

Killer Eyes

By

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NEW KILLER EYES

EXT. - ROUNDABOUT IN FRONT OF COCOPLUM - NIGHT

UPWARD SHOT OF CLEO'S FURIOUS FACE, HAIR FLYING. SHE'S CYCLING, INTENSE. JAWS MUSIC.

SIDE SHOT OF CLEO CYCLING AROUND ROUNDABOUT BEHIND TRUCK.

BACK SHOT OF TRUCK FROM CLEO'S EYE LEVEL AS SHE RIDES BEHIND IT.

SHOT FROM ROUNDABOUT OF TRUCK GOING PAST GATE AT RIGHT, CLEO CYCLING IN EXIT GATE ON LEFT. GUARD SALUTES THE TRUCK.

EXT. - COCOPLUM ESTATE - NIGHT

Cleo follows the truck through the estate. It stops outside an expensive house, Cleo pulls up behind. Ricardo gets out, drinking a bottle of beer. Cleo leaps in front of him.

RICARDO (IN SP.)

What?!

CLEO

You don't recognize me? Cecilia's daughter.

RICARDO

Hey chica, you want some hot stuff too?

He grabs his crotch.

CLEO

You hurt my mother. I already told her not to see you.

RICARDO

Shhh! My wife, my kids... Hey, come over here. We can talk.

He leads her to a piece of land next to the canal.

CLEO

You have a wife and kids and you've been seeing my mother?!

RICARDO

Chica, it's not like your mother is some kind of saint...

(CONTINUED)

Ricardo grabs her, throws her to the ground and pins her down.

RICARDO

Like mother like daughter? You're hot, heh. Gagging for it.

CLEO

Get off you bastard!

He covers her mouth with one hand, undoes his trousers with the other. As he penetrates her she reaches out, finds his beer bottle, smashes it against a tree and thrusts it into his neck. His neck spurting with blood, Richardo dies.

When he seems dead she prods him with her foot. No response. She kicks him hard. Nothing.

Cleo takes a few thousand dollars, ID, a cell phone and jewelry from him, then roles him into the canal.

EXT. - BY THE CANAL - NIGHT

Cleo exits the canal dripping wet, peels off her clothes and puts on her martial arts costume from her bag.

EXT. - WASTE CLEARING - NIGHT

Cleo stands in front of a small fire. She throws her bloody clothes into it, watches them burn.

EXT. - CLEO'S HOUSE - NIGHT

Cleo cycles up to her house.

INT. - CLEO'S HOUSE - NIGHT

Cleo enters and sees Cecilia, now dressed in a jogging suit.

CECILIA

Cleo! Where have you been? I've been so worried. I was going to call the police!

CLEO

Mami, don't worry... I was talking to someone about a part time job. At the gym.

(CONTINUED)

CECILIA
You should have called me.

CLEO
You know I don't have a phone.
What's this, a feast?

The table is covered with cartons of food, empty bottles of wine, an unopened bottle of champagne.

CECILIA
Yes. A friend of mine, he just got a big contract...

CLEO
This looks like the stuff that guy Ricardo used to bring. You seeing him again?

CECILIA
No, no, mi amor...

CLEO
Good. Let's eat. Let's celebrate my new job!

They open the champagne, toast.

CLEO
To my new job!

CECILIA
To your new job, mi amor!

INT. - SCHOOL - DAY

Classroom of seated teenagers, teacher at front. Cleo is surrounded by boys. She stares at Renaldo's ring and ID under her desk. ADOLFO, 14, plump, and FRANCESCO, 14, hot, stare at her.

TEACHER
OK class that's it. Remember to do your homework and get out of here!

The students rush out, Cleo is the last to go. Alfonso stops her by grabbing her shoulder at the door.

ADOLFO
Hey beautiful, why don't you and me go out sometimes?

(CONTINUED)

CLEO
We're friends, Adolfo. We can't go
out together.

ADOLFO
You telling me no?

CLEO
I like you too much as a friend to
go out with you Adolfo. But thanks
for asking. I'm flattered.

ADOLFO
You turning me down? You a lesbian
or something?

Francesco nears.

FRANCESCO
Hey Donut Boy, leave the lady
alone.

Adolfo glowers, walks off.

FRANCESCO
Was he bothering you?

CLEO
No, he was just asking me out.

FRANCESCO
He has no chance with a beauty like
you. But what about me? Want to go
out with me?

CLEO
Maybe...

Their heads incline. They're smiling.

ROUND SHOT, FADE IN

INT. - ROOM IN HOUSE - NIGHT

ROUND SHOT, FADE IN

Cleo and Francesco kiss, continue dancing to Latin music in
a room of partying teenagers. Cleo sees Benicio. At the end
of the record they go to say hi.

(CONTINUED)

FRANCESCO

Hey Benicio! What, no woman?

BENICIO

The woman I'm with is in the bathroom.

FRANCESCO

Who, your sister?

CLEO

Why don't you go get me a drink, Francesco?

FRANCESCO

Yes, mi cielo!

Francesco leaves.

CLEO

How're you doing, Benicio? Haven't seen much of you lately.

BENICIO

That's because you've been spending your time with asshole.

CLEO

Benicio! Look, I like Francesco. I know he can act stupid, but I like him...

BENICIO

His face is pretty. But his heart isn't.

CLEO

Benicio, you're really pissing me off! I'm in love with Francesco.

BENICIO

That's not love.

CLEO

Fuck you.

Cleo leaves, looks for Francesco at the drinks table, around the room. She walks upstairs.

EXT. - LANDING OF PARTY HOUSE - NIGHT

The party continues below. Cleo enters a bedroom from the landing.

INT. - BEDROOM OF PARTY HOUSE - NIGHT

Cleo steps through door, sees Francesco having sex with a girl. Her hand reaches inside her bag.

CLEO
Francesco.

Francesco turns.

CLEO
I loved you.

Cleo takes her gun from her bag, shoots him in the leg. She looks at the girl, leaves.

INT. - PARTY HOUSE HALLWAY - NIGHT

Cleo steps onto the landing from the bedroom where she has just shot Francesco.

INT. - PARTY HOUSE HALLWAY - NIGHT

Cleo stares down at the partiers who have stopped moving.

EXT. - MIAMI WOMEN'S PRISON - DAY

Cleo, 20s, leaves prison, walks toward Benicio waiting outside a car for her. They hug, Cleo gets in and they drive off.

INT. - CUBAN RESTAURANT - DAY

Cleo and Benicio eat a mountain of food, drink wine.

BENICIO
It's so great to see you, Cleo. You look wonderful.

CLEO
It's so great to see you too, Benicio. When did you bulk up?

Cleo eyes his muscles.

(CONTINUED)

BENICIO

Hey, you know, at the gym.

CLEO

I'm impressed. So how is it working at Carlos' body shop?

BENICIO

Good - busy. He said to let you have the car until you get on your feet.

CLEO

That is so cool! Thank him for me - what a relief. I'll visit him soon.

BENICIO

So what will you do now that you're out?

CLEO

Pretty much what I did before.

Silence for a while.

BENICIO

You're sure that's what you want to do?

CLEO

Hey, with my prison sentence and everything, what else is there for me to do? Even if I wanted to do anything else.

BENICIO

OK. But let me take you out soon and show you the Miami you've been missing.

CLEO

You bet!

EXT. - CALLE OCHO STREET, MIAMI - NIGHT

Cleo parks her car, walks toward a shabby two storey apartment block. DANIELLA, 20s, Latin, notices her. Cleo bounds to the second floor, stops at one of the doors and knocks.

(CONTINUED)

CLEO

(Shouts)

Mami!

No answer. Cleo lets herself in.

INT. - CALLE OCHO APARTMENT - NIGHT

NOTE: The dialogue in this scene is spoken in Spanish with English subtitles.

Cleo enters the living room of a small apartment. The curtains are drawn and Cecilia, Cleo's mother, lies in a bed attached to a breathing machine.

CLEO

Mami!

CECILIA

Hola, hija!

They embrace, Cleo sits down.

CECILIA

How are you, my favorite daughter?
It's so good to see you.

CLEO

'm your only daughter! It's so
great to see you too... But it
stinks in here. Like sickness.

CECILIA

No, daughter. Like death. I've been
waiting for you. Holding on.

CLEO

You're not going to die Mami. Not
now.

Cleo opens a window. Traffic noises enter.

CLEO

I will move you to a much better
place soon. Why are you not living
with Marcus?

CECILIA

He offered. But why do I want to
live in a jet set building like he
lives in? I'm more comfortable

(MORE)

(CONTINUED)

CECILIA (cont'd)

here. He doesn't want me there really.

CLEO

I'm sure he does. And how can you be happy here? I will get a lovely house for you. I just need to do a little work.

CECILIA

You are a good daughter. The best. But I'm tired. So tired. I want to go to the other side.

CLEO

No Mami! I'm going to get you a beautiful home, I promise you... Have you seen Marcus lately?

CECILIA

Yes. He said to give you this.

Cecilia hands Cleo a card key from her bedside table.

CLEO

The Icon. He lives at the Icon?

CECILIA

Yes.

CLEO

So he's making money. I'm going to visit him.

CECILIA

Tonight?

CLEO

Yes.

CECILIA

You're not going to eat?

CLEO

I had just had a mountain of food with Benicio.

CECILIA

Ah, he is a good boy.

(CONTINUED)

CLEO
Yes. Ok, don't wait up for me. I
might stay at Marcus.'

Cleo kisses Cecilia and leaves.

END OF SUBTITLES

EXT. - CECILIA'S APARTMENT BLOCK - NIGHT

Cleo leaves Cecilia's apartment. Daniella waits for her
below.

DANIELLA
Mami, por favor...

CLEO
I've got no change.

DANIELLA
I don't want no change!

CLEO
What do you want?

DANIELLA
Mami, I have something to ask you.
Please, listen to me. Not here.

Cleo looks at her intently, follows her to the apartment
block next door.

DANIELLA
In here. It's just me and my baby.

Cleo enters the shabby one room apartment suspiciously.
Against a wall is a crib with a small baby in it. Cleo sits
at a table near the kitchen area.

DANIELLA
You want a beer, mami?

CLEO
No. What do you want?

Daniella begins to shut the door on the street outside, Cleo
shakes her head. Daniella sits across the table across from
her.

DANIELLA
Mami, I need your help...

(CONTINUED)

CLEO

Why me?

DANIELLA

I hear about you. From your mami. She tell me. She tell me what you do. I need that kind of help...

CLEO

Why?

DANIELLA

It's just me and my baby. The father, he no want to know. Anyway... There are these guys. These guys mess with me. Real bad.

CLEO

How many?

DANIELLA

Two.

CLEO

Two.

DANIELLA

Yes mami. Domingo and Marco.

CLEO

What do they do?

DANIELLA

(CRYING)

They do... They make me do things to them. Sexual things. They do things to me. And they mess with my friend too.

CLEO

Why are you telling me this?

DANIELLA

I want you to hurt them. Real bad. Real bad so they can't hurt anyone else again. We can't pay much you right now but we will give you what we have... For the rest of our lives if we have to.

(CONTINUED)

CLEO
I don't believe this... I only just
got out of prison.

Silence.

CLEO
Call your friend. Tell her to come
here right now.

DANIELLA
Yes mami!

CLEO
What's your name?

DANIELLA
Daniella.

INT. - DANIELLA'S APT. - NIGHT

MARITZA, 20s, Latin, cute, arrives.

CLEO
(to Maritza)
Daniella's just asked for my help
because she says two guys are
messing with her and they're
messing with you. I want to hear
the whole story. Tell me what they
do.

FLASHBACK

INT. - BEDROOM - DAY

Anita is being raped by MARCO, Latin, 20s.

INT. - HALLWAY - DAY

DOMINGO, Latin, 20s, lounges outside a door through which
the sounds of Anita being raped can be heard - she's crying,
Marco is laughing.

DOMINGO
(shouts)
What's taking you so long?

(CONTINUED)

MARCO
Hey, I'm not fast like you!

FLASHBACK

EXT. - CALLE OCHO GROCERY STORE - NIGHT

Daniella leaves the store with a bag full of groceries. She hesitates before an alley, walks into it.

EXT. - ALLEY, CALLE OCHO - NIGHT

NOTE: The dialogue in this scene is spoken in Spanish with English subtitles.

Marco jumps in front of Daniella from behind a dumpster.

MARCO
Hey pretty, where you going so fast?

Daniella tries to step around him, keeps her eyes to the floor.

MARCO
Hey, hey, chica, say hello to the man.

He grabs her head, pushes it toward his crotch. She begins to kneel.

END OF SUBTITLES

INT. - DANIELLA'S APARTMENT - NIGHT

CLEO
Ok stop, cut it right there!

Daniella and Maritza look at her in astonishment.

CLEO
I don't want to hear any more.
Look, I just got out of prison.
I've got too much on my plate. I believe you but I can't help you.
This is the story of women everywhere and I've got my own shit to deal with. I'm sorry, but I can't take this on.

(CONTINUED)

The women look at her with expressions of horror and hopelessness. Maritza thanks her for listening, leaves.

DANIELLA

Thank you mami, thank you for listening to us. You know we can't go to the police. Even if we believed in them.

CLEO

I know.

DANIELLA

We really appreciate that you listened to us. We can't talk to no-one else.

CLEO

I know.

DANIELLA

If we told our fathers or brothers or boyfriends this was happening, they would blame us.

CLEO

I know. Look, give me your phone number.

DANIELLA

Ok.

Daniella gives her her phone number, Cleo exits.

17. EXT. - DANIELLA'S APARTMENT BUILDING - NIGHT

Cleo walks to her car. A terrified squeal from an alley causes her to stop. Stepping forward gingerly, she sees DOMINGO, 20s, and MARCO, 20s, standing over a girl pressed against a wall in fear.

DOMINGO

Hey chica, what you got to show us?

MARCO

Yeah baby, you look good...

Marco takes his knife, runs it around her breasts.

DOMINGO

You gonna show us or we gonna have to make you?

(CONTINUED)

The terrified girl shakes.

MARCO

Aw baby, we gonna have to make you.

He kisses her cheek, takes his knife and slowly cuts the top of her vest and bra string on one shoulder. He starts to cut the other one. Cleo steps forward.

CLEO

Stop it.

MARCO

What?

DOMINGO

You wanna join the party, chica?

Domingo strokes the front of his pants suggestively.

CLEO

That depends. I been hearing some impressive things about some guys called Marco and Domingo. You them?

DOMINGO

Domingo in the house!

MARCO

Hey... You looking for a threesome, huh? Real tough, real hard... Right here in the alley.

He lunges for Cleo. She head butts him, turns him to face his friend with her gun to his head.

MARCO

Put a!

Marcus tries to break free, his knife falls to the floor. Cleo beats him, her eyes on Domingo. Domingo throws his knife at her, she moves swiftly away. Marco takes it in the chest. dies.

Cleo kicks Domingo upside his head, kung fu style. He falls back, she does a round house kick on him. His gun fires, she kicks it away, kicks him savagely, he falls to the floor.

CLEO

Get up, bitch.

Domingo staggers to his feet.

CLEO
Turn to the side, pretty. Profile
view. Just like a mugshot.

Domingo complies.

CLEO
Now Domingo, I heard some pretty
intense things about you. About
what you do with your dick, in
particular. So get it out.

DOMINGO
What?

CLEO
Get it out.

Marco complies.

CLEO
Is that it? Now jerk off.

DOMINGO
What?

CLEO
I said, jerk off.

DOMINGO
(shivering)

I can't.

Cleo levels her gun.

CLEO
Or would you rather I blow it off?
I'm told you like blow jobs.

Domingo has a real problem doing what she says.

CLEO
Domingo, you can do better than
that. I don't got much time. Do it
now or I'll blow your fucking head
off.

Domingo closes his eyes, jerks off desperately.

CLEO
That's it Domingo. That's good.

Domingo smiles. His eyes close, his head tilts back. He looks like he'll climax soon. Cleo blows his head off. Police sirens are heard, Cleo leaves.

EXT. - CALLE OCHO GROCERY STORE - NIGHT

Cleo calls Daniella.

CLEO
Daniella?

DANIELLA
Cleo?

CLEO
I have a feeling your problem has been taken care of.

DANIELLA
Gracias, gracias!

CLEO
I'll be seeing you.

DANIELLA
Come round for my nice hot cooking, linda. Any time. You are welcome in my house anytime. And in the house of Maritza too.

CLEO
Ok.

19. INT. - SMALL GROCERY STORE, CALLE OCHO - NIGHT

LUISA, 20s, Latin, serves behind the counter.

CLEO
Where's your water?

Luisa points to an aisle. CLINTON, 20s, black, wiry, enters. As Cleo walks away Clinton takes out a gun and points it at Luisa.

CLINTON
Give me all the money out of your till. Don't try anything fancy.

Cleo sees him.

(CONTINUED)

CLEO(MUTTERS)
I don't believe this.

She crouches, slips around an aisle and side kicks his hand. The gun goes flying. She punches him.

CLINTON
Whaaat?

He tries to punch her but she evades it, punches him in the face. He holds his bleeding nose.

CLEO
Get the hell out. You're lucky I've had a very tiring day and am not going to beat the hell out of you.

Clinton runs.

CLEO
You better do something with that gun. I'm not taking it. How much do I owe you?

GIRL
Nothing, mami. Ever. Thank you!

CLEO
No worries.

Police sirens are heard.

CLEO
Give me the video from the camera.

The girl gives Cleo the tape, Cleo leaves through the back door.

EXT. - GROCERY STORE - NIGHT

Cleo exits the store as two cops, ADOLFO, 40s, plump, and DENZEL, black, 40s, walk in.

ADOLFO
Hey, Cleo!

CLEO
Hey, Donut Boy.

ADOLFO
How you doing? You just got out?

(CONTINUED)

CLEO
Yeah, this afternoon.

ADOLFO
Nice to see you, Cleo. You got
anything to do with that killing
we're on our way to?

CLEO
Excuse me?

DENZEL
Two guys just got killed down the
street.

CLEO
Why are you telling me about it? I
just got out.

ADOLFO
I'll be keeping my eye on you,
Cleo.

CLEO
OK, Donut Boy. Nice to see you too.

Cleo leaves, the cops look after her.

ADOLFO
That bitch. Pretty uppity for a
killer.

DENZEL
You know her?

ADOLFO
Yeah, from school. Did time for
shooting her boyfriend.

DENZEL
Nah. But word is she was a paid
killer already. She only did time
for shooting her boyfriend. Nothing
else.

EXT.- BRICKELL STREET - NIGHT

Cleo drives. Scenes of Brickell night life flash by.

EXT. - ICON CAR PARK - NIGHT

Cleo uses Marcus' key card to enter the Icon car park, drives to one of his parking spaces.

INT. - ICON LOBBY - NIGHT

Cleo walks past the front desk to the elevators, waves Marcus' card to the concierge. She presses the elevator button to ascend.

INT. - ELEVATOR HALLWAY - NIGHT

Cleo walks out of the elevator to Marcus' door, rings bell. Her brother MARCUS, 20s, thin, expensively dressed, opens the door.

MARCUS

Cleo!

CLEO

Hey you.

They hug, Marcus rushes to move something off the coffee table in the living room, she can't see what.

MARCUS

Let me just clear up here... You should have called. I would have got some dinner in!

CLEO

I don't have your new number. It's not like you visited me in prison or anything.

Cleo sits.

MARCUS

I'm sorry Cleo. You know, things...

CLEO

Yeah. Too busy to visit me in prison. That's sad.

MARCUS

Sorry... Would you like a drink?

CLEO

Would I! Of course.

(CONTINUED)

MARCUS

Martini?

CLEO

Yes. You know how long since I've had one?

Marcus makes their drinks. Cleo notices a small spoon and a bud on the table. Peaks behind the sofa and sees an open box with drug paraphenalia.

CLEO

So you're still working for Jimmy Malone?

MARCUS

Yes, business is good.

CLEO

Are you using your product?

MARCUS

Me? Oh no. That'd be a dumb thing to do.

CLEO

It would.

CHERISE, 20s, a cheap-looking blonde, looks out from behind a bedroom door.

MARCUS

This is my sister Cleo, Cherise.

CHERISE

Hi.

CLEO

Hi.

Cherise returns to the bedroom. Marcus brings their drinks to the table.

MARCUS

So you're staying here tonight? We have a spare bedroom. Great views You'll love it.

CLEO

I was going to, just remembered somewhere I need to go.

She eyes the bud and spoon.

(CONTINUED)

MARCUS

OK. Anytime you want, I'm here for you.

CLEO

Thanks. You make a mean drink, Marcus.

MARCUS

I missed you.

CLEO

I missed you too.

Cherise walks in wearing a bustier, trousers and a short jacket.

CHERISE

Nice to meet you Cleo. See you later, sweetie?

MARCUS

I'll try to make it.

Cherise kisses Marcus on the cheek and leaves.

CLEO

Why is she dressed like that?

MARCUS

She works at the Blue Martini.

CLEO

Why isn't our mother living with you?

MARCUS

I asked her. She didn't really want to come. She wouldn't fit in, would she?

CLEO

I'm going to get her a nice house. Make her well again.

MARCUS

I'd help but my money's tied up...

CLEO

Yeah. Come think of it, I need a bit of work myself. Why don't you introduce me to Jimmy?

(CONTINUED)

MARCUS
For real?

CLEO
For real.

MARCUS
I'll ask him.

CLEO
OK. Got to go.

INT. - ICON CAR PARK - NIGHT

Cleo walks to her car, get in and goes to sleep.

INT. - MARCUS' APARTMENT - NIGHT

Marcus phones his employer, JIMMY MALONE, 30s, Irish drug lord.

JIMMY (V.O.)
What?

MARCUS
I've got something to ask you.
About my sister.

JIMMY
What about her?

MARCUS
She wants to work for you.

JIMMY
Doing what?

MARCUS
Protection services. Stuff. You
know. She just got out.

JIMMY
I'll think about it. Give me her
phone number.

INT. - ICON - EARLY MORNING

Cleo enters an elevator, presses the level for the gym.

INT. - ENTRANCE TO GYM - EARLY MORNING

Cleo enters gym, flashes Marcus' key to the front desk guy.

INT - ICON GYM - EARLY MORNING

Marcus runs on a treadmill.

INT. - ICON GYM - EARLY MORNING

Cherise is in front of the juice bar looking sleepy.

INT. - ICON GYM - EARLY MORNING

Cleo enters dressed in work-out clothes. She sees gets on a treadmill next to Marcus.

CLEO

Yo, bro.

MARCUS

Hey sis. What are you doing here?

CLEO

I thought I'd drop in. I was close.

MARCUS

I talked to Jimmy. He said he might call you.

CLEO

Great.

INT. - ST. JUDE'S CHURCH, BRICKELL - EARLY AFTERNOON

Cleo enters the church. An old woman waits outside the confessional. Cleo makes the sign of the cross, sits. Someone leaves the confessional, the old lady goes in.

INT. - CONFESSIONAL BOX - EARLY AFTERNOON

CLEO

Please bless me father, it has been
a week since my last confession.

PRIEST

Bless you, my child. What sins
would you like to confess?

CLEO

Father, I've killed a couple of
men.

PRIEST

What?

CLEO

I've killed two men.

FATHER

How many?

CLEO

In the last week?

PRIEST

Yes.

CLEO

I killed a couple the night I got
out. Last night.

PRIEST

Got out?

CLEO

Of prison.

PRIEST

Oh.

Silence.

PRIEST

What were you in prison for?

CLEO

Aggravated assault. I did two
years.

(CONTINUED)

PRIEST

Have you killed people before?

CLEO

Yes. I confessed those to the Father in jail - the prison chaplain. I'm just here to confess what I did lately.

PRIEST

My child... Why have you killed people?

CLEO

It's business, father. Usually. Although the other night was a favor. But they always have it coming.

PRIEST

Business?

CLEO

I get paid for it.

FATHER

Do you sincerely regret what you did last night?

CLEO

Well, yes.

PRIEST

Would you kill those people again if you could go back and change things?

CLEO

Only if I had to.

FATHER (SIGHS)

That'll be six Our Fathers and three Hail Marys. Go and sin no more.

CLEO

Thank you father.

PRIEST

And daughter?

(CONTINUED)

CLEO
Yes, Father?

PRIEST
How much does it cost?

CLEO
Depends. I'm very good, so I'm expensive. I'll be coming here again so if you need something done, just let me know.

PRIEST
Yes daughter... Go in peace.

CLEO
Father?

PRIEST
Yes?

CLEO
If it's urgent, let The Maria know.

PRIEST
The Maria in Calle Ocho?

CLEO
Yes. Tell her Cleo referred you.

EXT. - SANTERIA STORE, CALLE OCHO - NIGHT

Cleo enters.

INT. - SANTERIA STORE - NIGHT

Cleo sits in a small waiting room. THE MARIA, black Cuban, 60s, enters. She looks delighted to see Cleo.

THE MARIA
Cleo!

CLEO
Maria!

They hug.

THE MARIA
Why didn't you tell me you were coming? I would have cooked something special for you!

(CONTINUED)

CLEO

You know how I am. I never know
when I'll be turning up.

Maria puts the Closed sign on the front door, they go to a
cozy back room. Maria makes coffee.

THE MARIA

I missed you! So how have you been?

CLEO

I've been good.

THE MARIA

Looks like the lack of wine and
women suited you.

CLEO

He he, it wasn't quite like that...
How's business?

THE MARIA

You know, pretty much as before.
Some nasty characters around...

CLEO

I just got out. I need to work.
Give me a list and I'll help out.

THE MARIA

Ok. Cleo, you always make me so
happy. You are always ready to help
me clean up the evil of the world.
You have a very charitable heart.

Maria pours them both coffee.

THE MARIA

You want me to do a reading for
you?

CLEO

Why not?

Maria puts a box made of bone on the table, juggles the
contents and throws them. She gazes intensely at them.

THE MARIA

Hmmm.

CLEO

Anything new?

(CONTINUED)

THE MARIA

It's always death with you. I see death.

CLEO

Anyone I know?

THE MARIA

No-one you know. But business is good. Lots of money!

They laugh.

CLEO

Good. I need some fast. I have no questions.

THE MARIA

You don't want to know anything else? Like about love?

CLEO

I don't believe in love.

THE MARIA

One day it'll catch you girl, when you least expect it.

CLEO

Yeah right. Save that for the people who are paying you to say that, Maria.

THE MARIA

I tell the truth! For them and for you.

CLEO

I know you do. But I just don't see love being in the cards for me. I have to go. How about a deposit on the first job?

THE MARIA

Ok baby.

Maria leaves, returns with a handful of hundred dollar bills. She hands them to Cleo with a slip of paper with three names on it.

CLEO

Thanks. Ok, I'll get the first done soon.

(CONTINUED)

THE MARIA

You take good care now. Some dangerous people in the world.

CLEO

Yeah, and I'm one of them!

Cleo glances at the list of names.

CLEO

I'll get back to you soon.

They hug, Cleo leaves.

EXT. - ICON CAR PARK - NIGHT

As Cleo settles into her car to sleep she gets a phone call.

CLEO

Yes?

JIMMY

Jimmy. Where are you?

CLEO

Brickell.

JIMMY

Meet my man at The Flying Pig in thirty minutes.

CLEO

What for?

JIMMY

Work.

CLEO

Who?

JIMMY

Paolo Franschetti.

CLEO

What's his line of business?

JIMMY

Same as me.

CLEO

How much?

(CONTINUED)

JIMMY
Going rate. \$20,000.

CLEO
Half up front?

JIMMY
That's why you're meeting my man at
The Flying Pig.

CLEO
How will I know him?

JIMMY
He'll know you.

The line goes dead. Cleo starts her car.

EXT. - FLYING PIG, GAY BAR - NIGHT

Cleo steps inside.

INT. - FLYING PIG BAR - NIGHT

The bar is quiet. Cleo orders a tonic water. ALEX, 40s,
Irish, sits next to her, orders a beer and puts a cigarette
package between them.

ALEX
Do you smoke?

CLEO
No.

ALEX
You should try these. Recommended
by your man Jimmy.

CLEO
Ok.

Cleo puts the cigarette box in her bag, finishes her tonic
and leaves.

INT. - CLEO'S CAR - NIGHT

Cleo opens the cigarette package and sees a stack of \$100
bills - the \$10,000 deposit for the Franschetti hit.

INT. - CLEO'S CAR - MORNING

Cleo takes her list of contract hits from her bag.

CLEO
Who's the next lucky man?

She closes her eyes, stabs at the paper with her finger, opens her eyes, reads where her finger is.

CLEO
Ramon Vasquez.

EXT.- BRICKELL STREET SCENE - DAY

Cleo stands at the side of the street, glamorous and unrecognizable in a skirt suit, blonde wig, glasses, kerchief over her hair 50s style. ROMERO, 50s, plump, well-dressed, gay, lots of plastic surgery, drives up in an open convertible Mercedes.

ROMERO
Hmmm, lipstick lesbian or what?

CLEO
Shut up, bitch.

They laugh, Cleo gets in the car. Romero drives off.

ROMERO
I thought we'd go the scenic route.
What do you think?

CLEO
Sounds good.

They drive to Key Biscayne.

EXT.- KEY BISCAYNE CAUSEWAY - DAY

Cleo and Romero drive toward the island. Sunny day, sea on either side of the causeway. They exit left to a waterside restaurant.

CLEO
So, you have a problem with Ramon Vasquez. Tell me some useful information.

(CONTINUED)

ROMERO

Oh, he's such a bitch! Wait 'til
you hear...

EXT.- KEY BISCAWAYNE RESTAURANT - DAY

Cleo and Romero sit at a waterside table talking intensely.

EXT. - BRICKELL GAS STATION - DAY

Cleo stands outside her car. A car pulls up next to her,
Benicio gets out.

CLEO

Benicio!

BENIGNO

Hey.

They hug.

BENICIO

So what is it you need doing?

CLEO

I need to listen in to some phone
calls...

EXT. - EXPENSIVE HOTEL - NIGHT

Cleo watches the hotel from her car. She listens in on a
phone conversation.

1ST MALE (V.O.)

Two giant pizzas. Double anchovies,
mozzarella, capers.

2ND MALE (V.O.)

Drinks with that, sir?

1ST MALE (V.O.)

No. That's it.

EXT. - MIAMI PALACE HOTEL - NIGHT

A pizza van arrives. The delivery man gets out, enters the hotel with two pizzas.

INT. - CLEO'S CAR - NIGHT

Cleo listens in to another call.

MARITZA (V.O.)
Hello, this is Butterflies. How may we serve you tonight?

PAOLO (V.O.)
Hi Maritza. This is Mr. Paolo.

MARITZA
Mr. Paolo! Sorry, I didn't recognize the phone number... How are you?

PAOLO
I'm good. Who you got on tonight?

MARITZA
We've got Claudia - you've seen her before.

PAOLO
Claudia from Venezuela?

MARITZA
Yes.

PAOLO
Who else?

MARITZA
Veronica. She's new.

PAOLO
My type?

MARITZA
Yes Mr. Paolo. You will love her! Tall, blonde. Very beautiful...

PAOLO
Send her over. Two hours.

(CONTINUED)

MARITZA

Yes Mr. Paolo. She'll be there in an hour.

PAOLO

Make it half an hour.

MARITZA

Ok sir. I'll do my best.

The line goes dead.

INT. - CLEO'S CAR - NIGHT

Cleo takes a long blonde wig from behind her seat and puts it on. She adds more makeup, sprays expensive perfume and puts on leather gloves.

EXT. - HOTEL - NIGHT

Cleo exits her car, smooths her tight skirt, walks toward the Miami Palace hotel.

INT. - MIAMI PALACE HOTEL FOYER - NIGHT

Cleo walks past the front desk to the elevators. The doors close, she ascends.

INT. - HOTEL CORRIDOR - NIGHT

Cleo knocks on the door of room 420. It's opened by TONY, 40s, heavyset, suited.

CLEO

Mr. Paolo?

TONY

Come in.

He lets Cleo in.

INT. - HOTEL ROOM - NIGHT

Cleo steps into the living room of the suite. PAOLO, 40s, drug lord, smiles and leads her to his bedroom.

INT. - HOTEL BEDROOM - NIGHT

The bedroom has a bed, sofa, TV and bar. Paolo walks to the bar.

PAOLO
What would you like, princess?

CLEO
A martini please. With olives.

PAOLO
My favorite type.

Paolo makes two martinis. Cleo picks up a white envelope from the coffee table, counts \$1,000 and puts it in her bag. She takes out a gun with a silencer, walks up behind Paolo and talks into the crook of his neck.

CLEO
That's a nice looking martini.

PAOLO
The best!

He turns, she takes her gun from behind her. Paolo lunges, shoves her off balance, she shoots him in the groin. He drops to the floor, she finishes him with a shot in the chest. She picks his pockets, takes his jewelry.

INT. - HOTEL SUITE - NIGHT

Cleo enters the living-room, smiles at Tony.

GUY
He finished already?

CLEO
No.

Cleo shoots Tony in the chest twice. He dies, she picks his pockets, takes his jewelery, picks up the hotel phone.

MAN (V.O.)
Good evening Mr Franschetti. How
can I help you?

CLEO
It's Mrs Franschetti. Do you have a
chargrilled cowboy steak?

(CONTINUED)

MAN (V.O.)

Yes madam. Twelve ounce or sixteen ounce?

CLEO

Sixteen ounce.

MAN (V.O.)

And how would you like that cooked?

CLEO

Medium rare. With a baked potato, sour cream, asparagus.

MAN (V.O.)

Yes madam. Would you like anything else with that? Dessert, perhaps?

CLEO

No, that's great. How long will it take?

MAN (V.O.)

Thirty minutes, madam.

CLEO

Put a rush on it if you can.

MAN (V.O.)

Yes madam. Thank you. Have a great evening.

CLEO

You too.

Cleo pulls the dead guard into the bedroom, pushes him under the bed. Next she pushes Paolo under the bed. A knock on the front door is heard. Through the peep hole Cleo sees an attractive young woman. She opens the door.

CLEO

Veronica?

VERONICA

Yes ma'am.

CLEO

Come in.

INT. - HOTEL SUITE - NIGHT

Cleo takes \$200 from the cash from Paolo, gives it to Veronica.

CLEO

I'm so sorry, Mr. Paolo had to go out unexpectedly. Please take this.

VERONICA

Thanks. Will you explain that to the agency if they call?

CLEO

Sure.

Veronica leaves, Cleo drinks her martini.

Cleo texts Jimmy.

"Mission Accomplished."

Jimmy replies;

"\$3,000 extra for his pinkie."

There is a knock at the door. Cleo lets in a room service guy with a trolley. Cleo signs the check with her left hand, sits and eats. When finished she takes her steak knife, a napkin, a plate and a pizza box into the bedroom.

INT. - HOTEL BEDROOM - NIGHT

Cleo is on her knees next to the bed. She takes Paolo's arm, saws off his pinkie onto a serviette on the plate, wraps it in the napkin, places it in the pizza box.

She puts the pizza box into a shopping bag, places a pillow under Paolo's hand and puts his arm under the bed.

INT. - HOTEL LIVING ROOM - NIGHT

Cleo places the cutlery and glass she's used into the shopping bag, takes it and leaves.

INT. - CAR - NIGHT

Cleo texts Jimmy.

"Where do I deliver the pizza?"

Jimmy replies;

"Conrad forecourt 10pm."

(CONTINUED)

Cleo replies;
"What shall I look for?"

Jimmy replies;
"He'll find you."

Cleo replies;
"When payment?"

Jimmy replies;
"Tomorrow."

Cleo starts her car.

EXT. - CONRAD HOTEL FORECOURT - NIGHT

Cleo sits in her car by Valet Parking. A well-dressed black man knocks on her window, she lowers it.

MAN
Pizza?

Cleo gives the pizza box containing Paolo's pinkie to him. He man hands her \$20. Cleo drives away.

INT. - CLEO'S CAR, ICON CAR PARK - NIGHT

Cleo settles down to sleep.

Jimmy texts;
"RITZ RESTAURANT COCONUT GROVE 1PM
TOM. ORDER LUNCH"

Cleo replies;
"For two?"

Jimmy replies;
"No."

Cleo texts;
"OK."

EXT. - AUTO REPAIR GARAGE - DAY

Cleo parks her car outside the garage, goes in.

INT. - GARAGE - DAY

The garage is busy. Cuban music plays. Cleo, dressed in high heels and a tight skirt suit, gets a lot of stares. She walks to the office. She and Benicio smile at each other. CARLOS, 40s, Latin, plump, pours black coffee from a polystyrene cup into much smaller cups; cortaditos.

SERGIO

Cleo!

CLEO

Sergio!

CARLOS

My favorite lady!

They hug.

CARLOS

How've you been?

CLEO

Just got out. You know how it is.

CARLOS

You want some car plates?

CLEO

Yep. Ten.

CARLOS

OK princessa, I'll sort that for you. In the meantime you have to taste the best cortadito in Miami!

Cleo sits, Carlos pours her a small coffee.

CARLOS

And now, I'm going to introduce you to your new car! She's beautiful, she's exciting. She's a BMW!

CLEO

No Carlos, no. I only just got out. How do you think I can afford it?

SERGIO

Come on chica, I insist.

Cleo takes Carlos's arm as they walk through the garage.

(CONTINUED)

CLEO

Boosted?

SERGIO

But of course. Nothing but the best! At a price you can't believe... With specialties.

They walk to where a gleaming BMW is being worked on.

CARLOS

Fresh paint, new papers, clean interior... A few additional things...What more could you ask for?

Carlos presses part of the inside driver's door and it lowers slowly. Three impressive guns are revealed.

CARLOS

Same on the passenger side!

Carlos displays the same on the passenger side. Cleo sits in the car, presses and unpresses the gun pane, grabs the guns and checks angles for shots out of the windows.

CLEO

Nice...

CARLOS

And get this! Super-sonic-sexy...

Carlos takes Cleo's hand and takes her to one side of the car where, at the press of a button, the side of the car lowers, a machine gun pops out.

CLEO

What?!?!?

CARLOS

Yeah baby! Amazing! Amazing sexy!

Cleo laughs, takes the controls from him, gets in the driver seat and plays with the machine guns.

CLEO

This looks like one of hell of an expensive car, Sergio.

CARLOS

For you baby, you know I do a deal. Payments...

(CONTINUED)

CLEO
Payments? I'd be paying for this
for the rest of my life.

CARLOS
No baby. Look, I know you're
getting settled, just got out and
all. But when you're ready, you
come to me. If I still got the car.
She's hot baby, she's hot. But if
she still here with me, you know I
work something out with you.

CLEO
Can I lease it?

CARLOS
No baby. Cash only.

CLEO
Whew... I want it.

CARLOS
No problemo baby! Any time you
want, I'm here for you. Anything
you want, I get it for you. That's
a fact.

They walk back through the shop, the music is loud.

CARLOS
(Yells like Pitbull.)

Where's the paa-rr-ty?!

Cleo and Carlos begin a hot dance. Guys gather, she dances
with a couple. Benicio looks on.

CARLOS
Ok everyone, back to work!

CLEO
You're just jealous.

CARLOS
Yeah. And Cleo?

CLEO
What?

CARLOS
You ever want man meat, you just
let me know.

Cleo laughs.

INT. - GARAGE OFFICE - DAY

Cleo finishes her coffee. Sergio gives her a paper bag with tag plates inside, Cleo takes them pays cash for them. Sergio walks her to the door.

CARLOS

You let me know anything you need
chica. Anything.

CLEO

OK Sergio. Thanks.

CARLOS

Including if I can do anything for
your mama.

CLEO

Thanks.

CARLOS

She OK?

CLEO

Yes, you know...

They hug and say goodbye.

EXT. - RITZ HOTEL, COCONUT GROVE - DAY

A valet takes Cleo's car at the entrance.

INT. - RITZ FOYER - DAY

Cleo walks toward the restaurant.

INT. - RITZ RESTAURANT - DAY

Cleo is at the hostess desk.

CLEO

Table for one, please.

HOSTESS

Yes madam. Please step this way.

The hostess guides Cleo to a table, gives her a menu.

INT. - RITZ RESTAURANT - DAY

A waitress takes Cleo's order.

WAITRESS

What would you like to order today,
madam?

CLEO

Grilled octopus followed by wild
mushroom linguine.

WAITRESS

And to drink?

CLEO

A glass of very dry Pinot Grigio
please.

The waitress leaves.

INT. - RITZ RESTAURANT - DAY

The hotel concierge stands with a package at the hostess
desk.

CONCIERGE

Hi Carla, I have a package for the
young lady dining alone.

Carla directs the concierge to Cleo's table.

INT. - RITZ RESTAURANT - DAY

The concierge bows before Cleo.

CONCIERGE

Senorita, a Mr. James asked me to
deliver this package to you.

He hands Cleo an expensive brand shopping bag. She sees a
prettily wrapped box inside.

CLEO

Thank you.

She tips him.

CONCIERGE

Thank you madam. Mr. James also
said to tell you that he has
covered the check.

(CONTINUED)

CLEO
What a gentleman!

The concierge leaves.

INT. - RITZ TOILETS - DAY

Cleo opens her package in a stall, sees stacks of \$100 bills, counts \$13,000, replaces them and leaves the bathroom.

INT. - RITZ RESTAURANT - DAY

Cleo returns to her table. Her cell phone rings. Cleo listens.

CLEO
Doreen! Good timing.

INT. - PRISON - DAY

DOREEN, black, 50s, phoning Cleo.

DOREEN
Hey Cleo, how's it going?

CLEO
Good. Just got paid, making connections. That's why I'm calling you. We have someone in common, could do some work together - like you suggested.

DOREEN
That's great baby! Let's talk when I get out.

CLEO
Next week?

DOREEN
Yes. Ok baby, I got to go. See you then.

CLEO
OK.

The line goes dead.

FLASHBACK

INT. - WOMEN'S PRISON - NIGHT

Cleo and Doreen are in their cell. Cleo is on the bottom bunk, Doreen on the top.

DOREEN

Would you be interested in a little job when you get out?

CLEO

What kind of job?

DOREEN

Same as I hear you're used to.

CLEO

I don't know what you heard Doreen. Whatever I do, it's not cheap.

DOREEN

This guy has a lot of money. I can pay you when I get out - I heard the going rate is \$20,000. And there'll be a lot to take on the premises. I really need something to happen to this bastard.

CLEO

Why?

DOREEN

He's a drug dealer. Had a lot to do with the passing of my William. That's all I'm gonna say.

CLEO

What's his name?

DOREEN

Jimmy. Jimmy Malone. I need him and a bunch of his men to disappear. I got a whole posse of women he's messed up to help take him out.

CLEO

I only work alone.

DOREEN

Think about it. It's good money.

(CONTINUED)

CLEO

Other people are too much risk. I'm not taking a chance like that.

DOREEN

OK. But if you change your mind, let me know. The job is going to get done one way or another.

END OF FLASHBACK

INT. - RITZ, COCONUT GROVE RESTAURANT - DAY

Cleo dials a number.

KENNY (50s, Martial Arts School Owner)

Kenny's Martial Arts, this is Kenny. How can I help you?

CLEO

Hi Kenny! It's Cleo. How you doing?

KENNY

Great. Good to hear your voice! We missed you Cleo. We need you. You're a good influence on these kids. Too much craziness going on. No discipline.

CLEO

I missed you too Kenny. Let's sort them out. I'll be in at 7pm and I'm really looking forward to seeing you again.

KENNY

Me too.

INT. - RITZ FOYER - DAY

Cleo walks through the lobby, sees a local newspaper with the headline 'Hotel Slaying of Drug Kingpin'. She reads the article, laughs.

INT. - SQUAD CAR - DAY

Adolfo and Denzel look at their police laptop. Adolfo eats from a box of donuts, Denzel swigs vodka from a flask.

ADOLFO

So someone finally got to Paolo Franschetti. Never thought that would happen. Thought he was protected.

DENZEL

He was. By that other guy they found dead. Amongst others.

ADOLFO

I smell something funny here. Who could get to a guy like that?

DENZEL

No idea.

ADOLFO

Maybe a woman.

DENZEL

What you thinking?

ADOLFO

Cleo Martinez. She just got out. Rumor is she murders people for a living. She just got out - got to be hungry for money.

DENZEL

Really?

ADOLFO

Yes. I reckon she's got a taste for blood. She's got killer eyes. Let's keep an eye on her.

DENZEL

Fine with me.

Denzel takes another swig of vodka.

INT. - COCONUT GROVE MARRIOTT FOYER - DAY

Cleo sits at a hotel computer looking at property listings in Miami. She makes a call.

EXT. - COCONUT GROVE - DAY

GRACE, 50s, real estate agent, leads Cleo through the jungle-like garden of a small house surrounded by high walls.

INT. - COCONUT GROVE HOUSE - DAY

Grace shows Cleo the house - clean, good quality, newly remodeled.

GRACE

It's ready to move into immediately. We put in new floors, just like my son's fiancée wanted... It's such a shame their wedding didn't happen. He was heartbroken.

CLEO

I'm very sorry to hear that.

GRACE

So you want to live with your mother, you say?

CLEO

Yes, she's very ill. I want to move her to a house with one floor. Can we look around the garden?

GRACE

Of course! Here we are... Have any pets?

Grace opens the door, they step outside.

EXT. - COCONUT GROVE HOUSE - DAY

CLEO

No animals. This is a very pretty house. My mother would love it.

Cleo opens an envelope full of \$100 bills.

(CONTINUED)

CLEO
Would you like to have us as
tenants?

OLD LADY
Well, yes, I think so... I
understand your mother is very ill
and I'm sure this will be a lovely
home for her. Usually I do
background checks...

CLEO
You're right, I think my mother
will like this house very much.

INT. - KENNY'S MARTIAL ARTS STUDIO - DAY

Cleo enters, goes straight to Kenny's office.

KENNY
Cleo!

CLEO
Kenny!

They hug.

KENNY
How have you been? You lost too
much weight.

CLEO
Lousy food in prison. What can I
tell you?

KENNY
We missed you baby. No-one trains
the kids like you do. Class is
starting soon, want to join in?

CLEO
Yes. I'll get changed and see you
in there.

INT. - MARTIAL ARTS STUDIO - DAY

Cleo, dressed in a white martial arts suit, joins in with a
class of teens and adults.

EXT. - CHRISTO'S RESTAURANT, CALLE OCHO - EARLY EVE.

Lots of people are inside the busy restaurant.

INT. - CHRISTO'S RESTAURANT - EARLY EVE.

Cleo enters and CHRISTO, 60s, the owner, sees her.

CHRISTO

Cleo!

CLEO

Christo!

CHRISTO

It's great to see you. Where have you been?

CLEO

Away... Missing your food!

CHRISTO

You are always welcome. How is your mother?

CLEO

Not so good.

CHRISTO

When she feels better, you bring her here on me.

CLEO

Thanks Christo, that's really nice of you.

He shows her to a table.

INT. - ADOLFO'S COP CAR - DAY

Adolfo is eating donuts, makes a phone call.

ADOLFO

Jimmy?

JIMMY

Wassup?

ADOLFO

Juanita keeps going on at me to lose weight. Next time I pick up

(MORE)

(CONTINUED)

ADOLFO (cont'd)
from you, can you put some of the
stuff with the cash?

JIMMY
Coke? You want to lost weight for
your wife with coke?!

ADOLFO
You think heroin is better?

JIMMY
That's heavy shit. Start with the
coke. You're bound to lose weight.

ADOLFO
Damn, I'm luck to have you as a
cousin.

JIMMY
No shit.

ADOLFO
Fuck you.

JIMMY
Fuck you too.

ADOLFO
One more thing. Paolo Franschetti
just got done.

JIMMY
I heard.

ADOLFO
Was it by one of yours?

JIMMY
One of my what?

ADOLFO
'Associates?'

JIMMY
Don't know what you're talking
about. And you must be some kind of
dumb fuck talking like this on the
phone.

ADOLFO
You know we're protected. Remember
Cleo Martinez?

(CONTINUED)

JIMMY

What about her?

ADOLFO

When I heard about Franschetti, her face came into my head. Then yours.

JIMMY

That loca? Get real. Nothin' to do with me. Or Franschetti.

ADOLFO

'K. See you Sunday.

JIMMY

'K.

INT. - RAMON VASQUEZ'S RESTAURANT BAR - NIGHT

RAMON, 50s, restaurant owner, sits at his restaurant bar. Romero introduces Cleo.

ROMERO

Ramon! Meet China - she's got three clubs in Paris!

RAMON

China? You don't look like a piece of China to me, darling... Can I get you a drink?

Cleo smiles, Romero leaves.

INT. - RAMON'S BAR - EARLY MORNING

Cleo drinks martinis at the bar with Ramon. Staff clean up.

RAMON

Darling, you drink like a man. You've been matching me martini for martini. Nobody ever does that! Do you have some Irish in you?

CLEO

Not lately.

They laugh.

RAMON

Perhaps you'd like to come upstairs to our rooftop pool? There's a bar and the view is fahbulous...

(CONTINUED)

CLEO

You want me to go upstairs with you? I thought you were gay?

RAMON

I swing both ways darling. These days, who doesn't?

They clink martini glasses, laugh.

EXT. - ROOFTOP, POOLSIDE - EARLY MORNING

Ramon mixes fresh martinis at the poolside bar. Cleo stands at the parapet gazing at the view of the sea.

RAMON

Feel free to take your clothes off and jump into the pool naked, dear, just like the Europeans do.

CLEO

I'm not European, and I doubt they all do that.

Her back to him, she pours a concoction from a small container into a phial. She shakes it, puts it into her purse. Ramon brings over their martinis.

RAMON

Why split hairs, darling?

They toast.

RAMON

What wonderful stars. Come closer to me darling, look at them.

CLEO

Oh yes, I'd love to look at the stars.

They stand at the parapet together. Ramon looks at the sky, Cleo's eyes scan around.

CLEO

You know what...

She pushes Ramon over the parapet. He screeches, grabs her arm, they tussle. Cleo looks as if she will topple after him but manages to hit him hard, he falls. She looks after him, raises her glass.

(CONTINUED)

CLEO

Salute.

EXT.- BEACH RESTAURANT - MORNING

Cleo eats breakfast alone among tourists. The daily paper in front of her has a headline which reads 'Ramon Vasquez Falls To Death From Penthouse Pool'. Cleo skims the article, continues to eat.

INT. - MARCUS' APT. - NIGHT

Marcus opens the door for Cleo.

CLEO

Yo, bro! Good news - I've got a great new place to live. Mami is coming to live with me.

MARCUS

Great. Where?

CLEO

Coconut Grove. It's nice, secluded. Hey, I think you should be looking for another line of work. Drugs are a dangerous business.

MARCUS

That's rich coming from you.

CLEO

So I'll move Mami in then invite you round?

MARCUS

Sounds good. You want to stay for lunch?

CLEO

Great. Thanks for talking to Jimmy, by the way. It worked out.

MARCUS

So I heard.

EXT. - CECILIA'S APT. - NIGHT

Cleo knocks on the door, opens it with a key.

CLEO
Mami! Mami!

INT. - CECILIA'S APT. - NIGHT

Cecilia lies in bed looking bad, a nurse sits next to her. Cleo nods, the nurse goes into the kitchen. Cleo sits next to her mother.

CLEO
Mami! Are you alright?

CLEO
I'm good...

CLEO
Mami, you look bad.

CECILIA
Cleo, I'm so tired... I want to go.

CLEO
No mami! You can't leave now. I just got us a beautiful place to live!

CECILIA
Yes?

CLEO
Yes mami. You will love it. It's in Coconut Grove. Very private. A whole different world. Clean. Safe. It even has a wall around it. It's on one floor with a beautiful garden. It's a new beginning for us.

CECILIA
I know Coconut Grove. I used to take you and Marcus there when you were small. You remember? It was different back then. I appreciate everything you're doing, mi amor. But I think I need to go soon.

(CONTINUED)

CLEO

No mami, you can't go. I want you to enjoy a beautiful life, like you never had. You can heal. You can enjoy life like you never did before. I have a good job now - steady. It's going to pay me a lot of money. We can even invite Marcus to our new house.

CECILIA

That would be nice... You have a job? Doing what?

CLEO

This and that.

CECILIA

Ah, the same as before.... You're the best daughter, thinking of me, Cleo.

CLEO

Mami, you should have been living a good life a long time ago. Still, I always looked after you, didn't I? I worked my way up.

CECILIA

Cleo...

CLEO

I'll be back the day after tomorrow. Everything will be ready for you by then. Just remember this - if you leave before then, I will hunt you all over the earth in the next life. With a machete!

They laugh.

MONTAGE THE NEXT DAY

Cleo goes shopping and orders;

1. Furniture from a furniture store.
2. Flowers to be delivered to her house.
3. She buys huge supplies of toiletries, groceries, kitchen supplies etc,

EXT. - CECILIA'S APT. - EARLY MORNING

Cleo knocks, uses her key to enter.

CLEO

Mami!

INT. - CECILIA'S APT. - EARLY MORNING

Cleo enters, the nurse looks nervous.

NURSE

Cleo...

Cecilia is dead in her bed.

CLEO

It's OK. Go.

Cleo jerks her head. The nurse leaves. Cleo walks to Cecilia's body.

CLEO

Fucking mami. Why did you have to leave now?

She sobs.

INT. -KENNY'S MARTIAL ARTS STUDIO - DAY

Cleo leads a class of fighting women. She looks serious, drives them hard.

INT. - CREMATORIUM - DAY

Cleo, Marcus, Benicio, Cherise stand around as prayers are offered for Cecilia.

EXT. - CREMATORIUM - DAY

Cleo, Marcus, Benicio, Cherise stand awkwardly.

MARCUS

So, shall we go have a drink, Irish style?

CLEO

Sure.

(CONTINUED)

BENICIO

I have to go back to work. But is the wrong time to ask you if you want me to show you around Miami?

CLEO

No, it's a good time to take my mind off things.

BENICIO

Tomorrow?

CLEO

Sure.

EXT. - CLEO'S HOUSE - LATE MORNING

Benicio parks outside Cleo's house. He looks primped.

INT. - CLEO'S HOUSE - LATE MORNING

Cleo answers security phone to Benicio. She looks happy.

EXT. - CLEO'S HOUSE - DAY

Benicio walks up Cleo's garden path, Cleo opens the door smiling, wearing a black summer dress.

BENICIO

So, are you ready to have fun?

CLEO

Yes!

They leave.

INT. - BENICIO'S CAR - LATE MORNING

Cleo and Benicio get in the car.

CLEO

So where are you taking me?

BENICIO

It's a surprise.

EXT. - GOING ONTO BISCAYNE BAY CAUSEWAY - LATE MORNING

Benicio's car makes way onto Key Biscayne.

INT. - BENICIO'S CAR - LATE MORNING

CLEO
Key Biscayne!

BENICIO
Yes.

Benicio drives intently, Cleo looks around wonderingly.

CLEO
Oh my God Benicio, I missed coming
here so much.

EXT. - CUBAN HOLE IN WALL RESTAURANT, KEY BISCAYNE - NOON

Benicio draws up outside restaurant, they go in.

INT. - CUBAN RESTAURANT KEY BISCAYNE - DAY

The restaurant is busy with beautiful waitresses and great Latin music.

CLOSE UP OF FANTASTIC PLATTERS OF FOOD

CLEO
Wow! I'm in heaven.

They order. Benicio pays.

EXT. - CUBAN RESTAURANT - NOON

Cleo and Benicio leave with mounds of food and coffee. They look happy.

EXT. - SIDE OF BISCAYNE CAUSEWAY - EARLY AFTERNOON

Cleo and Benicio sit on the sand and watch the sea. They are clearly satiated with the food they've eaten.

CLEO
I forgot life could feel so good.
Or maybe I never knew it.

(CONTINUED)

BENICIO

I'm glad you came Cleo. I've been wanting to spend time with you for a long time.

CLEO

Really?

BENICIO

Really. I always cared for you.

CLEO

Oh.

BENICIO

But I always wondered, why did you do what you did?

CLEO

What thing?

BENICIO

Well, what you did to Francesco, that was one thing. He was asking for it. A man should be true to his woman.

CLEO

I'm glad you think that Benicio. Not a lot of men do.

BENICIO

But people always said, there were things you did before you hurt Francesco... That's what I want to know about. That's what I want to understand.

CLEO

Like what?

BENICIO

Things. Serious things. You know what I'm saying.

CLEO

No. But I do know you're sure irritating me right now, Benicio.

Silence. They look at the sea and sip beer.

(CONTINUED)

CLEO

Benicio, whatever I did, whatever I do, I believe it's the right thing to do. And if you know what I used to do, believe me, I'm still doing it.

BENICIO

OK. Well, I guess I'm still into you.

CLEO

Really?

BENICIO

Yes.

He takes her hand, they look out to sea. He turns and they kiss tenderly.

INT. - CLEO'S BEDROOM - NIGHT

Cleo and Benicio lie satiated and naked in each other's arms.

BENICIO

So, that question I was asking you today. Are you ready to answer it?

CLEO

What question?

BENICIO

You know. I want to know you. Understand you.

CLEO

You might not want to know me if I tell you.

BENICIO

I think I will.

CLEO

You and your questions! Well, this is what happened...

FLASHBACK

EXT. - GROTTY SMALL HOUSE WITH BARS ON WINDOWS, CUBAN STYLE
- LATE AFTERNOON

Cleo walks up the path to her home. She's 14, carries a school bag.

INT. - SMALL HOUSE AS ABOVE - LATE AFTERNOON

NOTE: The dialogue in this scene is spoken in Spanish with English subtitles.

Cleo enters, throws her bag on the sofa, walks to the kitchen. She opens the fridge and grabs something to eat.

CLEO
Mami! I'm home.

Cecilia enters, spraying perfume into her low cleavage. She wears high heels and a skirt.

CECILIA
Mi amor, I need you to go out for a while. I'm having company.

CLEO
Give me some money and I'll go hang out.

CECILIA
I have no money.

CLEO
Then how can I go out?

Cecilia glares at her. Cleo leaves.

END OF SUBTITLES

EXT. - CLEO'S HOUSE - LATE AFTERNOON

An expensive truck draws up outside Cleo's house. RICARDO, 40s, Latin, plump, gets out laden with restaurant food. Cleo watches from across the street. His knock is answered by a happy-looking Cecilia. Cleo scowls, slouches off.

EXT. - CLEO'S HOUSE - NIGHT

Cleo sits across the street from her house, watches as Ricardo leaves. He looks happy. Cecilia kisses him goodbye. He drives off, Cleo goes home. Her mother opens the door to let her in.

INT. - CLEO'S HOUSE - NIGHT

Cleo and Cecilia stand in the living room. Cleo glares.

CLEO

I had to go out of the house for
him? Why do I always have to go out
for him?

CECILIA

Look baby, Ricardo brought us
plenty of food to eat.

Cecilia opens containers of food. An empty bottle of red wine is on the table, another barely touched. Cleo pours herself a glass of wine, Cecilia puts out the food.

EXT. - HOUSE - DAY

Cleo returns home from school.

INT. - HOUSE - DAY

Cleo bursts into the house.

CLEO

Mami! They let us out of school
early.

Cecilia enters the front room. She's dressed up again.

CECILIA

Cleo! I didn't expect you home so
early.

Ricardo enters the room behind Cecilia. He looks at Cleo lustfully. Cleo leaves.

RICARDO

Your daughter is beautiful! Maybe I
should get to know her too...

Cecilia turns away, her face full of rage. Soon she turns to him with a smile.

(CONTINUED)

CECILIA

Ricardo, mi amor! So what did you bring for us today?

Ricardo opens cartons of food.

EXT. - HOUSE - EVENING

Cleo watches her house from across the street. She scrapes metal off a wire fence with a flick knife. Her front door opens, Ricardo leaves. Cecilia looks upset.

CECILIA

Don't be like that, mi amor...

RICARDO

Be a bit nicer next time!

CECILIA

You know I love you, mi amor! Don't leave me.

Ricardo grunts. Cecilia hugs him. Ricardo smiles. Cleo watches him leave, enters her home.

INT. - HOME - NIGHT

Cecilia is crying. Her face is bruised.

CECILIA

Cleo!

CLEO

He hit you? That bastard, I'll kill him.

Cleo starts toward the door. Cecilia grabs her.

CECILIA

No! He's gone now. Anyway, you don't know where he lives.

CLEO

Do you?

CECILIA

I fell, that's all. Maybe I drink too much...

Bags of food and two bottles of wine are on the kitchen table, one empty and one just begun. Cleo pours herself a glass, Cecilia puts out plates.

(CONTINUED)

CLEO
Listen to me, mami. If he ever
enters this house again, I will
hurt him. Badly.

CECILIA
Cleo! You are only a girl. You
don't know what you're saying.

CLEO
I know exactly what I'm saying.

CECILIA
But he does things for us...

CLEO
I know we are only eating right now
because of him. But he is not to
enter this house again.

They eat in silence.

BACK TO PRESENT

INT. CLEO'S BEDROOM - DAY

CLEO
So one day, I go back home, my
mother is bruised and crying again,
Ricardo is leaving... You want me
to go on?

Benicio hugs her.

BENICIO
Tell me the rest, mi amor. I want
to know you.

BACK TO PAST

EXT. - ROUNDABOUT IN FRONT OF COCOPLUM - NIGHT

UPWARD SHOT OF CLEO'S FURIOUS FACE, HAIR FLYING. SHE'S
CYCLING, INTENSE. JAWS MUSIC.

SIDE SHOT OF CLEO CYCLING AROUND ROUNDABOUT BEHIND TRUCK.

BACK SHOT OF TRUCK FROM CLEO'S EYE LEVEL AS SHE RIDES BEHIND
IT.

SHOT FROM ROUNDABOUT OF TRUCK GOING PAST GATE AT RIGHT, CLEO
CYCLING IN EXIT GATE ON LEFT. GUARD SALUTES THE TRUCK.

EXT. - COCOPLUM ESTATE - NIGHT

Cleo follows the truck through the estate. It stops outside an expensive house, Cleo pulls up behind. Ricardo gets out, drinking a bottle of beer. Cleo leaps in front of him.

RICARDO (IN SP.)

What?!

CLEO

You don't recognize me? Cecilia's daughter.

RICARDO

Hey chica, you want some hot stuff too?

He grabs his crotch.

CLEO

You hurt my mother. I already told her not to see you.

RICARDO

Shhh! My wife, my kids... Hey, come over here. We can talk.

He leads her to a piece of land next to the canal.

CLEO

You have a wife and kids and you've been seeing my mother?!

RICARDO

Chica, it's not like your mother is some kind of saint...

Ricardo grabs her, throws her to the ground and pins her down.

RICARDO

Like mother like daughter? You're hot, eh. Gagging for it.

CLEO

Get off you bastard!

He covers her mouth with one hand, undoes his trousers with the other. As he penetrates her she reaches out, finds his beer bottle, smashes it against a tree and thrusts it into his neck. His neck spurting with blood, Richardo dies.

When he seems dead she prods him with her foot. No response. She kicks him hard. Nothing.

Cleo takes a few thousand dollars, ID, a cell phone and jewelry from him, then roles him into the canal.

EXT. - BY THE CANAL - NIGHT

Cleo exits the canal dripping wet, peels off her clothes and puts on her martial arts costume from her bag.

EXT. - WASTE CLEARING - NIGHT

Cleo stands in front of a small fire. She throws her bloody clothes into it, watches them burn.

EXT. - CLEO'S HOUSE - NIGHT

Cleo cycles up to her house.

INT. - CLEO'S HOUSE - NIGHT

Cleo enters and sees Cecilia, now dressed in a jogging suit.

CECILIA

Cleo! Where have you been? I've been so worried. I was going to call the police!

CLEO

Mami, don't worry... I was talking to someone about a part time job. At the gym.

CECILIA

You should have called me.

CLEO

You know I don't have a phone. What's this, a feast?

The table is covered with cartons of food, empty bottles of wine, an unopened bottle of champagne.

CECILIA

Yes. A friend of mine, he just got a big contract...

CLEO

This looks like the stuff that guy Ricardo used to bring. You seeing him again?

(CONTINUED)

CECILIA
No, no, mi amor...

CLEO
Good. Let's eat. Let's celebrate my
new job!

They open the champagne, toast.

CLEO
To my new job!

CECILIA
To your new job, mi amor!

INT. - HOUSE - DAY

Cleo arrives home, finds Cecilia sobbing in front of the TV.

CLEO
Mami! What's wrong?

CECILIA
It's Ricardo...

Cecilia points to the TV where a photo of Ricardo is on screen.

NEWSCASTER (V.O) (IN SP.)
Police say there are no suspects.

Cecilia continues to sob.

CECILIA
I found out this morning.

Cecilia points to the local newspaper. A headline reads
'Successful Businessman Ricardo Iglesias Murdered.'

Cleo reads;

'Successful businessman Ricardo Iglesias was found murdered outside his home in the exclusive Cocoplum Estate yesterday. Cause of death appears to be a savage cut to his jugular artery, although autopsy hasn't confirmed this yet. He had been dead for seven days but his wife, Dolores Iglesias, said he hadn't been missed because he had just been awarded the plumbing contract for the new 'Whisper' apartment building planned for Brickell. He often celebrated new contracts by disappearing for a week to the Bahamas with friends, Mrs Iglesias said - although his custom was to celebrate first with her. Ricardo leaves his wife and four

(CONTINUED)

children behind. His wallet, ID, cell phone and jewelry were missing and people think that this was an unplanned, opportunistic killing. The funeral service will be held...'

CLEO

It's a good job you weren't still seeing that guy, huh? You don't want to be mixed up with that - particularly since he had a wife and kids.

Cecilia continues crying.

CLEO

Don't cry, Mami...

BACK TO PRESENT

INT. - CLEO'S BEDROOM - NIGHT

CLEO

Then a new man came - Jim. My mother married him and had Marcus. I didn't have to keep working but I kept doing it. I like cleaning the world of bad people.

BENICIO

What happened to all the money you earned?

CLEO

I spent a bit here, a bit there. I was saving, going to buy a house. Then my money got stolen. I didn't know where to put it. Now I do.

BENICIO

So that's it? All of the story?

CLEO

I think so. So how do you feel about me now?

Benicio kisses her tenderly.

BENICIO

I still love you, mi amor. I always did.

INT. - CLEO'S APT. - DAY

Cleo opens the freezer section of her fridge, takes her list of names from The Maria off ice. She reads it, closes her eyes, makes circles in the air with her finger.

CLEO

Eeny, meeny, miny, mo...

She stabs her finger on the paper.

CLEO

Diego Piero Vargas, you're the lucky man! Let's see what I can find out about you...

INT. - HOTEL BAR - NIGHT

Cleo sips a martini as she views a couple at the bar - DIEGO PIERO VARGAS, 60s, tall, Latin, balding, suited, and ELLA, 20s, a diminutive black girl in a short tight dress and high heels.

Ella goes to the powder room, Cleo follows her.

INT. - HOTEL BAR BATHROOM - NIGHT

Ella fixes her makeup at the sink.

CLEO

I want to talk to the man you're with.

ELLA

He's mine!

CLEO

That's no love match. I can pay for your time.

Cleo opens her hand, Ella sees a tight roll of \$100 bills.

CLEO

I guess you're heading upstairs soon?

ELLA

Yes. We're booked here for a couple of days. What do you want to talk to him about?

(CONTINUED)

CLEO
Something important. Take him
upstairs and have him in as
vulnerable a position as possible
in 20 mins.

Cleo takes five \$100 bills from her roll and gives them to
Ella.

ELLA
OK. He's a cheap motherfucka
anyway. He won't know it's anything
to do with me?

CLEO
No. You have a key?

Ella gives Cleo a room key.

CLEO
This is the real key?

ELLA
Yes.

CLEO
Better be.

ELLA
Take this second key then, in case
the first one doesn't work.
Sometimes they don't.

Cleo takes the second key, hands Ella another \$100.

ELLA
You'll come in like it's a total
surprise, right?

CLEO
It'll be a total surprise. He'll
never think this has anything to do
with you.

ELLA
Ok.

INT. - HOTEL BEDROOM - NIGHT

Diego is dressed in frilly knickers and a bra, bent over, gagged and tied up on a chair facing away from the door. Ella stands behind him dressed in lingerie and high heels holding a paddle. Cleo enters the room.

ELLA

You're a bad cissy bitch and I'm going to paddle your ass until it's red and sore!

Cleo pulls out a gun with a silencer, puts a finger to her lips.

ELLA

You are going to be hurt so bad, the baddest you've ever been hurt in your life, you cissy bitch! You're going to be messed up real good...

Cleo steps in front of Diego, crouches down to face level.

CLEO

Hi Diego, I have something for you. See this?

She holds her gun in front of his face.

CLEO

This is from Rosa. Your daughter.

Cleo shoots him between the eyes. Ella looks shocked.

CLEO

Don't even think about running. Put your dress on.

Ella dresses, Cleo goes through the pockets of Diego's suit, takes his ID, money - a couple of thousand dollars, jewelry. She gives some money to Ella, keeps most of it.

ELLA

I hated him anyhow.

CLEO

I thought you might. You've been paid for this weekend?

Ella nods.

(CONTINUED)

CLEO
Good. Don't mention what happened
here to anyone.

Ella nods.

ELLA
I want to do what you do!

Cleo laughs.

ELLA
I'm serious. I'd be really good at
it! Let me give you my phone
number. Think about it. Please.

Ella gives her phone number to Cleo, Cleo gives her some
anti-septic wipes.

CLEO
Clean all your prints.

Cleo waves goodbye, leaves. Ella rips off her wig, starts
packing.

INT. - BENICIO'S HOUSE - NIGHT

Cleo enters, they kiss.

BENICIO
How's my baby?

CLEO
Good.

Benicio leads her to the kitchen where he's made a great
meal for them both. He pours wine.

CLEO
You're a man of many talents.

They take their wine outside into the garden, sit quietly
together, furtive, shy glances.

INT. - BENICIO'S BEDROOM - NIGHT

Benicio is on top of Cleo, they're having hot sex and climax
together.

INT. - BENICIO'S BEDROOM - NIGHT

Cleo and Benicio cuddle happily together after sex.

BENICIO
I love being with you.

CLEO
Me too.

BENICIO
I would like to do this with you
for a long time. Maybe forever.

CLEO
Really?

BENICIO
Yes. Maybe have a couple of babies
together.

CLEO
Seriously?

BENICIO
Yes. But you'd have to give up
working like you do if we did that.

Silence for a bit.

CLEO
Maybe we can see how things go
between us... What would we do for
money?

BENICIO
I make money. I have some saved. We
could buy a little place and sort
it out.

CLEO
Let's see how things go for a
bit...

INT. - CLEO'S HOUSE - DAY

Cleo is on Skype with Jimmy.

JIMMY
Hey.

(CONTINUED)

CLEO

Hey.

JIMMY

I heard you did a good job.

CLEO

What did you expect?

JIMMY

You know, I admire a woman like you. Cold stone killer. I like it.

CLEO

Gracias.

JIMMY

I think you should come to the inner enclave.

CLEO

What does that mean?

JIMMY

My mansion on Star Island.

CLEO

What for?

JIMMY

You know, network... Meet people you might have some things in common with. Or work for, whatever. Do you really care? It's Star Island, for fuck's sake.

CLEO

Yes, I care.

JIMMY

In that case get your ass over to 888 Star Island Drive 8pm this Wed. night. Full of niggers, I'm just letting you know. But they're good workers. I'm pretty partial to making more sweet little black crack babies myself. Keeps the money rolling in.

He laughs.

(CONTINUED)

CLEO
See you there.

Cleo clicks off Skype, sits looking at the screen.

EXT. - JIMMY'S STAR ISLAND MANSION - NIGHT

Cleo valet parks her car at the front door of Jimmy's mansion. There are five security guards. MARCELO, 20s, thin, suited, steps forward with a clip board.

MARCELO
Welcome. And you are?

CLEO
Cleo. Cleo Marx.

MARCELO
Marx. Really.

CLEO
Yes. Ask Jimmy.

Marcelo talks on his mobile phone away from her. His attitude is better when he returns.

MARCELO
Ms Marx, welcome, I'm Marcelo, Mr Jimmy's personal assistant. Please follow me.

Cleo follows Marcelo inside the house. Well-dressed people sip champagne and eat canapes. Rap music plays. Marcelo takes her to a black walled home theatre where a chilled bottle of rose Crystale champagne waits. Pulp Fiction plays on the screen.

MARCELO
Master Jimmy will be here shortly.
Would you like me to open the champagne for you?

CLEO
No, I can do it myself.

Marcelo nods, leaves. Cleo pours herself a glass of champagne and watches the movie. Jimmy enters.

JIMMY
Hey!

They shake hands.

(CONTINUED)

CLEO

Hi Jimmy.

JIMMY

Wow, you're even hotter in the
flesh.

Jimmy refills her glass, pours one for himself.

JIMMY

Awesome job you did. 'Saw the
police report - no evidence
whatsoever. They couldn't even find
anyone resembling you on the hotel
security cameras.

CLEO

Thanks.

JIMMY

I want you to meet some friends of
mine. They're all in the same
business as me, one way or another.

CLEO

OK.

JIMMY

Salute!

They toast. Jimmy takes Cleo to the pool. She sees Marcus
with Cherise, says hi. Jimmy introduces Cleo to some
dread-locked men, they dance.

EXT. - JIMMY'S MANSION - END OF NIGHT/EARLY MORNING

Cleo dances with a succession of men by the pool. She's slow
dancing when Jimmy comes over.

JIMMY

You need to get some sleep before
you go home.

CLEO

Why?

JIMMY

Because even though you can drink
like a motherfucker you shouldn't
be driving right now. I like to
protect my assets. Particularly
when they're as beautiful as you.

Cleo shrugs. Jimmy leads her to a room on the ground floor.

INT. - BEDROOM IN JIMMY'S MANSION - EARLY MORN.

CLEO
This looks like a hotel suite. I
like it.

JIMMY
Only the best for you, baby. You
need anything, call Marcelo.

He points to the phone by the bed.

JIMMY
Press #4.

CLEO
Ok. Thanks.

Jimmy leaves. Cleo crashes out fully clothed. Music still
plays.

INT. - CLEO'S ROOM IN JIMMY'S MANSION - NOON

Cleo wakes up, grabs her head.

CLEO
Uuuh...

She clambers to the coffee maker, puts on coffee, opens the
fridge below.

CLEO
Where the fuck is the creamer?

She walks outside to the pool. People are still there. She
staggers into the house, pushes open a door in the kitchen.
Jimmy is spread-eagled against the wall being fucked by
Clinton, thief from grocery store. Clinton sees her. Cleo
puts a finger to her lips, leaves.

She waits outside until Jimmy leave. When Clinton comes out
she grabs him by the neck and slams him against a wall.

CLEO
I heard of 'giving it to the white
man', but hey...

Cleo lets Clinton go.

(CONTINUED)

CLINTON

You got a nasty way of attacking people!

CLEO

I remember the last time.

CLINTON

This isn't me! This isn't for real!

CLEO

'Gay for pay?' Who cares. Is this thing with Jimmy an ongoing thing?

CLINTON

Well...

CLEO

You know who I am - if you don't, ask Jimmy. It's in your best interests to co-operate with me. No mention to Jimmy. I need two things.

CLINTON

What?

CLEO

Your phone number.

Clinton gives her his phone number.

CLINTON

And the other thing?

CLEO

Where the fuck is some creamer?

INT. - CLEO'S HOUSE - NIGHT

Cleo is on the phone.

CLEO

Doreen?

DOREEN (V.O.)

Hey baby. What you got for me?

CLEO

Well... I'm getting to know a nice young man called Clinton who works for Jimmy. I think you should meet him.

(CONTINUED)

DOREEN (V.O.)

OK.

CLEO

I went to a party at Jimmy's place on Star Island. Jimmy's impressed with my work, introduced me to some people.

DOREEN

Sounds good.

CLEO

Yup. So, your release date still set?

DOREEN

Yes baby. And when I get out, champagne all the way... My party's gonna be at South Beach, you have to come.

CLEO

I'll see you there.

INT. - CLEO'S HOUSE - NIGHT

Cleo and Benicio are sleeping. Her phone rings. She sees it says Marcus.

CLEO

What?

CHERISE (SOBBING)

It's Marcus. He's in intensive care. He died but they brought him back to life.

CLEO

Where is he? I'll be right there.

INT. - HOSPITAL ROOM - DAWN

Marcus is on a hospital bed breathing with a ventilator. Cherise, Cleo and Benicio are by his side.

CLEO

Come back to us Marcus. Don't leave now.

INT. - HOSPITAL CORRIDOR - DAWN

Cleo is being hugged by Benicio. A nurse comes to them.

NURSE

It's like we told his girlfriend.
He was without oxygen for too long
and if he comes out of this he may
have severely limited brain
function.

CLEO

Like a vegetable.

NURSE

Yes. But we don't like to put it
like that.

CLEO

How long before you know how he's
doing?

NURSE

We don't know. If he comes out of
this before a couple of weeks,
there's hope. If not...

CLEO

There's much less hope.

NURSE

Yes.

INT. - CLEO'S HOUSE - DAY

Cleo sits watching TV miserably. Her phone rings.

CLEO

Yes?

GRACE

It's Grace, Cleo. I'm afraid I've
got to let you know something -
within a few months I've got to
sell the house. I'm so sorry.

CLEO

Maybe it's not a bad thing Grace.
How much is it?

(CONTINUED)

GRACE

I'm not too sure. I've got to get the appraisers in.

CLEO

Let me know. And let me know if you're interested in doing owner financing.

GRACE

I will!

INT. - CHRISTO'S RESTAURANT - EVE.

Cleo and Doreen sit eating and drinking in the busy restaurant.

CLEO

It's good to see you on the outside, Doreen.

DOREEN

You, sweetie!

They toast.

CLEO

Clinton should be coming by soon.

DOREEN

Can't wait.

Clinton arrives. Christo eyes him warily.

CLEO

Hey Christo, please get Clinton a glass. He's Doreen's brother.

Doreen nods. Clinton sits down.

CLEO

Are you hungry?

DOREEN

(Snarls)

Clinton's never hungry, are you, Clinton?

CLINTON

Errr, no.

(CONTINUED)

DOREEN

Nice to see you. BRO. Cleo's been telling me we know some people in common. Like Jimmy.

CLINTON

Yeah. What about it?

DOREEN

Well, it's like this. It's coming up to Xmas and I got a lot of lovely lady friends. Dancers.

CLINTON

Yeah?

DOREEN

They sure like getting paid good this time of year. For their babies and all. Get what I'm saying?

CLINTON

Yeah. I know what you mean.

DOREEN

How you know that, Clinton? You another brother who don't pay for his babies?

CLINTON

Hey, don't take it out on me. My mom was a single mom too.

DOREEN

Yes, that's very unprofessional of me. But here's where I'm being professional - you get me a good-paying gig at Jimmy's house for my girls before Xmas or you're dead. Get it?

Clinton looks between the two of them.

CLINTON

Are you guys for real???

CLEO

You know my reputation, Clinton. You wanna know what Doreen was in prison for? That's where we met, you know.

(CONTINUED)

CLINTON

I never been to prison.

CLEO

Amazing. Let's keep it that way.
Keep your phone on, let us know
when you've got this sorted. Do
what you have to do.

Clinton looks freaked.

DOREEN

See you later, bro.

He leaves.

CLEO

I guess Clinton didn't want to know
that you were in prison for hacking
a bank and clearing out accounts,
did he?

They laugh.

DOREEN

So how come you want in on the job
now?

CLEO

I got my reasons, Doreen. Very
serious reasons. Now it's personal.

DOREEN

Like it is for me?

CLEO

Something like that.

INT. - CLEO'S HOUSE - DAY

Cleo is on Skype with Jimmy.

JIMMY

So you liked my party the other
day, did you?

CLEO

Yeah, it was great.

JIMMY

Well, get this. I'm having another
one on Xmas Eve. Be there. It's
going to be wild.

(CONTINUED)

CLEO

Ok.

INT. - BEAUTIFUL ITALIAN RESTAURANT - NIGHT

Cleo and Benicio sit eating. They look great.

BENICIO

I was thinking.

CLEO

What?

Benicio takes her hand.

BENICIO

What if I ask you to marry me?

He slips a diamond ring on her engagement finger.

CLEO

Yes!

They kiss rapturously.

INT. - CLEO'S BED - NIGHT

Cleo and Benicio both look like they've been making love - they're breathless.

CLEO

You know, it's scary being involved with you Benicio.

BENICIO

Why?

CLEO

Because you seem like a really good guy. Sincere. I don't think I ever knew anyone like you before. That makes you dangerous. You could really hurt me.

BENICIO

You could hurt me. And what do you mean, 'involved'? Don't you love me? You agreed to marry me and you haven't said you love me.

(CONTINUED)

CLEO
But I do love you, Benicio. So
much.

She's crying. They kiss.

BENICIO
I love you too.

Cleo's phone rings, she sees the number and answers. Her
expression changes.

CLEO
Thank you. So much.

She puts down the phone.

CLEO
Marcus is dead.

EXT. - JIMMY'S STAR ISLAND MANSION, XMAS EVE - NIGHT

A huge limo arrives at the front door, a procession of nuns
dressed in habits get out of it. Their eyes are down. Five
security guys eye them with astonishment.

FAT SECURITY GUY
What the...?

The older nun, DOREEN, 50s, looks up.

DOREEN
My son... These are the dancers!

The nuns shake the skirts of their habits like can-can
dancers, the security guys roar with laughter. They high
five each other, let the dancers in.

FAT SECURITY GUY
If you ever want to break your
vows...

EXT. - POOL AT JIMMY'S MANSION - NIGHT

The nuns face Jimmy's men who are sprawled on loungers
around the pool enjoying women, drinks and drugs. Gregorian
chants play. Doreen watches and supervises. Jimmy sits with
Cleo and some of his men.

The 'nuns' dance to rap music, stripping off their habits to
show lingerie and high heels.

(CONTINUED)

Caressing fake guns at their crotches, they to pretend to shoot the men in a sexy way, then split up, focusing on them individually.

JIMMY

Where's your no-good brother?

CLEO

You don't know? You really don't know?

JIMMY

No. Sometimes he disappears for a few days. He's got some bad habits.

CLEO

So I heard.

JIMMY

A man can't afford to have bad habits. You have to stay alert. Always.

CLEO

Is that why you don't drink?

JIMMY

Right. No drink, no drugs. Stay healthy.

CLEO

Right.

BELLA, white, 20s, dances between the legs of one of Jimmy's men.

JIMMY'S MAN

You blow my mind...

BELLA

I'm going to blow more than your mind, baby....

The dancers simultaneously step back from the men, and pull apart crosses dangling between their breasts, revealing daggers.

They throw them into the foreheads of the men they've been dancing for. Blood spurting, the men fall.

JIMMY

What the fuck?

He turns to Cleo. Her gun is trained on him.

(CONTINUED)

CLEO

Payback.

JIMMY

For what?

CLEO

For Doreen's William. All those
'sweet black crack babies'. And for
my fucking brother. He died from
heroin you bastard!

She sticks the high heel of her shoe in his eye, pulls his
bleeding eyeball out. Jimmy screams, clutches his eye
socket, goes after her shooting. She shoots his gun hand
then his chest. He falls dying. His eyeball rolls.

HENRY, 30s, security man, tries to grab her. She avoids him,
shoots him. FELIX, 20s, security man, slugs her. She knees
him in the groin, shoots him. Clinton lunges for her and she
shoots him too.

CLINTON

You bitch!

Clinton dies.

The dancers have taken some hits but still destroy the men.
Cleo fights with and kills some more. The place is a
bloodbath.

EXT. - MANSION POOL - NIGHT

The dancers leave on their waiting yacht. Cleo is leaving
and finds Doreen, who's been shot.

CLEO

Doreen! Come on.

DOREEN

No, no! I'm going to die, just
leave me.

CLEO

But I'll put you on the yacht!

DOREEN

No. Let me die in peace. I've done
what I came to do and I'm happy to
go. But promise me one thing.

(CONTINUED)

CLEO

What?

Doreen rips a chain from her neck with a key on it.

DOREEN

This is the key to my mail box on
Miracle Mile. Take what you find
there. It means a lot to me.

CLEO

Doreen, I can't leave you.

DOREEN

You must. Leave me.

Cleo takes the key, kisses and hugs Doreen, leaves.

EXT. - BACK OF MANSION - NIGHT

Cleo jumps on a waiting jet ski driven by Benicio, they roar
off. Cleo stands, wild looking, covered with blood. She
shakes her head and almost roars.

EXT. - KEY BISCAWAYNE CAUSEWAY - NIGHT

Cleo and Benicio go to Key Biscayne causeway, strip down and
wash in the water, then make love.

BENICIO

Cleo Martinez, you're a wild woman.
And I love you.

CLEO

I love you too, Benicio Alvarez.

BENICIO

I wonder if you'll still be a wild
woman when you're Mrs. Alvarez?

CLEO

I don't know. What do you think?

They laugh and kiss.

EXT. - DONUT STORE - NIGHT

Adolfo is given a box of donuts at the counter. He peeks inside and sees a pile of notes beneath a layer of donuts.

ADOLFO
Looking good!

EXT. - COP CAR - NIGHT

Adolfo takes the donuts to his cop car where Denzel waits.

INT. - COP CAR - NIGHT

Adolfo sits, Denzel drives off.

DENZEL
You took your time man! Why the hell we have to come to this place for donuts anyhow?

ADOLFO
Because these are the best donuts in the land! Want one?

DENZEL
No.

ADOLFO
You don't know what you're missing. Where we going?

DENZEL
Star Island. Big shoot out, lots of casualties.

ADOLFO
Address?

DENZEL
Jimmy Malone's.

ADOLFO
Fuck.

EXT. - CAUSEWAY - NIGHT

Adolfo and Denzel's cop car turn onto the island.

INT. - COP CAR - NIGHT

Adolfo and Denzel drive up to Denzel's house. There are other cop cars there with lights flashing. Yellow tape is being put up around the scene. Adolfo and Denzel get out.

EXT. - JIMMY'S POOL - NIGHT

Adolfo rushes too Jimmy who lays dying.

ADOLFO

Jimmy?

DENZEL

You know him?

Adolfo kneels by Jimmy, takes his hand. Doreen is lying close by, dying also. She watches.

ADOLFO

Who did it?

Jimmy struggles to talk - blood is coming out of his mouth.

JIMMY

She did it!

ADOLFO

Who?

JIMMY

C - c - c...

ADOLFO

Who?

Doreen takes a knife from a garter belt on her thigh, throws it at Jimmy's mouth - it sticks there! Denzel shoots her.

Doreen throws another knife, it misses Denzel, plunges into Adolfo. He falls forward, his carotid artery spurting. Denzel shoots her again, she dies.

DENZEL

Adolfo, Adolfo!

INT. - CLEO'S HOUSE - NIGHT

Cleo and Benicio watch an account of the killings at Jimmy's on TV.

SHOT OF ADOLFO.

NEWSCASTER (V.O.)

Adolfo Vasquez was the only officer hurt at the scene. While attempting to talk to dying drug lord Jimmy Malone, Adolfo was the victim of a thrown knife by suspected ring leader of the murder squad, Doreen Maguire, recently released from prison...

BENICIO

So you think with all this business out of the way we can finally get married?

CLEO

Finally? You only proposed to me two weeks ago!

NEWSCASTER (V.O.)

Here is the grieving partner of police officer Adolfo Vasquez to say a few words.

DENZEL

This is a very sad day for us all. No-one knew what Adolfo was capable of -

FLASHBACK

INT. COP CAR OUTSIDE JIMMY'S MANSION - DAWN

Denzel is about to drive away sadly. He knocks open Adolfo's donut box and looks shocked by the amount of money in there.

END OF FLASHBACK

DENZEL

In all the years I knew him I believed in him as a fine cop, proud to fight the war on drugs which we American policemen fight against every day....

Cleo glances at the screen.

(CONTINUED)

CLEO
Life is short. Let's get married
today!

BENICIO
Great!

CLEO
Just one thing though. I want to
pick up one thing of Doreen's.

BENICIO
Are you sure you want to? Can't you
leave that part of your alone now?

CLEO
It's the last thing, I promise you.
It must be important if Doreen
talked about it to me when she was
dying.

BENICIO
Are you sure it's not a bomb or
something?

CLEO
It's probably something nostalgic -
photos of William or something.

BENICIO
OK.

INT. - POST OFFICE - DAY

Cleo finds the mail box corresponding to the number on the
key Dorren gave her. It's a large bin. Cleo looks inside it.
Her eyes widen.

EXT. - POST OFFICE - DAY

Cleo beams, opens the sports bag. Benicio looks shocked at
the contents.

BENICIO
Wow!

CLEO
I guess we'll easily be able to buy
a house now!

EXT. - MARRIAGE ARBOR AT RITZ KEY BISCAYNE - DUSK

The priest who asked about a hit, Cleo and Benicio are there.

PRIEST

I know pronounce you man and wife!

Cleo and Benicio kiss rapturously.

ROUND SHOT, FADE OUT

END OF MOVIE