  
takes a couple of sips -- and sets the coffee mug down --

NICHOLAS

I don't want her to go to the city,  
but she has to learn on her own.  
She's twelve years old. All I ask  
is that you show a little  
discretion.

BRIE

I promise. I will guard her with my  
life.

NICHOLAS

I hope so.

**EXT. FIELD-AFTERNOON**

Nicholas walks a *duffle bag* towards Brie's car -- Sierra is  
leaned against Brie's car -- Carmen steps towards Sierra --  
She hands Sierra a hundred-dollar bill --

CARMEN

Just a little something for food. A  
dress --

-- Carmen hugs Sierra --

SIERRA

-- I love you.

CARMEN

Be safe out there --

-- Carmen kisses her on the cheek -- Nicholas steps towards  
Sierra --

NICHOLAS

Be safe and don't let your aunt  
give anyone the finger --

-- Sierra hugs Nicholas -- He kisses her on the top of her  
head --

NICHOLAS (CONT'D)

-- Love you.

**INT. BRIE'S CAR-AFTERNOON**

The car drives past the city. Sierra sits in the car with  
sunglasses on. She takes them off -- Her eyes bedazzled at  
the sight of the *Hollywood sign* -- and the mansions -- Brie's  
car drives into a driveway -- and parks -- Sierra moves  
towards the dashboard --

SIERRA

-- This is your house!

BRIE

Yeap.

Sierra unfastens her seatbelt -- and gets out of the car --  
She steps towards the front door --

**INT. BEDROOM-MANSION-AFTERNOON**

Brie opens the bedroom door -- Sierra looks at the bedroom.  
Brand new **comforter**, **curtains** and **carpet**. Sierra steps  
towards the bed -- and sits -- She falls back onto the bed --

SIERRA  
(breath)  
-- This feels too good.

BRIE  
What do you say we order in. How  
does Chinese food sound?

SIERRA  
I don't know. I never tried it.

BRIE  
Nick kept you in the house like a  
Martian! I'll go order.

Sierra sits up --

SIERRA  
-- Where's your husband?

BRIE  
He's away on business.

SIERRA  
Is he coming back?

BRIE  
Not for another month.

SIERRA  
So, he won't care that I'm here?

BRIE  
Hey, if I have company here with  
me, he's happy!

**INT. LIVING ROOM-MANSION-EVENING**

Brie sits on the sofa -- A large bowl of food on her lap --  
Sierra sits a spot away from Brie. The **television's** volume  
blasting loud --

Sierra lies on the sofa asleep -- She opens her eyes -- and looks around --

SIERRA  
-- Aunt Brie?

**INT. KITCHEN-MANSION-NIGHT**

Brie sits on the counter. MAN, late 30s. The Man kisses Brie on the neck -- Sierra steps towards the kitchen. Her eyes in shock -- The Man grabs Brie by the neck -- and brushes himself close to her -- Brie looks at Sierra -- Sierra steps away -- and rushes down the hallway --

**INT. BEDROOM-MANSION-NIGHT**

Sierra steps into the bedroom -- and shuts the door -- She leans against the door with her back --

**INT. DINING ROOM-MANSION-MORNING**

Brie sits at the dinner table -- The Man pours coffee into Brie's mug --

BRIE  
-- Thank you, sugar buns --

-- Brie smacks the man on his butt -- Sierra steps towards the table -- She looks at the Man as he walks around in his colored boxers -- Sierra sits --

SIERRA  
Good morning.

BRIE  
Good morning. Are you hungry? This guy knows how to cook!

SIERRA  
No thanks. I think I'll just have a banana.

BRIE  
Are you sure? You don't know what you're missing!

Sierra grabs a banana from the fruit bowl right in front of her -- She peels it -- and takes a bite --



BRIE (CONT'D)

Maybe we can go get our nails done,  
see a movie. Pig out. Have a girl's  
day out. What do you say?

SIERRA

Sounds good.

**INT. NAIL SALON-AFTERNOON**

Sierra sits in front of a window -- Her nails under the  
dryer. She looks out the window. HOMELESS WOMAN, early 40s.  
The Homeless Woman holds a sign. It reads: Homeless! Need  
Money for food.

Sierra looks at her nails -- She looks at the money left  
over. Sixty-five dollars. Sierra steps outside the nail salon  
--

**EXT. NAIL SALON-AFTERNOON**

Sierra steps towards the *coffee can* and drops the money into  
it --

HOMELESS WOMAN

-- Thank you. God bless you!!

SIERRA

-- Same to you --

-- Brie turns Sierra around -- and begins to shake her with  
all her frustration --

BRIE

-- Are you nuts!! Why'd you give  
that bum all your money!

SIERRA

She's hungry, Aunt Brie!

BRIE

There are some things you have to  
learn here in Hollywood. Don't help  
anyone that can't help themselves.

Brie steps towards her car -- She looks at Sierra --

BRIE (CONT'D)

Come on! Let's go!

Sierra's eyes saddened -- Brie looks at Sierra --

BRIE (CONT'D)

-- What?

SIERRA

I want to go home!

BRIE

Come on! We're just starting to have fun here! Are you going to let this stop the fun!

SIERRA

I want to see my dad.

**EXT/INT. BRIE'S CAR-AFTERNOON**

Sierra steps towards Brie's car, and tosses her duffle bag into the back seat -- Brie puts on her sunglasses --

BRIE

Let's go! I want to make it home before dark --

-- Sierra opens the passenger door -- and sits -- Sierra puts on her seatbelt -- The car backs out of the driveway --

**EXT. FOOTHILLS-AFTERNOON**

The car passes by trucks --

**INT. BRIE'S CAR-AFTERNOON**

Brie goes around a diesel truck -- and goes face to face with another truck -- Brie's eyes grow wide, filling with fear -- She turns the steering wheel to the left -- and drives into an **Orange Orchard field** -- The car hits a tree -- Brie flies headfirst through the windshield -- Sierra lays back -- A cut on her head -- Not a blink from Brie's eye.

**EXT. CEMETERY-MORNING**

Nicholas stands in front of a casket being lowered -- Sierra's hand in his -- He drops a rose onto the casket --

NICHOLAS

-- Rest in peace baby sister --

He looks at Sierra -- Sierra hugs him --

**INT. SIERRA'S BEDROOM-AFTERNOON**

Sierra lays in her bed. Carmen steps into the bedroom -- She shuts the door. A plate with a piece of **cherry pie** --

CARMEN  
-- I saved you a piece of the pie.

SIERRA  
No thanks.

Carmen steps towards the bed -- and sits down --

CARMEN  
I know how you must be taking this  
but --

SIERRA  
(sob)  
-- It's my fault she's dead!

CARMEN  
Don't think that.

SIERRA  
If I hadn't told her I wanted to go  
home, she would probably still be  
here --

-- Carmen hugs Sierra -- and kisses her --

CARMEN  
-- I'm proud of you! Remember that!

**INT. BATHROOM-MORNING**

Sierra stands in front of a mirror -- and brushes her hair.

**INT. SIERRA'S BEDROOM-MORNING**

Carmen steps into Sierra's bedroom -- She steps towards the laundry basket sitting beside the vanity in the corner. She looks at the **notepad** resting beside the **blush** and **mascara**. Carmen looks through the crack of the door, making sure the coast is clear.

She grabs the notepad.

CARMEN  
(reading)  
Life can be sweeter if you let it.  
(MORE)

CARMEN (CONT'D)

As long as you have the best life  
you are living, no one can stop  
that. Not even evil itself.

Carmen sets the notepad back down -- She grabs the laundry  
basket -- and steps out of the bedroom --

**INT. DINING ROOM-MORNING**

A brand-new **laptop** sits on the table in front of Sierra --  
Sierra looks at Nicholas, Carmen and Faith --

SIERRA

-- A laptop?

CARMEN

It is the best brand. What is it?

SIERRA

We don't have WIFI?

NICHOLAS

We will today. I'm having it  
installed.

SIERRA

Thank you --

-- Carmen leans down --

CARMEN

(whisper)

-- Now you can share your words  
with others --

SIERRA

(whisper)

-- Did you read my notes?

CARMEN

You have a gift honey!

Carmen steps away -- Nicholas leans down -- and kisses her on  
the forehead --

SIERRA

Oh, dad! You got slobber on my  
head!

NICHOLAS

You know you don't mind me doing  
it!

**INT. SIERRA'S BEDROOM-NIGHT**

Sierra sits in front of the laptop. She thinks to herself --

NICHOLAS

-- Have anything yet --

-- Sierra jumps -- and get a second of a scare --

SIERRA

-- You scared me, dad!

NICHOLAS

I'm sorry. Anything I can do to help?

SIERRA

Yeah, can you write it for me.

NICHOLAS

You got this kiddo. Just write what comes to mind.

Nicholas steps out of the bedroom -- Sierra looks around her bedroom -- She looks at the lollipops sitting in her birthday mug --

SIERRA

Candy!

**COMPUTER SCREEN**

WORDS are typed after the title "CANDY."

SIERRA (V.O.)

Like the mountains, I was brought up from the best family I could ask for. Molded from clay by the man I call dad. Even though it seemed weird to others because he quit being a detective. I understand his reasons. Too many people died right in front of him. I had a brief brush with death. The casualty was one. Sometimes I think if I hadn't begged my aunt to drive me home, she would probably still be here. I missed my dad more than having a good time in the city. I prefer living the Amish lifestyle now than I did when my aunt offered to buy me a dress. Why would I need a dress? I don't have a boyfriend.

(MORE)

SIERRA (V.O.) (CONT'D)  
 Dad would probably say no dating until I'm done with school. From what I saw at my aunt's house, I'll stick with being single. Boys are trouble. They only want one thing. Love is just another word to them. It is used to get any girl that is an airhead into bed. I suppose when I get old enough, dad will let me live any way I want. His words are more valuable to me than from another man's mouth. Like Candy. Sweeter because I know he's not doing anything but telling me the truth.

**BACK TO SCENE**

Sierra smiles and cracks the joints in her fingers from the long typing process.

**INT. OFFICE-MANSION-AFTERNOON**

A woman sits in front of a laptop computer. She types on the keyboard. She rubs on her stomach. SIERRA, 24. A writer. Dark hair, brown eyes.

A cell phone rings -- Sierra grabs it -- and answers it -- She puts it to her ear --

SIERRA  
 -- Hello!

FAITH (V.O.)  
 Sup!

SIERRA  
 Hey, Faith? What's up?

FAITH (V.O.)  
 Are you on your way?

SIERRA  
 I'll be there in an hour.

**EXT. SMITH RESIDENCE-AFTERNOON**

FAITH, 34. A homemaker, artist and mother of two.

FAITH  
 Dads been asking for you.

SIERRA (V.O.)  
How's he doing right now?

**INT. OFFICE-CONTINUOUS**

FAITH (V.O.)  
You better get down here.

SIERRA  
I'm on my way --

Sierra ends the call -- She closes her laptop -- and gets up --

**INT/EXT. SIERRA'S CAR-AFTERNOON**

The car pulls into a driveway -- and parks in front of a log cabin. Sierra opens the driver door -- and gets out -- She shuts the door.

**EXT. SMITH RESIDENCE-AFTERNOON**

Sierra steps towards the grassy field -- Faith stands -- She points in Nicholas's direction --

FAITH  
-- He's right there --

SIERRA  
(sob)

Faith wipes Sierra's eyes with a tissue -- Sierra takes it -- and walks towards him -- She sits in the chair right in front of him -- Nicholas sits. A warm blanket wrapped around him -- She leans down -- and kisses him on the cheek --

SIERRA (CONT'D)  
-- Love you, dad --

-- Sierra sits --

NICHOLAS  
-- How's your husband?

SIERRA  
Doing good. He'll be here soon.

NICHOLAS  
Walk with me --

-- Nicholas gets up -- and struggles to his feet -- Sierra grabs his **cane** -- He takes the cane from her -- He walks towards the hill -- Sierra grabs his hand -- and helps him walk -- Nicholas stops -- He falls to his butt -- Sierra kneels down --

SIERRA

-- Dad, are you okay?

NICHOLAS

I'm fine. I just wanted you to see this. Beautiful, isn't it?

SIERRA

Yeah, it is --

-- Sierra sits beside him -- He leans his head against her shoulder -- His eyes close -- She looks down at a crumpled photograph in Nicholas's hand --

NICHOLAS

-- The best day of my life was meeting you --

-- Sierra takes the photo -- She looks at it -- Nicholas falls back -- Sierra taps Nicholas on the face --

SIERRA

-- Dad!

**EXT. PLAYGROUND-AFTERNOON**

Sierra sits on a swing -- She looks at the horizon on the hill -- Faith steps towards Sierra --

FAITH

-- I saved you a piece of the pie. Apple?

SIERRA

No thanks.

FAITH

Do you mind if I sit with you?

SIERRA

Go ahead.

Faith sits down -- She digs her fork at the pie --

FAITH

(sob)  
-- Their both gone --



-- Faith covers her face with the palm of her hands -- and drops the plate with the pie -- Faith hugs Sierra -- Sierra holds her close --

**INT. OFFICE-NIGHT**

At her desk, Sierra sits in front of her laptop -- She types on the keys --

**COMPUTER SCREEN**

A paragraph starts being typed.

SIERRA (V.O.)  
Some don't remember losing a parent. I sure don't forget losing mom and dad. Losing her was one of the worst days of our lives. I still remember it like it was yesterday. We took a walk together that day I got the laptop.

**BACK TO SCENE**

Sierra stops typing. She turns her head away from the laptop --

SIERRA  
(sob)  
Mom.

**EXT. FIELD-AFTERNOON-FLASHBACK**

Sierra and Faith run ahead of Carmen -- Carmen slows down --

CARMEN  
(breath)

Carmen stops to take a breather -- She waves her hands at Sierra and Faith --

CARMEN (CONT'D)  
(breath)  
You two go ahead!

SIERRA (V.O.)  
Dad stayed behind to make sure that the WIFI got hooked up right. No one saw it coming.

A truck drives fast down the gravel road -- The truck drives towards Carmen -- It hits her with a hard impact -- and knocks the life out of her -- Sierra and Faith rush towards her --

TRUCKER, early 30s. A truck driver for ten years.

SIERRA  
(scream)

The Trucker gets out of the truck -- and runs towards Carmen -- Carmen lies motionless -- Her eyes open -- Faith kneels down -- Blood erupts into the graveled ground --

TRUCKER  
Don't move her!

Nicholas rushes towards Carmen -- He looks down at her -- and kneels -- Nicholas lifts Carmen up from the bottom of her head -- He looks at the blood on his hands --

NICHOLAS  
(sob)

SIERRA (V.O.)  
He blamed himself. Guilt had gotten to him!

#### **INT. LIVING ROOM-EVENING**

A bottle of vodka in his hand -- Nicholas lifts the glass bottle up -- and takes a big gulp -- He tosses the bottle to the ground --

SIERRA (V.O.)  
My writing got noticed by a professor at UCLA. With my mother's encouragement, I made it.

#### **INT. SIERRA'S BEDROOM-MORNING**

SIERRA, 18. A high school graduate. Light brown hair, brown eyes.

Sierra zips her suitcase closed -- Faith grabs a duffle bag from the floor -- and looks back at Sierra --

FAITH  
Is that all of it?

Sierra looks around the bedroom --

SIERRA

-- Yeah.

FAITH

Let's get on the road --

SIERRA

-- I'm moving as fast as I can!

**INT. LIVING ROOM-MORNING**

Nicholas lays asleep on the sofa-- He hugs on a pillow --  
Faith looks at him --

FAITH

I'll meet you in the car, okay?

SIERRA

Alright.

Faith steps outside -- Sierra leans down -- She kisses  
Nicholas on the cheek --

SIERRA (CONT'D)

I love you dad --

-- Sierra steps outside -- The door closes -- Nicholas opens  
his eyes --

NICHOLAS

I love you too.

**INT. FAITH'S CAR-MORNING**

Sierra sits down in the passenger seat -- She looks at the  
front door of the house -- Faith buckles up --

FAITH

Are you alright?

SIERRA

Yeah.

Faith starts the car -- and puts the AUTOMATIC in DRIVE --

**INT. LIVING ROOM-CONTINUOUS**

He looks outside the window -- and watches the car drive away  
--

NICHOLAS

-- Bye --

-- Nicholas steps away from the window --

**INT. DORM ROOM-AFTERNOON**

The door opens -- Sierra looks into the dorm room -- She flips the light switch --

SIERRA

Cool!

**INT. STUDENT LIBRARY-UNIVERSITY-MORNING**

SIERRA (V.O.)

I read every book written by an author like me. Dre Lopez and Shelly Owens. Gone but not forgotten. Everything they did, I wanted to do the same.

**INT. COFFEE SHOP-AFTERNOON**

Sierra stands behind the counter. Customers lined up right in front of her.

SIERRA (V.O.)

When the holidays came up. I would call home, but dad wouldn't answer. Things got hectic once he had the heart attack.

**INT. BATHROOM-AFTERNOON**

Nicholas looks in the mirror -- He grabs at his arm -- and falls to his knees -- Nicholas falls onto his stomach -- Faith walks into the bathroom --

FAITH

-- Dad!! Daddy --

-- Faith pulls out her cell phone -- and dials 911 --

**INT. PATIENT ROOM-HOSPITAL-EVENING**

Faith sits at Nicholas's bedside -- Sierra steps into the room -- and steps towards the bed --

SIERRA

(sob)  
-- Is he --

-- Faith hugs Sierra --

FAITH

-- He will be --

**INT. OFFICE-BACK TO PRESENT**

Crouched down -- Faith walks into the office --

FAITH

-- What was the emergency --

Faith looks at the water dripping from the **desk chair** --

FAITH (CONT'D)

-- Oh --

SIERRA

Are you going to help me?

Faith rushes towards Sierra --

**INT. HALLWAY-HOSPITAL-AFTERNOON**

NURSE, early 20s. A nurse for two years.

The Nurse rushes Sierra down the hallway, in a wheelchair--  
Faith walks fast alongside her --

SIERRA

(breath)  
Did you call my husband?!

FAITH

He's on his way!

**INT. DELIVERY ROOM-AFTERNOON**

The Nurse pushes Sierra into the delivery room -- Faith  
rushes behind -- and runs into the delivery room --

SIERRA (V.O.)

Everything changes. His life and  
mine. I'm going to try and make the  
best of it.

**INT. PATIENT ROOM-HOSPITAL-EVENING**

Sierra sits in front of the laptop.

**COMPUTER SCREEN**

The paragraph starts being typed.

SIERRA (V.O.)

After the day of his death, I did what he wasn't able to do. I told a grim story and the worst day of his life. I feel like a different woman today. Not because I'm a mother but because people like us can say we made it out of that terrible ordeal.

**BACK TO SCENE**

Faith steps into the room -- A boutique of *flowers* and *balloons* in her hands --

FAITH

-- What's up, you nerd!

-- Sierra closes the laptop --

SIERRA

-- Couldn't be happier.

FAITH

How does it feel?

Faith sets the flowers into a *vase* --

SIERRA

-- How does what feel?

Faith sits down --

FAITH

-- Being a mom.

SIERRA

Weird. You should know.

FAITH

I do.

SIERRA

Why aren't you with them?

FAITH  
They're at school and work.

SIERRA  
Oh.

FAITH  
What about your husband?

SIERRA  
He should be, right?

FAITH  
He's coming! Last time I talked to  
him on the phone. Is he excited?

SIERRA  
Has been.

FAITH  
Have you thought of a name?

SIERRA  
It's a surprise.

FAITH  
When are you going to tell me?

SIERRA  
When the workaholic husband gets  
here!

FAITH  
Just end the suspense already!

SIERRA  
Don't rush me!

A man in a black business suit walks into the patient room.  
Sierra's face lights up with happiness. PAUL, 26. A  
contractor. A tall man. Sandy blonde hair, blue eyes.

Paul steps towards Sierra -- and hugs her --

PAUL  
-- I'm sorry --

SIERRA  
-- You don't have to apologize. I  
was in good hands.

-- Paul takes two steps back -- and holds Sierra's hand --

FAITH  
-- Can we go see the kid now?

                  SIERRA  
Shh!!

                  FAITH  
What!

                  PAUL  
Are you able to get to the  
wheelchair?

                  SIERRA  
Yeah --

-- Sierra pushes the blanket off -- and stands up to her feet  
-- Paul helps her to the wheelchair -- Sierra sits -- Paul  
covers her lap with a small hospital blanket --

**INT. HALLWAY-HOSPITAL-AFTERNOON**

In the hallway -- Sierra stands to her feet -- She leans  
against the glass of the window. Sierra points to the middle  
*cradle*.

                  FAITH  
Where is he?

Sierra points again. The infant boy lays asleep. His name is  
written in big black letters. It reads: Nicholas.

                  FAITH (CONT'D)  
He's beautiful!

**INT. NURSERY-HOSPITAL-AFTERNOON**

The infant boy cries --

                  SIERRA (V.O.)  
-- This one's for you dad!

**FADE OUT:**

**THE END**