

The Odds Go West

BY

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"Built to shelter the rich and greedy. Rows of eyes, disguised as windows. Looking down on the poor and the needy."
- Grandmaster Flash

CANON 6D 200MM CAMERA POV

A MAN being fucked against his luxury apartment window. The person taking him is a WOMAN with a strap-on and a PIG MASK.

The camera snaps photos as he reaches his climax.

EXT. ROOFTOP - NIGHT

We're on a rooftop somewhere in Brooklyn with the creep taking pictures of the fornication.

He's young with tired eyes and a mind that's always working. Both with his camera and in life. This is NICO (20s).

Nico looks above his viewfinder and smiles.

NICO

Rich people.

VOICE (O.S.)

Hey! What are you doing up here?

Nico puts his camera in his bag then scrambles onto a fire escape as a SECURITY GUARD chases after him.

EXT. FIRE ESCAPE - NIGHT

Nico descends to where a window has been left lodged open.

INT. APARTMENT BUILDING - HALLWAY - NIGHT

Nico sprints down the stairwell. We can hear the Security YELLING from afar.

EXT. APARTMENT BUILDING - ALLEY - NIGHT

Nico slips through the side door. Hands in his pockets, keeping his head low, pulling on his vape pen.

Then at the end of the alley appears TWO SECURITY GUARDS.

Nico runs to the end of the alley. He gracefully climbs the chain-link fence as if it's an Olympic sport -

EXT. NEIGHBORING APT BUILDING - NIGHT

Nico hits the ground. The Security Guards crash into the chain-link fence. Nico climbs another fire escape.

EXT. NEIGHBORING APT BUILDING - ROOFTOP - NIGHT

Nico ascends onto another roof. He hits his vape as he hears shouting from below.

He jogs to the other side of the roof then stops. Something's wrong. He looks around.

There's a BROKEN 2X4 on the floor that used to be the bridge between these two buildings.

He hears the guards running up the stairwell.

He takes a deep hit of his vape, and just as the guards kick the stairwell door open -

Nico makes the leap. But he's way too short. Not even close.

Gravity takes him -

EXT. ALLEY - NIGHT

Nico TUMBLES downward on the broken fire escape, until his CAMERA STRAP catches him on the last level.

NICO
Oh, thank god -

It SNAPS!

Then he hits BACK first on the edge of a dumpster. It's a sickening thud that's followed by a miserable groan.

EXT. NEIGHBORING APT BUILDING - ROOFTOP - NIGHT

The Security Guard looks over to the edge of the building.

SECURITY GUARD
Where did he go?

EXT. STREET - NIGHT

Nico drags himself against the side of a building.

Then with the small steps of a man with a busted back, he turns the corner, and we find a SUBWAY.

TITLE: THE ODDS GO WEST

INT. SUBWAY - NIGHT

An uncomfortable Nico tries writing in his NOTEBOOK while adjusting his on the subway seat. His back is killing him, but he keeps writing -

VOICE (O.S.)
AIN'T NO SUNSHINE WHEN SHE'S GONE--

A HOMELESS MAN sings Bill Withers in an empty Subway cart.

Nico SLAPS his cup launching it across the subway.

Pennies and dimes explode against the wall. Nico returns to writing, while the Homeless Man scrambles for his change.

VOICE (O.S.) (cont'd)
Nico?

INT. PRODUCTION OFFICE - DAY

Coffee. Bagels. Laptops. Smartphones. We're in a production meeting with PRODUCERS, AD's, and LOCATION MANAGERS.

Nico struggles to get situated in his seat.

VOICE
Nico?
(then)
Nico? Did you get those pictures?

Nico realizes it's all eyes on him. Specifically, his location manager MELVIN (40s), a pudgy nervous Nellie with the weight of a mortgage ruining his hairline.

MELVIN
The pictures? Last night? Did you get them?

Nico quickly slaps a smile on his face. Then walks to the laptop connected to the projector.

He types. Then beautiful night shots of Central Park appear on the screen. It's awe inspiring. He's a good photographer.

MELVIN (cont'd)
Nice work, Nico.

The ASSISTANT DIRECTOR (50s) an older British woman with a face that has been weathered by coffee and long hours.

ASSISTANT DIRECTOR

If the city is okay with us shooting an overnight there, I like it. Lots of room to stage. Roni?

RONI (40s) in most cases we would say Roni looks like a sweet soccer mom, but her kind smile hides a dragon.

RONI

Wonderful work. But I do have one important question.

Every head turns to her. She is their master. She knows it, but never lets them feel that way. She smiles at them warmly.

RONI (cont'd)

What are we ordering for lunch today?

Relief fills the room.

ASSISTANT DIRECTOR

Okay, great, we can get started on that right away then -

INT. PRODUCTION OFFICE - HALLWAY - DAY

Nico's takes small agonizing steps exiting the meeting when Melvin stops him.

MELVIN

You said the photos were going to be uploaded by 12am? It was 5am this morning. You know I like to look at the photos before I go to bed.

NICO

Sorry, Melvin. I couldn't find wifi.

Melvin notices Nico nursing his back.

MELVIN

What happened to you now?

NICO

Fender bender.

Nico shrugs it off as he leaves the office. Melvin watches him. Not sure if that's the truth.

INT. PERROTIN NEW YORK ART GALLERY - DAY

A series of small paintings of penises replacing famous NY buildings fill a massive art gallery wall.

Nico's face is inches from the penis Dakota building when the well dressed affluent GWENDOLYN (40s) leans next to Nico.

GWENDOLYN

"One can't paint New York as it is,
but rather as it is felt." O'Keefe.

(then)

Like a hard ass dick.

Nico grins. Then passes Gwendolyn an ENVELOPE. Then hits his vape. Gwendolyn looks through it.

She approves of the pictures of the Pig Mask fornicating.

Then closes the envelope.

GWENDOLYN (cont'd)

(re: vape)

You know you're not supposed to
smoke that in here?

She slides an envelope filled with cash back.

NICO

Doesn't smell.

Gwendolyn walks away.

GWENDOLYN

Smells a little.

Nico's eyes stares at the penis that is the Woolworth Building. Then hits his vape again.

INT. LOW INCOME NJ HOME - NIGHT

Sitting in an lazy boy watching soccer is Nico's mother, ROSA (70s), beautiful for her age, but she's close to the end.

The house is a cramped shit-hole, but there's a certain love to it. The opposite of the luxury condos Nico scouts.

Rosa hears the door open. It's Nico. He kisses his mom.

ROSA

(Portuguese)

My handsome, son. How was work?

NICO
Good, Mae.

**Mae is Portuguese for mother.*

ROSA
(Portuguese)
They pay you overtime for last
night?

Nico walks straight into the kitchen.

NICO (O.S.)
You can say that.

ROSA
(Portuguese)
Always with the big dreams.
Hollywood this. Hollywood that.
You don't know what real work is.
Work is supposed to make you tired.
Make your hands hurt at the end of
the day. Taking pictures, writing
scripts, that isn't work. You should
have worked with your father. A real
trade.

NICO (O.S.)
I know.

INT. LOW INCOME NJ HOME - KITCHEN - NIGHT

Nico looks at his Mom's Oxycontin pills on the shelf. He's really thinking about taking one, but then shakes his head.

INT. LOW INCOME NJ HOME - NIGHT

Nico puts his Mom's food on the table, then kisses her.

NICO
Here you go, Mae. I'm going to bed.

He grabs a pillow, then goes upstairs.

INT. NICO'S ROOM - NIGHT

Storyboards. Notecards. Sticky papers. Across Nico's bedroom walls are manic scribbles for his many scripts.

Nico sits in front of his laptop, with the notebook, and transcribes what he wrote onto Final Draft.

Nico reaches under his desk for a SHOEBOX with a post card for LOS ANGELES on the inside flap, but more importantly there's rolls of cash.

Nico adds Gwendolyn's payment to a roll. Then stares longingly at Los Angeles. Then sighs.

His laptop PINGS with an e-mail.

Subject line: Location Scout @ UES Brownstone

I would love you to scout my brownstone. High end. Never been shot in before. Please let me know when we can meet. - Soraya

Nico e-mails back:

How's tomorrow @ 1:00pm?

EXT. UPPER EAST SIDE BROWNSTONE - DAY

Nico knocks on the door of beautiful UES brownstone that screams money. No one answers. He knocks again -

VOICE (O.S.)

Hey, I'm sorry, are you the scout?

He turns around. An expensive designer dress, too many bags, and balancing a cup of expensive coffee.

SORAYA (20s) young, smart, beautiful and living in a NYC brownstone. What else could you ask for?

SORAYA

Sorry, I'm a mess. I'm Soraya.

Soraya and Nico shake hands. She lowers her sunglasses and stares into Nico's eyes.

SORAYA (cont'd)

You're not a creeper, right? You don't look like it. But I just wanted to hear it from your mouth.

NICO

I'm not a creeper.

Soraya's okay with that. Soraya puts in the code in the keypad, but it's denied. She tries again, but she's denied.

SORAYA

I'm so sorry. I always forget. If I do it wrong again the cops will come. Do you mind helping me break into my back door?

INT. UES BROWNSTONE - DAY

The back window has been propped opened with a small 2x4. Nico's shutter is going off as he takes pictures.

SORAYA

So what kind of movies have you worked on?

NICO

(while taking pictures)
Scorsese. Cohen brothers. A bunch of superhero stuff. Big jobs. Small jobs. As long as they pay, I take pictures.

SORAYA

What do you do with the pictures you take of other people's private spaces?

Nico hesitates, but then gently comes down on the shutter.

NICO

I keep them on a hard drive. Safe.

SORAYA

What else do you work on?

NICO

Commercials sometimes. But there's not as many in New York. They moved to Georgia and Canada.

Soraya closes the blinds, making the room dark.

NICO (cont'd)

I'm sorry, I'm going to need the light to take pictures.

SORAYA

I wanted to ask you again. What else do you work on, Nico?

He doesn't say a word. She sits across from him, then takes her sunglasses off.

NICO

I have a feeling you don't have any interest in your home being scouted.

SORAYA

Does it look like I need the money?

Nico puts his camera away, ready to leave.

SORAYA (cont'd)

You're not even going to ask me why I asked you to come here?

Nico stares at her for a beat.

SORAYA (cont'd)

Don't worry. Nothing dangerous. I just want you to take some pictures. I heard you knew New York better than any other scout, and you can get into any building.

(then)

That is what you do, right?

Nico stares at her for a long beat. At this moment though, in this lighting, she is beautiful.

NICO

For the right price.

She likes that answer. She reaches into one of her many bags, then slides him an envelope filled with cash.

SORAYA

From what I understand, that's double your rate to start. You'll get triple when you're finished.

He flips through the money.

NICO

An ex-boyfriend? A lover? Your father? You rich people always ask for the most twisted -

SORAYA

Me.

Nico double takes.

NICO

You? Like right now?

SORAYA
No, at this address.

She writes it on the envelope.

NICO
Dumbo? Why not here.

SORAYA
Oh, I don't live here. I just own
this. I didn't want you to know
where I lived until I was one
hundred percent sure I could trust
you.

NICO
But why?

SORAYA
You don't recognize me? Do you?

Nico stares at her. He doesn't.

SORAYA (cont'd)
It's okay. That's what I plan on
fixing. You see, I'm on a show on
Hulu that's doing well, but not as
well as I would like. And I think if
some nude photos leaked of me. Ones
that some "scumbag" took from
another rooftop that provides the
best angle of my penthouse. It could
help my career.

NICO
Couldn't you just get TMZ to do
this?

SORAYA
It would leak that this was planned.
Nothing worse than an inorganic
social media explosion. Plus, they
don't have your skill set. I just
watched you break into a brownstone
without much hesitation. I'm sure
you can get on a rooftop in Dumbo.
(then)
You can start tonight.

NICO
I don't know, I need to think -

Nico's PHONE RINGS. It's his Mom. He quickly answers.

NICO (cont'd)

Mae?

DR. SINGH

It's Dr. Singh. Your Mom's at the hospital. She's fine, but...

(then)

She's forgotten again.

Nico's eyes well up with tears.

NICO

I'll be right there.

(re: Soraya)

Hey, listen I need to rush home, but I have to think about -

He turns to Soraya but she has already left. Dumbo address on an envelope of cash, and a note, "To confirm, please send encrypted text to 1-232-232-1211".

INT. HOSPITAL ROOM - DAY

Nico finds his Mom peacefully resting on a hospital bed. A soccer game playing on the TV for her.

DR. SINGH (40s) a good doctor with salt and pepper hair. Nico kneels next to her, and holds her hand.

DR. SINGH

I know this is tough on you, but I just want to bring up that she may need 24-hour care. A home. Or a nurse.

NICO

Thank you, but I can take care of her. She needs someone in her family to be with her.

DR. SINGH

I know it's expensive, but there's some brochures the nurse can show you before you leave. Some of them have payment plans. Just take them. Think about it.

Nico looks over at the BROCHURES then shoves them into his back pocket.

EXT. NYC STREET - DAY

Soraya waits for her Uber while balancing her life of her bags and coffee.

She takes a sip, and checks her phone. Suddenly, a BLACK SUV UBER stops at her feet.

INT. UBER - DAY

Soraya gets inside the car.

SORAYA

Dumbo, please. And take FDR. I don't care if it's backed up, I'll at least have Brooklyn to look at.

INT. NICO'S ROOM - DAY

Nico's getting ready for the night. Nico sits at his laptop, and Googles Soraya's address.

520 Front St.

He opens another folder in his computer. He actually has photos of 520 front street's rooftop already. He examines the stairwells, the windows, the fire escapes.

This is how he always knows where to go. He has pictures of all the nooks and crannies of New York.

He then checks the folder for 522 Front St. It's a lower rooftop that is easily accessible from 520. *Good to know.*

He lays out his equipment. Canon 6D. 200mm lens. Boots. Jeans. Hoodie. Batteries. iPhone. Jacket. Vape. Multi-tool.

INT. NJ TRANSIT - NIGHT

Nico's on the phone, hitting his vape.

NICO

Yo, bro, you still going to be able to do that thing for me tonight?

VOICE (O.S.)

Yo, Papito! I said I would do it, don't you worry about me. I'm always on time.

EXT. PENN STATION - NIGHT

Barreling down the street is a 14-FOOT BOX TRUCK blaring a self help financial podcast.

PODCASTER (O.S.)

The key to happiness is to make enough money so you don't have to have any bosses. You can do this numerous ways. First, you have to -

The box truck comes to a screeching halt in front of Nico.

Inside is ABBAS (20s) a radiant slightly overweight American-Middle Eastern go-getter, wearing a dirty Yankees fitted hat.

Abbas lowers the podcast then smiles.

ABBAS

CoooooCooooo! My dude, let's get this money!

INT. BOX TRUCK - NIGHT

Nico looks in the back of the box truck. It's filled with director chairs, changing flats, and other production wares.

NICO

What job are you on, now?

ABBAS

Some network cop show, bro. It's crazy. They do like shootouts every week.

NICO

It'll get old, but yeah, enjoy it.

ABBAS

Shit, as long as they keep paying me to have this truck, it won't get old.

(reaching for his GPS)

So where we going?

NICO

Follow Park Ave under the BQE until we get to Dumbo. Then I'll tell you where to park.

ABBAS

Another property management scam?

NICO

No. This actress, Soraya Banks she wants me to take –

ABBAS

Soraya Banks? From “Hang a Left?” on Hulu? Yo, she’s bad. Tell me your going to see her tonight.

NICO

You know her?

ABBAS

Bro, of course I do. She plays Lala, straight gangster chick. She's going to be wifey. I know if we met, she would fall in love with me.

(then)

What does she want you to take pictures of?

Nico takes a long pause.

NICO

Exteriors.

EXT. DUMBO STREET - NIGHT

The BOX TRUCK parks. Nico talks to Abbas through the window.

NICO

Hey, just hang out here. I’ll text you if anything goes wrong. Just be ready to go.

ABBAS

My dude, I’m always ready to go.

EXT. 520 FRONT ST APT BUILDING - NIGHT

We’re outside 520 Front St, one of the most upscale apartment buildings in Dumbo. Nico’s pretending to be texting.

He sees a TENANT walking up the ramp way. The tenant walks in, and he follows right behind her.

Nico watches the elevator leave then hangs up the phone. Then calls his own elevator. He hits his vape pen.

INT. ELEVATOR - NIGHT

Nico slides into his elevator, watching the doors close, when a WHITE GLOVE keeps it open.

It's a DOORMAN (30s) a mix of professional and street smart. He stands right next to Nico.

DOORMAN

Good afternoon. What floor are you going to?

NICO

30th floor.

Doorman nods.

DOORMAN

Going to see the Martins?

A long pause.

NICO

Yes.

Doorman nods.

DOORMAN

They're back from vacation?

NICO

Oh, no, I'm just feeding their... cat.

DING

The Doorman thinks about it for a moment, but then smiles.

DOORMAN

This is my floor.

Door closes. Nico lets out a sigh of relief. *Fuck.*

INT. 30TH FLOOR HALLWAY - NIGHT

DING

Nico steps out. At the end of the hallway is a DOOR with a warning sign that reads "ALARM WILL SOUND IF OPENED".

Nico takes out his multi-tool, and plays with the wires. Then when it's good and ready. He pushes the door open gently -

No alarm. He enters the rooftop.

INT. 520 FRONT ST APT BUILDING - SECURITY ROOM - NIGHT

The Doorman and a SECURITY GUARD are watching Nico on the cameras.

EXT. 520 FRONT ST APT BUILDING - ROOFTOP - NIGHT

Nico steps onto the roof. It's beautiful. The two bridges of Dumbo, Manhattan & Brooklyn, illuminated by the city lights.

Nico takes it in for a moment. He is the master of his world.

But now it's time to work. Nico attaches his 200mm lens to his Canon. He checks his Google Maps. He finds the penthouse.

It's clear as day. Floor-to-ceiling glass walls. Modern architecture, but the lights are off.

He kneels by the edge, and focuses his lens.

CANON 6D 200MM POV

The camera searches inside the penthouses.

He can't see shit.

But then there's a shadow.

He focuses on it. He plays with the settings.

The edges of the blacks are becoming clear.

He's sees something that looks human.

Something that looks like Soraya.

Something that looks.

...Oh god.

Soraya is HANGING on a rope in the middle of the penthouse.

SHE'S DEAD.

EXT. 520 FRONT ST APT BUILDING - ROOFTOP - NIGHT

Nico can't believe his eyes.

He doesn't know what to do. Then looks back into the camera. He feels dirty doing it, but he takes a couple more and -

Doorman & Security Guard bursts through the door.

SECURITY GUARD
HEY! DON'T MOVE!

Nico steps off the ledge and falls off the building.

The Security Guard & Doorman look over the ledge. Nico is running across the neighboring roof.

EXT. 522 BUILDING ROOFTOP - NIGHT

Nico runs across the top of the building to a fire escape, but finds it is UNDER CONSTRUCTION.

His multi-tool falls and clink-clanks into the alley.

Nico turns around and the Security Guard and Doorman are climbing down from their roof.

Nico doesn't have anywhere to go, but he does see a WINDOW on 520 Front St propped open by a plant.

INT. APT - NIGHT

Nico steps into an upscale YUPPIE apartment. Standing in the dark, is a LITTLE GIRL with a glass of milk.

She's not screaming. She's just staring at Nico. Nico places his fingers to his lips.

NICO
Shhhhh...

LITTLE GIRL
Who are you?

MOM (O.S.)
Kylie? Who are you talking to?

Nico barrels past the Mom, knocking her back. She screams, but before she can register what just happened, Nico is out.

INT. HALLWAY - NIGHT

Nico runs to the elevator. It's right there waiting for him. He presses the button and sends it downstairs.

Then hides in the stairwell.

INT. STAIRWELL - NIGHT

Nico can hear the commotion from the Doorman & Security Guard coming through the woman's apartment.

INT. HALLWAY - NIGHT

The Doorman and Security Guard see the elevator going to the first floor.

DOORMAN

Let's take the stairs.

INT. STAIRWELL - NIGHT

The Doorman & Security Guard burst through the stairwell.

Not noticing that Nico has hid a flight above them. He's once again, by another door to the roof with an ALARM.

Once he can't hear their footsteps anymore, he checks the alarm system. Without his multi-tool this will be hard.

He's going to have no choice but to...

One.

Two.

Thre -

He erupts through the door and the ALARM fills the building.

EXT. 520 FRONT ST APT BUILDING - ROOFTOP

Nico runs across the roof, but his back pain kicks in. It turns into a painful limp.

He's losing steam. Every step seems more painful than the last. He looks over the ledge, he sees the box truck.

INT. BOX TRUCK - NIGHT

Abbas's chilling checking out the talent on Tinder.

PODCASTER (O.S.)

This is your one chance. There's no more lives after this. This is it. You have to do what you have to do to be happy. You have to get -

EXT. 520 FRONT ST APT BUILDING - ROOFTOP

Nico can see the police lights. He's back to where he started. The busted fire escape. He closes his eyes.

NICO

This is so bad. This is so fucking bad. This is so fucking bad.

He takes his first step down. It's a little shaky but it holds him. He looks over. It would be a long drop.

He takes a couple more fast steps, but then a SCREW pops from the brick wall.

The fire escape is bending with his weight. He's going to fall soon no matter. He looks down and sees a dumpster.

NICO (cont'd)

Another god damn dumpster...

INT. BOX TRUCK - NIGHT

Abbas's continues listening.

PODCASTER (O.S.)

My three rules in life to help you get rich are simple. Don't ever give up. Plan ahead. And make your bed -

Nico swings open the door, covered in garbage, and in pain.

ABBAS

Yo, my dude, you smell like straight ass.

NICO

Drive.

Abbas doesn't need much more than that.

ABBAS

CooCoooo!

EXT. DUMBO STREETS - NIGHT

The inconspicuous box truck drives past the OFFICERS who are parked outside the building talking to the Doorman.

INT. BOX TRUCK - NIGHT

Abbas drives Nico back home. Nico's in a lot of pain, more than before.

ABBAS
Everything okay, bro?

Nico twists his back. He puts his head on the dashboard.

NICO
That was the worst-case scenario on every fucking level.

ABBAS
Well, did you get the shots?

The image of Soraya hanging, makes Nico forget the pain, and changes his tune.

NICO
...She's dead.

Abbas is hurt and shocked to the bone.

ABBAS
What? Dude, are you being very serious right now?

NICO
She was hanging from a ceiling fan.

Abbas fights the tears.

ABBAS
I can't let my girl go out like that. I'm calling the cops.

NICO
Hell no, I'm not telling the cops.

ABBAS
Bro, she's fucking dead. I'm not going to let her beautiful body rot.

NICO
Someone will find her when she doesn't show up for her call time.

Abbas stops the truck.

ABBAS
That's fucked up, yo.
(then)
If you don't call the cops now, you
can get out.

NICO
I'm paying you -

Abbas throws the money back at him.

ABBAS
Not everything is about the money or
moving to LA and being a writer,
bro. That girl is dead.
(then)
Yo, dead ass. I don't want this kind
of money. If you don't call the
cops. Get out.

Nico stares at Abbas. Abbas is not budging on this.

EXT. BROOKLYN STREETS - NIGHT

The box truck drives off, leaving Nico alone in an industrial
part of Brooklyn. Then he hits his vape.

EXT. NYC STREETS - NIGHT

A skinny hipster with spectacles named BARTLEBY (20s) grips
his laptop as he approaches a LUXURY CONDO -

INT. LUXURY CONDO - LOBBY - NIGHT

Obnoxiously modern lobby with massive paintings dwarf
Bartleby as he checks in with the FRONT DESK.

BARTLEBY
Hello, I'm going to the Penthouse.

INT. RONI'S PENTHOUSE - NIGHT

Roni's Penthouse is a stunning urban garden oasis looking
over Central Park. Modern design mixed with plant life.

There are THREE WOMEN in incredible shape by the dining room
table with half eaten vegan take-out.

This is FRANKIE, IVY, and CHLOE, they have ex-military mercenary written all over them.

Throughout the script we will be referring to these ruthless women collectively as *The Man Eaters*.

BARTLEBY

Where is she?

Toilet FLUSHES. Bathroom door opens, and out comes Roni.

RONI

Those vegan cookies. They always make me toot so good.

(then)

Oh my god! Bartleby's here!

She hugs Bartleby tightly.

RONI (cont'd)

(whispers)

Thank you for coming.

Roni sits at her desk.

BARTLEBY

I saw *Kill Me Now* won an Emmy.

RONI

I know. Isn't that like the most awesome news ever? I'm so proud of that show.

BARTLEBY

I need to talk to you.

(re: Man Eaters)

Privately.

Roni looks at the Man Eaters, and rolls her eyes playfully. They get the hint and leave. She turns to Bartleby.

RONI

Would you like an espresso? I have like so many espresso machines. They just give rich people so much free stuff at these awards show.

BARTLEBY

I need to talk to you about price. These kinds of chemicals don't come cheap and could get us into a lot of trouble.

RONI

Oh, BB. Don't you worry about money.

She opens her arms, showcasing her beautiful apartment filled with plant life and made with love.

RONI (cont'd)

We'll be fine.

BARTLEBY

Thanks. But I guess I'm not understanding. Why would want that much pesticide?

Roni smiles. A hint of that dragon in her eyes.

RONI

How familiar are you with Icarus?

BARTLEBY

Flying too close to the sun. Is that what I'm doing right now? Is that what you're implying? Because I'm not scared of the sun.

Roni laughs. Roni sighs. Looks somberly out the window of her penthouse apartment to a stunning view of NYC.

RONI

Bartleby. I meant the world is flying too close to the sun. And I'm here to save it.

INT. PRODUCTION OFFICE - DAY

Nico's back in the office showing pictures to the producers/directors. They're staring at his fresh bruises.

NICO

And this is Devocion in Williamsburg, one of my favorite spots. They have an awesome waterfall garden for the Brooklyn coffee shop experience.

He turns his back to them. There's a newly forming bloodstain on the back of Nico's shirt.

Melvin immediately shoots up from his seat towards Nico.

MELVIN

Uh. Thank you, Nico.

Melvin puts his hand on Nico's back, then whispers.

MELVIN (cont'd)
You're bleeding.

INT. PRODUCTION OFFICE - BATHROOM - DAY

Nico's washing the blood out of his shirt. Melvin enters.

NICO
I know, I was late with the
pictures. Won't happen again.

Melvin sighs and looks at his scout. What a mess.

MELVIN
That's not it, Nico. I gotta ask
you. And be straight with me. Are
you drinking again?

Nico stops. Turns to Melvin.

NICO
Melvin. I'm not drinking. I swear on
my mother.

MELVIN
Yeah, you said that same exact thing
last time before crashing your
rental car. Remember?

Nico nods. He's ashamed of himself. Goes back to cleaning the
bloodstain.

NICO
I'm not drinking, Melvin. I've just
been...

Nico stares at his own blood. He can't find the lie.

MELVIN
I don't want to even give you the
opportunity to lie to me. Just start
e-mailing those pictures on time.

Melvin is about to leave the bathroom but then he stops.

MELVIN (cont'd)
Also, there's a stand-in here to see
you from that Hulu show whose
actress just died.

Nico stops cleaning.

INT. PRODUCTION OFFICE - MEETING ROOM - DAY

It's raining over Long Island City and the Queensboro Bridge. A stunning view for a slim figure in a sunflower dress.

She's beautifully bald with an elegant bull-ring piercing, this is BILLIE (20s).

NICO

Hello? You were looking for me?

Billie wipes the tears from her eyes.

BILLIE

Nico Lopes?

NICO

Yes, that's me.

They shake hands.

BILLIE

Hi, I'm Billie Nice, I'm - I mean - I was Soraya Banks' stand-in on *Hang a Left*. Have you ever watched it?

Gulp.

NICO

No, can't say that I have. I'm always working. You know how that goes. No one in TV. Watches TV.

(then)

I'm sorry about, Soraya.

Billie smiles warmly.

BILLIE

That's very kind of you, Nico. I guess you're wondering why a stand-in would come see you?

Nico feigns, yes.

BILLIE (cont'd)

The police came and saw me yesterday, because apparently I was the last person to see Soraya alive.

Nico notices Melvin pretending to not be watching through the window and shifts uncomfortably.

NICO

Were you and Soraya close?

BILLIE

Very close. We went to Julliard together. We always promised to help each other out if one of us made it. But we always knew she would be the one. She always got the parts.

She motions to her bald head with a smile.

BILLIE (cont'd)

This isn't a choice, it's alopecia. Which made me a perfect stand-in for actresses because I could wear different types of wigs.

NICO

At least you're working.

BILLIE

Yes, that is true, Nico. But now, my Soraya is -

She's fights the tears. Nico gets uncomfortable and checks on Melvin, who is still pretending to not be watching.

NICO

Well, it was very nice to meet you Billie, but if there's nothing else I have to get going -

BILLIE

Soraya and I shared a Google calendar since we were always on set at the same time. I didn't think to check the calendar until after being with the police today. Guess who's name I saw?

Nico stiffens.

BILLIE (cont'd)

I don't think Soraya killed herself. She's not that type of person. She was very happy and her career was blowing up.

Nico pulls the blinds, blocking Melvin's snooping.

NICO

I mean - look, I had nothing to do with her death. She just asked me to scout her brownstone. That's it.

BILLIE

Brownstone?

Nico thinks it over. Was it her Brownstone?

BILLIE (cont'd)

The police found an encrypted text message on her phone. They're still working on a way to crack it, and when they do, I wonder who it will lead to?

NICO

Are you blackmailing me?

BILLIE

No, I'm warning you. Maybe your location manager doesn't want to know all the extra activities.

(then)

Pictures, right? I can tell you, Soraya does not own a brownstone. But she did have a lot of crazy ideas and hung out with a lot of even crazier people. And if I was able to find your information, the cops may be the least of your problems, Nico.

(then)

Especially if there's photos.

NICO

So you're just being a friendly citizen?

BILLIE

Wouldn't you help someone out if you knew they could be in danger?

Nico thinks about it.

NICO

Probably not.

Billie didn't expect that answer. She looks away.

BILLIE

I have money. I can pay you. I want you to investigate who killed her.

NICO
Why not go to a real detective?

BILLIE
No. I don't want this to be all over
the news ruining Soraya's legacy.

Nico thinks about it, it looks like he's about to say NO when she places a wad of cash on the table.

BILLIE (cont'd)
If you don't want to help because
you don't care, that's fine, but at
least help because you're a
professional.

Nico reaches for the cash, but then hesitates -

NICO
How do I know you didn't have
anything to do with this?

Billie's eyes swell. Then she fights the tears and then nods her head no. Then leaves.

Melvin, outside the door, pretending to be making copies. He sees Nico shoving a wad of something under her shirt. Then averts eye contact from his manager.

INT. PRODUCTION OFFICE - HALLWAY - DAY

Nico is on his cell phone.

VOICE (O.S.)
Hello, this is Hang Left
Productions, how are you today?

NICO
Hello, my name is Andy. You guys
shot in my house last week, but I
think someone left their iPad here?
Billie Nice, I think? I wanted to
know if I could get her address so I
could mail it to her.

VOICE (O.S.)
Oh, sure, hold one second. I'm sure
she will really appreciate that.

NICO
Thanks.

As they tell him the address, Nico plugs it into his phone -

EXT. NYC STREETS - NIGHT

Nico's on his cell phone swiping between photos and Google Maps while looking at the buildings.

Then he stops. He found the right one. Then he looks across the street. Cooper Union.

INT. COOPER UNION - NIGHT

Nico walks into the stunning lobby of Cooper Union and speaks to the security guard THOMAS.

NICO

Hey, Thomas, how have you been?

THOMAS

Yo, bro, what show you bringing here now? I hope it's another superhero joint.

NICO

Haha, I'm working on some Christmas movie with J Lo.

THOMAS

What? Jennifer Lopez? She'll be here?

NICO

Maybe. Depends if they like my photos. Hey, do you mind if I go to the third floor and reshoot that hallway?

THOMAS

Oh, you already know, anything to get J-Lo here.

INT. COOPER UNION - 3RD FLOOR - NIGHT

Nico finds the window that allows him to look directly into Billie's apartment. There's tea boiling. She's home.

He puts his camera on a coffee table.

He positions the camera so it looks towards her window. Then he sits at the seat, with his back facing the window.

Then he takes his cell phone and hits a button and is able to get an image from the camera.

Then he takes his notebook from his bag and covers his phone.

EXT. NYC STREETS - NIGHT

What Nico doesn't see are the Man-Eaters entering Billie's apartment from below.

INT. COOPER UNION - 3RD FLOOR - NIGHT

Nico catches glimpses of Billie. She seems distraught. Pacing. When a CLEANING PERSON steps in wiping the window.

Nico shifts struggling to see what happens. He can see Billie answering the door. He can't see who it is.

Then he sees Billie fall to the floor, holding her mouth.

NICO

SHIT!

He quickly puts his things back, he runs out the door.

INT. COOPER UNION - NIGHT

Nico runs out the front door with 911 dialed, but not sent.

EXT. NYC STREETS - NIGHT

Nico runs outside. Looks up at the window. Thinks about it for a moment. Then looks at his phone.

It has a background of Venice Beach. He closes it.

NICO

(to himself)

Not my business. Not my business.

Not my business. Not my business.

He then sees a BOX TRUCK drive past. Reminding him of Abbas.

INT. BILLIE'S APT - NIGHT

Billie has been tied to a chair and slapped around by the Man-Eaters. There's a tank of GASOLINE and a LIGHTER on a table.

Then there's a KNOCK.

VOICE (O.C.)

GrubHub.

Frankie looks at Billie.

FRANKIE
Did you order GrubHub?

Billie doesn't know how to answer. Just pleads with Frankie with her eyes. Frankie puts her head against the door.

FRANKIE (cont'd)
Leave it on the floor.

VOICE (O.C.)
Uh. It says cash only.

Frankie looks at the other Man-Eaters.

FRANKIE
Do you guys have cash?

They reach into their pockets. Frankie opens the door to slide him some cash. SHE'S SPRAYED WITH A FIRE EXTINGUISHER!

Nico bursts in spraying everyone. It works at first, but then a PLASTIC BAG is thrown over his head and he's TASERED.

He drops to the floor.

FEW MINUTES LATER

Nico wakes up. Frankie is on the phone, covered in fire extinguisher residue.

FRANKIE (cont'd)
He doesn't have a phone or ID on him.
(then)
So both of them then?
(then)
Whole building?

Nico CHARGES at Frankie with the chair still attached.

They fall to the floor as the chair breaks. Nico quickly grabs a lighter and puts it near the pool of gasoline.

The Man-Eaters freeze. Nico smiles as he unties Billie with one hand. Then Frankie pulls her gun -

Nico throws his lighter on gasoline and -

Nico reaches for his camera and his notebook -

WHOOOOSH. The apartment goes up in flames. Cutting off the Man-Eaters.

Nico grabs his camera, but in the commotion he RIPS a sheet of paper from his notebook as it falls into the fire.

NICO

NO!

Billie PULLS Nico away.

INT. HALLWAY - NIGHT

They run down the stairs. Frankie bursts through the door with a 9mm in hand BLASTING at them.

EXT. NYC STREETS - NIGHT

Billie and Nico run towards the subway.

Frankie bursts through the door. She aims at the back of Nico's head. Perfect shot. Her finger squeezes –

Chloe pulls the gun down. Her eyes say, "*No, not here*". They watch as Nico & Billie disappear into the subway.

EXT. STAGE 11 - NIGHT

A car pulls up to Stage 11 in Long Island City. Bartleby and Roni get out.

RONI

I'm so excited about you working on my special project.

BARTLEBY

I like special projects. As long as it comes with special payment.

RONI

Oh, it does.

Roni opens the door to –

INT. STAGE 11 - NIGHT

An empty stage FILLED with Christmas props. Trees. Snowmen. Off Bartleby's confusion. Roni gives him a big warm smile.

RONI

Merry Christmas!

INT. NJ TRANSIT - NIGHT

Nico is playing with the shredded piece of paper from his notebook. It reads across the top: Act 1.

Nico turns his head to Billie who is sleeping against the window. Nico's watching NYC's horizon get smaller within Billie's reflection.

INT. LOW INCOME NJ HOME - NIGHT

Billie sips on tea, looking over childhood photos of Nico with his Mom and Dad. He's hilariously goth as fuck.

Nico is lying on the floor with an ICE BAG under his back.

BILLIE

Doesn't your mom have any Xanax?

NICO

No. I'm okay. This is all I do now.

Nico takes a pull from his vape. Billie sits next to him.

NICO (cont'd)

You can stay the night, but you have to leave tomorrow morning.

BILLIE

What? I thought you were helping me?

NICO

I did. I just saved your life. I lost my notebook in the process. I'll drive you to an ATM in the morning and you can give me my money.

BILLIE

What if I keep paying you?

NICO

I would price you out.

BILLIE

What if I used my connections to get your scripts in the hands of real producers. That maybe something you want.

NICO

How did you - you weren't sleeping were you?

BILLIE
I saw Act 1. I figured.

Nico thinks it over.

NICO
You're going to tell me what type of crowds exactly you and Soraya were running with? And know that "I don't know" isn't the answer.

BILLIE
It was real upscale Silicon Valley crowds. But I didn't think much of it. Soraya always got us into upscale parties. Real estate. Wall Street. Politicians. She was really good at networking.

NICO
Did anyone seem dangerous at these parties?

Billie laughs.

BILLIE
Oh gosh, no. They were very kind. Not unless you wanted to start a GIF war. Compared to the other circles, these were some of the most passive people I ever met.
(then)
I do have a question for you, Nico.

Nico pulls on his vape.

BILLIE (cont'd)
Were you watching me last night?

NICO
I wanted to make sure you weren't trying to set me up.

BILLIE
Do you believe me now?

Nico pulls his vape with a half smile.

NICO
What about that brownstone? You said that Soraya didn't own it.

BILLIE

Like I said, we didn't have many secrets between us. And I feel like she would have told me if she owned a brownstone.

NICO

Do you know who could have owned -

A jiggle from the door knob. They don't move. Eyes watching.

BILLIE

(whisper)

Should I grab a weapon?

Billie looks around, then settles on lifting a potted plant. The door opens and -

It's Abbas holding a BOX OF SURVEILLANCE ITEMS. 200mm ZOOM CAMERA, a LONG DISTANCE MICROPHONE, etc.

He sees Nico lying on his back, and a bald headed girl he never met holding a plant.

ABBAS

I feel like I just walked into a fucked up PornHub category, yo.

NICO

I'm the one who should be what the fucking you.

ABBAS

I know where you hide your key. I was just returning your shit.

Abbas plops the box down on the ground.

ABBAS (cont'd)

And now I'm out.

NICO

Wait!

Abbas stops.

Nico (cont'd)

You ever meet Soraya's stand in?

Abbas eyes Billie, then smiles.

LATER

Billie and Abbas are laughing at the kitchen table while Nico makes them coffee.

ABBAS

But, yo, ma, be honest, you really think Soraya would be into a husky and handsome guy like me? I know I'm big, but I got cute features.

Billie laughs.

BILLIE

Oh my god, she would have been so into it.

ABBAS

Shiiiiit. See, Nico, I told you. That girl was suppose to be my wifey.

Nico puts two cups of coffee in front of them. Then Nico sits across from Abbas, who looks away from him.

ABBAS (cont'd)

Yo, thanks for the coffee, but I'll be taking it to go. I got a long ride back home to Queens.

NICO

Abbas, don't leave yet, we're trying to figure out what happened to Soraya -

ABBAS

I'm good. I got a 5am call tomorrow morning.

(re: Billie)

It was nice to meet you. I'm sorry ahead of time for dating my boy.

BILLIE

Oh, we aren't -

Abbas leaves the kitchen. Nico looks at his coffee, embarrassed.

Before Abbas leave, he grabs the box of surveillance items.

ABBAS

Maybe I'll hold onto these. Just in case something comes up.

Nico smiles to himself.

EXT. BASECAMP - TV SET - DAY

TV/Film production trucks galore. Roni is walking with a group of department heads as they discuss their plans.

PRODUCTION DESIGNER

I'd like to plant some trees at the park.

MELVIN

What? What? It's a park, there are already trees -

DIRECTOR

More trees would be nice.

MELVIN

But there are trees there already. We don't need to -

Roni seems bored with the entire discussion as it drowns out in the background. Her eyes land on the trucks at basecamp.

Ten to fourteen trucks. Her eyes land on one specific truck, with it's exhaust blaring. She takes a deep breath and walks towards it.

INT. PRODUCTION TRUCK - DAY

A big old TEAMSTER is watching movies on his IPAD in the truck, when suddenly there's a KNOCK on the window.

It's Roni, with a big smile.

RONI

Hello!

Teamster rolls down the window.

RONI (cont'd)

Um. Excuse me, sir. Is there any reason where your truck is idling?

TEAMSTER

I'm cold.

Roni's smile stiffens.

RONI

Cold. Hm. Well. Did you know the average freight truck in the U.S. emits 161.8 grams of CO2 per ton-mile.

(MORE)

RONI (cont'd)

The concentration of carbon dioxide in Earth's atmosphere is currently at 412 parts per million and rising - and you're cold? Funny thing is, you are literally making it hotter for everyone on the planet as you keep warm. But as long as your warm, watching your movies, I guess everything is fine.

(then)

What's your name?

TEAMSTER

Joe.

RONI

Do you know who I am, Joe?

JOE (TEAMSTER)

Yes.

RONI

Here, Joe. How about this, you take that little iPad, you go to amazon, and buy yourself a nice non-animal-fur jacket made from hemp. This way, you can keep warm, and not completely fuck up the planet for everyone. Yeah?

Teamster is flustered.

JOE

I'm sorry. Yes, ma'am.

She reaches into the truck, and turns off the ignition herself.

RONI

There you go, Joe. Is it that hard to be considerate of other people?

EXT. UES STREETS - DAY

Nico scrolls through Google Maps as he walks with Billie through the Upper East Side.

NICO

Just turn right, and this is the block -

The streets are blocked off. It's a film shoot for an "Untitled James Franco Project".

BILLIE
Well, isn't that ironic.

NICO
This should be easy. Watch this.

Nico waves over a PRODUCTION ASSISTANT (20s) nervy and just trying to not get yelled at.

NICO (cont'd)
Hey man, I live on this block, you think you could let me through?

PRODUCTION ASSISTANT
I can't let anyone in without the location manager's permission.

NICO
Okay, I have no problem talking to them. I probably know them.

Nico gives Billie a wink and a shit-eating grin. He's got this. Production Assistant talks into his walkie.

PRODUCTION ASSISTANT
Katrina? Channel 2 please?

The shit-eating grin wipes away when he hears Katrina's name.

BILLIE
You okay?

NICO
That's my ex.

The tough as nails with dreadlocks, sleeve tattoos, and business casual KATRINA (20s) walks over.

KATRINA
You know that I know you don't live on this block. So why don't you tell me what's going on?

NICO
I have a scout appointment in a brownstone in the middle of this block.

KATRINA
Sorry, unless you can prove to me you live here I can't let you through. We're doing dangerous stunts.

(MORE)

KATRINA (cont'd)
 (re: cops)
 NYPD orders.

Katrina eyes Billie.

KATRINA (cont'd)
 Since when do you scout with a
 partner?

NICO
 She's not my partner. She's just...

KATRINA
 Okay, Nico. I've heard it before.
 (re: Billie)
 Good luck with him.

NICO
 Katrina, please, it's an important
 appointment.

A COP walks over.

COP
 Everything okay, Katrina?

KATRINA
 Nothing I can't handle.

COP
 Go around the block, alright pal?

They go, but "go around the block" rings in Nico's ears.

EXT. AROUND THE BLOCK - DAY

Film trucks are parked here as well with crew members frantically working. Nico & Billie gauging the brownstones.

BILLIE
 So we're breaking into two homes
 today?

NICO
 No. Do you have any wigs on you?

BILLIE
 No, but I know how to get one.

Billie eyes the WARDROBE TRUCK that's being unloaded for the movie. Clothing racks, shoes, and an assortment of WIGS.

EXT. A-T-B BROWNSTONE - DAY

An eccentric old New Yorker answers, this is NORMA (60s). She's dressed for the meeting she has with her cocktail.

NORMA

Hello, how can I help you?

Nico puts on his professional face.

NICO

Hello, my name is Nico Lopes, I'm a location scout for the "Untitled James Franco Project" shooting around your block. We're looking for backyards to shoot a quick scene in. Have you ever worked with a TV or film production before?

NORMA

Oh, yes, *Blue Bloods* shot here last year. Tom Selleck winked at me.

Nico smiles.

NORMA (cont'd)

Come in, take as many pictures as you want.

INT. A-T-B BROWNSTONE - DAY

Norma walks Nico through the brownstone. Everything about the interior is old New York. Even the dust.

NORMA

I absolutely loved having a TV show here. The crew was very nice and of course... they pay very well.

Norma stops and turns to Nico. He gets the hint.

NICO

I don't have the official offer yet for what they'll pay, but it's in the thousands.

Norma smiles and unlocks the backyard.

EXT. A-T-B BROWNSTONE - BACKYARD - DAY

Nico snaps a picture of the backyard.

NORMA
Do you know what kind of scene?

NICO
Oh, it's just James Franco and
another person talking -

Norma's doorbell *DINGS*.

NORMA
Oh my goodness, I'm so popular
today. Feel free to take as many
photos as you like. I'll be right
back.

EXT. A-T-B BROWNSTONE - DAY

It's Billie with a clipboard and a BLOND WIG.

BILLIE
Hello, I'm with the United Women's
Choice foundation. How are you
today?

EXT. A-T-B BROWNSTONE - BACKYARD - DAY

Nico's climbing over the fence.

EXT. A-T-B BROWNSTONE - DAY

Billie has Norma riled up about women's rights. Norma's hands
are on her hips and she's swinging that cocktail.

NORMA
Let me tell you, in the 80s it was
much worse. You couldn't go get a
carton of milk without getting your
ass pinched. I'm so glad your
generation -

EXT. UES BROWNSTONE - BACKYARD - DAY

Nico's squeezing through the window until he falls.

INT. UES BROWNSTONE - KITCHEN - DAY

Nico checks the kitchen drawers, empty. There's nothing. He
takes the stairs to the next floor.

INT. UES BROWNSTONE - 2ND FLOOR - DAY

There's nothing here either. This is a completely empty Brownstone. Then he heads to the 3rd floor.

EXT. A-T-B BROWNSTONE - DAY

Norma digs through her purse. Billie can't believe this is working so well.

NORMA

How much do you want?

BILLIE

Oh, no, I can't really take your money -I mean -We don't take checks. Just cash.

INT. UES BROWNSTONE - 3RD FLOOR - DAY

Nico steps onto the 3rd floor. The room has been torn apart. Shelves knocked to the floor. Books and vinyls scattered.

It was like someone was looking for something important.

Nico scans the room, looking for any clues. Suddenly -

GUNSHOTS. Nico falls to the floor.

NICO

Shit!

VOICE (O.S.)

CUT!

It's the stunt scene outside. Nico opens the window and he can see Katrina coordinating the scene.

Then while by the window, he notices a KEY taped to the bottom of the window frame. He pulls it off.

It reads "PALACE LOTTE" on it.

Then he gets a text from Billie.

"Hurry!"

EXT. A-T-B BROWNSTONE - DAY

Billie is counting Norma's cash. She donated a lot of money and she's trying to give more.

BILLIE

No, no, no honestly it's fine.
You've given more than enough.

NORMA

Well, if you say so. It was a
pleasure to talk to you young lady.
Fight the power! And I love the
hair.

Norma turns back inside, Billie looks over her shoulder, but
doesn't see Nico.

BILLIE

Do you mind if I use your bathroom?

INT. A-T-B BROWNSTONE - DAY

Norma walks Billie inside.

NORMA

Of course! Of course! The bathroom
is upstairs. I just need to check on
something outside, I'll be right
back -

Billie takes a few halfhearted steps. Then cringes as Norma
approaches the back door.

She watches as Norma turns the door knob, opens the door,
then sticks her head -

Then a toilet FLUSHES. Nico's at the top of the stairs.
Billie and Nico make eye contact with a smile.

She looks beautiful.

NORMA (cont'd)

Oh! There you are!

Nico snaps out of it, and skips down the steps.

NICO

Had to use the bathroom, hope you
don't mind. We'll be in touch.

NORMA

Uh. Nico? This is unusual.

Nico stops right at the door. *What now.*

NORMA (cont'd)

Don't you want my phone number?

NICO
That's right. How could I forget?

EXT. STREETS - DAY

Nico and Billie quickly get away from Norma and her brownstone.

NICO
How was she?

Billie takes her wig off, then tosses it into the back of a random production truck.

BILLIE
I made three hundred and thirty two dollars.
(then)
You find anything?

INT. DTUT CAFE - DAY

Nico and Billie sit on the vintage couches in the back of DTUT cafe on 2nd Ave.

NICO
I think Soraya was using that brownstone as a hide out. Or someone was allowing her to use it as a hideout. Then someone came there looking for this.

He holds the key. Palace Lotte.

NICO (cont'd)
But they didn't find it. Instead, they found her.

BILLIE
Palace Lotte?

NICO
It's one of the oldest hotels in New York. Old money. From the size of this, this looks like a key to a safety deposit box.

BILLIE
Why would a hotel have safety deposit boxes?

Nico flicks vigorously through his phone.

NICO
Let me show you.

He spins his phone around and there's pictures of safety deposit boxes under a file marked "PALACE LOTTE".

NICO (cont'd)
Remember that Kurt Russel action movie that bombed last year? Well, we scouted every inch of that hotel for the shoot. They showed me areas that only the one percent have access to. And I bet you this key right here will open one of these safety deposit boxes and we'll find what Soraya was hiding.

BILLIE
So, what? We just walk in? Say it's for a movie shoot and they'll let us in?

NICO
They had two security guards with me during the entire scout. I wouldn't be able to open any boxes.

BILLIE
So it's impossible. Unless you know someone who's in the one percent. Because the richest person I knew is dead.

Nico rubs his chin staring at the BARISTAS behind the counter.

NICO
I'll be right back.

COUNTER

Nico leans over to the Barista.

NICO (cont'd)
Do you guys have a printer in the back? I need to print something. I'll also be ordering another tea.

INT. GWENDOLYN'S DINING ROOM - NIGHT

Gangster rap blares over a industrial duplex apartment that looks over Brooklyn and the East River, filled with artwork.

Gwendolyn is working on her own canvas when there's a knock on the door.

She looks through the peephole. Her face drops. She swings open the door -

INT. HALLWAY - NIGHT

Gwendolyn steps into the hallway, not happy.

GWENDOLYN
How did you find out -

NICO
I always do my research.

GWENDOLYN
What do you want?

NICO
Do you have a safety deposit box at
Palace Lotte?

Gwendolyn stiffens.

GWENDOLYN
What's in there is none of your
business.

NICO
We don't want whatever weird creepy
rich people secret you have. We want
your credentials.

GWENDOLYN
Yeah, that's definitely a nope. I'm
calling the cops.

NICO
Sure, you can do that. Maybe they'll
find the pictures I took still on my
camera's hard drive as well.

Nico holds his Canon.

GWENDOLYN
Are you blackmailing me?

NICO
No.
(re: Billie)
I'm warning you.

Billie grins.

NICO (cont'd)

That ex-business partner you had me take pictures of having during her romp. You were able to buy her out using those pictures right? Well, for security purposes, I still keep an eye on everyone I deal with and I was going through her garbage and found this.

Nico hands a crumbled piece of paper to Gwendolyn with authentic tea stains to give it that natural garbage feel.

NICO (cont'd)

She's planning to countersue.

Gwendolyn looks over the paper.

GWENDOLYN

That little bitch.

NICO

Now, you help me get inside that lock box room, maybe I help you get more access to her. You wouldn't believe what you can find in someone's garbage. Pro-bono of course.

Gwendolyn thinks about it.

GWENDOLYN

All I have to do is get you in?

Nico nods.

GWENDOLYN (cont'd)

Meet me outside.

EXT. LOTTE NEW YORK PALACE - NIGHT

We're at the grand Lotte New York Palace in the Upper East Side. Nothing but old wealth walking around in tuxedos.

Gwendolyn is all class in her tux, with Nico and Billie at her flanks feeling self conscious.

NICO

I think we should have changed clothes.

GWENDOLYN

You would look unnatural. A poor person in a tux always stands out.

Gwendolyn walks towards the CONCIERGE (30s) a big dude that guards the Palace with his whole life.

GWENDOLYN (cont'd)

Hello, Omar. These are my assistants. Unfortunately I needed to bring my work with me tonight.

Billie and Nico are being eyed by the Concierge.

CONCIERGE

Whatever you say, you know you're my girl. It's these other old ass motherfuckers that'll give new money like you the eye. Know what I mean?

Gwendolyn smiles and hugs the Concierge.

GWENDOLYN

You know new money, don't care. Thanks, Omar. By the way, what's the event tonight?

CONCIERGE

Psh. Some rich people shit. Talking about getting more rich. You know how it goes.

GWENDOLYN

I hear that!

EXT. LOTTE NEW YORK PALACE - LOBBY - NIGHT

Gwendolyn walks in with Billie and Nico at his flank.

GWENDOLYN

Just keep your heads buried in your phones like you're sending emails.

VOICE (O.S.)

Hey! Gwendolyn!

A rich FAT CAT pulls Gwendolyn away.

GWENDOLYN

Charlie!

(re: Nico)

Give me one second.

(MORE)

GWENDOLYN (cont'd)
Do not make eye contact with anyone.
They'll think you're from an escort
service.

Billie and Nico are left to themselves. Feeling out of place.

EXT. LOTTE NEW YORK PALACE - NIGHT

A TESLA stops in front of the hotel. A hemp-made shoe touches down. Then followed by an elegant hemp-made dress and a box made of homemade vegan cookies.

Roni is here. She looks like she could work a room no matter the politics. Other doors open. It's the Man-Eaters.

CONCIERGE
Hello, Missus De Souza, how are you
today?

Concierge uses a completely different cadence for her but she ignores him. While Frankie grills him.

INT. LOTTE NEW YORK PALACE - NIGHT

Gwendolyn pulls himself away from the group of fat cats.

GWENDOLYN
It's like a snake pit out there. You
guys ready to go upstairs?

BILLIE
How rich are you exactly?

Gwendolyn grins.

GWENDOLYN
Every time a parent tells their kid
there is no money in art - more is
left for me.

BY RONI

Roni says her hello's to the senators and people of power. Her eye catches Billie and Nico on the spiral stairs.

RONI
Will you excuse me for one second?

INT. LOTTE NEW YORK PALACE - RARITIES - NIGHT

Gwendolyn leads Nico and Billie to Rarities – the high end super exclusive private bar inside of the Lotte.

There's a formidable security guard with an EARPIECE and a bulge in his coat blocking the door.

Earpiece lifts a tablet to Gwendolyn's for a facial scan.

EARPIECE

Hello, Mrs. Hopkins. How can I help you?

GWENDOLYN

I wanted to reward my assistants with a little night cap for all their hard work.

EARPIECE

I'm sorry, Mrs. Hopkins, there is only a plus one allowed.

Gwendolyn slips him a \$100.00 bill.

GWENDOLYN

Let us know if anyone is on their way up, would ya?

Gwendolyn gives Billie and Nico's butt a real good squeeze, then smiles. Security gets it and lets them in.

NICO

Was that really necessary?

GWENDOLYN

You wanted me to get you in. I needed to act natural.

They step inside and are stunned by Rarities beauty. Old oak wood. Thousand-year-old whiskeys inside of glass chambers.

Gwendolyn walks to a wall. Her hand searches, then a *click*, a door opens. A heavenly light permeates from the room.

INT. SAFETY DEPOSIT BOX ROOM - NIGHT

Billie and Nico work fast, scanning the boxes, trying the key on each one. Gwendolyn stands at the door keeping an eye.

INT. LOTTE NEW YORK PALACE - LOBBY - NIGHT

Roni whispers to Frankie, motioning to the spiral steps. Frankie motions to the other Man-Eaters.

INT. LOTTE NEW YORK PALACE - HALLWAY - NIGHT

The Man-Eaters are told to stay back by Frankie. Frankie moves forward alone.

Frankie appears in front of Earpiece then salutes him. Ex-marine. It takes one to know one.

FRANKIE

Seal Team 3.

Earpiece nods and returns the salute.

EARPIECE

Seal Team 10.

FRANKIE

I'm here doing surveillance for my client, and I think two dangerous people just went inside.

Earpiece gives her a blank stare, but his eyes are listening.

FRANKIE (cont'd)

If you saw a bald girl and a tiny hipster... All I'm saying is you may want to double check their credentials.

Earpiece drinks in this note, but doesn't react.

EARPIECE

Roger.

INT. LOTTE NEW YORK PALACE - STAIRS - NIGHT

Frankie goes back with her girls. Then they watch Earpiece from the reflection call backup.

EARPIECE (O.S.)

I think we may have a situation.

INT. SAFETY DEPOSIT BOX ROOM - NIGHT

Billie's key finally worked. They're going through the paperwork inside of the safety deposit box.

BILLIE

I don't get this. This is just environmental data and Christmas designs?

NICO

None of this rings a bell for you?

BILLIE

I should be asking you that question. It's for the show you're on.

Nico leans in, shocked.

GWENDOLYN

I think we have to hurry.

Billie and Nico gather their things.

EARPIECE (O.S.)

Mrs. Hopkins, can I see your assistants -

Earpiece sees them going through a safety deposit box.

EARPIECE (cont'd)

Is that your safety deposit box Mrs. Hopkins?

GWENDOLYN

I can explain.

NICO

(whisper)

If they block the exit, make a left.

BILLIE

Huh?

Earpiece is reaching for his gun.

EARPIECE

Mrs. Hopkins I'm going to have to ask you to freeze.

Nico thinks fast and topples over a glass chamber onto Earpiece. The whiskey and broken glass explodes.

Nico and Billie run past them, but TWO GUARDS are blocking the door. Just like Nico said, they turn left.

INT. LOTTE NEW YORK PALACE - STAIRWELL - NIGHT

They sprint down the steps, while Nico texts.

BILLIE

You can't seriously be texting right now?

NICO

If I'm texting, that means, I'm helping. Trust me.

INT. LOTTE NEW YORK PALACE - BAR - NIGHT

At the bottom of the steps, there's another bar, for the common millionaire.

Nico's in the middle of texting when he finds the Man-Eaters waiting for him.

Chloe clocks the safety deposit box items in their hands. Then without hesitation, the Man-Eaters pull their guns -

Nico and Billie duck and run through the bar as the Man-Eaters light up everything in sight. Rich people flee.

Nico and Billie dive behind a table for safety.

BEHIND THE TABLE

Nico is still texting, while dodging bullets.

BILLIE

Helping? You're helping?

Nico ignores her and keeps texting.

BILLIE (cont'd)

Oh, you're buggin'.

INT. LOTTE NEW YORK PALACE - BAR - NIGHT

Man-Eaters aim their weapons at the table but Earpiece and his guards rush downstairs with their weapons.

EARPIECE (O.S.)

We have gunshots. I repeat. Gun shots.

When Earpiece turns the corner, he is TASERED in the neck by Frankie. Nico and Billie watch as the Man-Eaters mechanically do it to the next two guards as well.

NICO
Come on, we need to move.

Nico and Billie run for the exit.

EXT. BACK OF LOTTE - NIGHT

They run outside into the cool summer air of New York. Billie tries to run but Nico holds her back.

NICO
Hold on.

BILLIE
They have guns, Nico! They're shooting at us. We need to run!

Nico doesn't budge though. Even though he can hear the Man-Eaters getting closer.

BILLIE (cont'd)
Nico, I don't know who the fuck you're waiting for but -

ABBAS (O.S.)
CooooCoooo!!

They turn their heads and find Abbas in his box truck.

ABBAS (cont'd)
Yo, Pappito, what's good?

INT. BOX TRUCK - NIGHT

Abbas slams the pedal to the metal.

NICO
Let's go! Let's go!

EXT. BACK OF LOTTE - NIGHT

Frankie bursts through the back door. She sees Billie jumping into the box truck as it pulls away. She points her gun -

INT. BOX TRUCK - NIGHT

Director chairs and changing flats SPLINTER and bullets litter the back of his truck.

ABBAS
 Yoooooo!!! They're really
 shooting!!!

EXT. BACK OF LOTTE - NIGHT

Another car pulls up next to Frankie. It's Ivy.

IVY
 Get in.

A MOTORCYCLE pulls next to the vehicle. It's Chloe. She nods at Frankie and gives chase.

BOX TRUCK CHASE SCENE MONTAGE

- The box truck swerves through traffic.
- Ivy follows while Frankie reloads her gun.
- Chloe accelerates next to the truck on her motorcycle.
- She pulls right next to Abbas and points her weapon.

ABBAS (O.S.)
 Oh shit!

- Abbas makes a sharp turn down a ONE WAY.
- The bullet just grazing the front cab.
- The box truck HONKS as it drives against oncoming traffic, splitting the cars like the red sea.
- Ivy turns down the one way, but is blocked off when one of the cars almost hits her.

IVY
 Shit!

- Abbas sees the accident almost happen on his side mirror.

ABBAS (O.S.)
 CoooCooo!!! Watch this!

- Abbas then turns into a tight alleyway. The box truck fills the entire alley oh-so-perfectly. He turns off the lights.
- A very pissed off MAN gets out of his car and approaches Frankie and Ivy. Then they flash their 9mm at him.
- He quickly gets back in the car and drives off.

- Chloe on the motorcycle sees the congestion. Cars are on the sidewalk. She rides around the block.

- While riding, something catches Chloe's eye. It's the box truck in an alley through another entrance.

- Nico and Billie slide through the window of the truck. It's a tight fit in the alley and the door won't open.

NICO

Come on -

- Nico and Billie are out.

NICO (cont'd)

Come on, Abbas.

- Abbas is a little too fat for this.

ABBAS

Shit, bro, I'm stuck you're going to have to help me.

- Motorcycle headlights illuminate the box truck.

- Then they hear a wicked REV of a motorcycle.

ABBAS (cont'd)

Oh, bro, what the fuck?

- Nico & Billie looks at the light's direction. Chloe pounces off of her bike with her gun pointed.

ABBAS (cont'd)

Run!

- Billie runs up the cab of the truck.

- Nico tries to pull Abbas out.

ABBAS (cont'd)

Bro, it's cool. I can handle myself. You just run.

- Then without warning, bullets rip through the engine.

ABBAS (cont'd)

Go! Go! Go! I got this!

- Abbas ducks under the dashboard.

- Billie pulls Nico just as a barrage of bullets miss him.

- Chloe climbs the roof of the cab to go after them.

- Billie kicks her helmet. Chloe tumbles to the floor.
- Billie and Nico run to the end of the box truck.
- They find the Man-Eater's car blocking them in.

NICO
We're grade A fucked.

- Nico looks around for a fire escape, they're too high.

BILLIE
We're stuck. We're really stuck.

- Chloe's climbs the front cab again.
- Unbeknownst to her, Abbas is stirring. Abbas sees Chloe's body climbing through the windshield.
- Chloe climbs on the roof. Then points her gun.
- Chloe squeezes the trigger.
- Nico and Billie see their end.
- Ducking low, Abbas sees the Man-Eaters' car on his reverse cam. We also notice a BLOOD STAIN forming on Abbas's shirt.
- Abbas jumps in the front seat, puts the truck in reverse, and slams the accelerator.
- The box truck CRASHES into the car.
- Nico & Billie fall. Chloe topples backwards. Hitting her head hard on the asphalt.
- Abbas gives a WAR CRY as he sends the Man-Eaters car through a store while Ivy and Frankie struggle to escape.
- Then Abbas sees Chloe on all fours in front of the truck.

ABBAS
CooooooooCoooooooo -

- Abbas puts the vehicle in drive, and -
- Billie and Nico are holding onto the edge and each other.
- The box truck NAILS Chloe point blank.

END OF MONTAGE

EXT. TOP OF BOX TRUCK - NIGHT

Everything has stopped, except for a never ending horn, and a struggling car alarm.

Nico and Billie hesitate, but then build the confidence to move. Nico jumps off the roof and checks the front cab.

No Abbas. Just a trail of blood.

NICO

No. No. No. No. No. No. This can't happen. This can't happen.

His eyes follow the trail to the back of the truck. He finds Abbas sitting on a director's chair, bleeding.

He's hurt, but he's not dead.

EXT. ALLEY - NIGHT

Billie watches as a door is kicked off of the Man-Eaters' car. It's Frankie. She just won't stay down.

Also, police sirens.

BILLIE

Come on, Nico, we gotta go.

Nico helps Abbas to his feet.

NICO

I got you, bro. Come on.

Nico pulls Abbas to his feet.

INT. UPSCALE BUILDING - LOBBY - NIGHT

A long night weighs on Roni's face. Waiting for the elevator. She wants to explode.

She catches her reflection in the mirror. She tries to force a smile, but it turns into a frown. Forehead vein pulsing.

Then she focuses. Her face basically shakes, morphing that frown back into a smile.

Then she breathes.

INT. RONI'S PENTHOUSE - NIGHT

With a box of vegan cookies by her side, Roni pours herself a glass of wine while reading "CONVERSATIONS WITH MYSELF" by Nelson Mandela.

She finishes reading for the night. Then wipes the tears from her eyes. She strolls to a door that has a security lock. She puts in the code. The door opens.

INT. SECRET ROOM - RONI'S PENTHOUSE - NIGHT

It's dark at first, but then Roni turns on the lights. It's filled with POSTERS with Roni's face and likeness.

Propaganda posters. Flyers. T-shirts. Art work. Everything you can imagine. It's all her. Trying to look as revolutionary as possible.

ABBAS (O.S.)
HOLLYYYY FUCKKKKK -

INT. DR. SINGH'S BASEMENT - NIGHT

Abbas SCREAMS as Dr. Singh pulls the bullet out of his side.

ABBAS
Holy shit! You're such a fucking asshole, bro!

Abbas curses in Urdu as Dr. Singh examines the bullet.

INT. DR. SINGH'S GARAGE - NIGHT

A distraught Nico and Billie wait in Dr. Singh's garage with his sick RED CORVETTE that just screams money and success.

BILLIE
I promise we'll go to an ATM and I'll give you every last -

Nico waves her off.

BILLIE (cont'd)
Whatever script you have, I'll send it to every producer I know. I swear. I just feel so bad. This is all my fault. This is all...
(then)
So now you're definitely going to leave?

Nico thinks about it for a long beat.

NICO

All these rich people here, living on top of us. When my Mom and Dad came to America, they got an apartment in LES. He was working like hell to keep us here. Doing anything he could. Construction. Cleaning toilets. Deliveries. Where he was from, New York was a symbol of success. But as the rent kept going up, but my Dad just kept working and working. Then he worked himself into a heart attack.

(then)

That's when me and mom moved to New Jersey. Ever since then, I've been trying to get our family back to the symbol of success. I thought going to LA would be nice. Being a writer. My Dad used to love reading. Victor Hugo being his favorite.

(then)

But why? So I can lie to myself, and pretend to be something I'm not? No. Not anymore. I'm over it. Fuck her. And fuck every rich person who thinks they can dictate the world. I don't know what she's up to, but I know she shot my friend, and she killed yours. And we're not going to let her get away with it.

Dr. Singh come out.

DR. SINGH

When I asked you to help my cousin get a job, I did not think he would get shot.

NICO

I know. I know. I swear, this is not usual.

BILLIE

Can we see him?

INT. DR. SINGH'S BASEMENT - NIGHT

Abbas is chilling reading a SELF HELP BOOK when he sees Nico.

ABBAS

Yo! My dude!

Abbas tries to give him a hug, but Dr. Singh stops him.

DR. SINGH

Don't get up. You need your rest.

ABBAS

Yo, dude, how fucking gangster was that shit, bro? They really thought they had us - but they didn't know who the fuck they were messing with. Did they? What's the next move? We gotta hit her back, and hit her hard.

NICO

Yeah, well -

DR. SINGH

You aren't going anywhere. All three of you are going to have to lay low.

Dr. Singh points at the TV. They see the news scroll.

"Stunt driver Chloe Smith killed in multiple car accident"
With shots of Abbas with the word WANTED.

NICO

Fuck.

DR. SINGH

Don't worry. I can take care of my cousin. It's not the first time I had to hide him from the cops.

ABBAS

How was I suppose to know what money laundering was?

DR. SINGH

But you guys should probably go.

INT. LOW INCOME NJ HOME - NIGHT

Nico's on the floor again furiously scrolling through his iphone. Pillow behind his back. He's a wreck.

NICO

What is she up to though? I don't get it. What does Soraya have to do with Central Park?

BILLIE

I'll be more worried about her getting you back first. She knows who we are now, so we need to act.

Billie lies down next to him.

BILLIE (cont'd)

What are you doing?

NICO

I'm checking her Internet Movie Database page. She's been in the business a long time, I'm sure she worked with someone I know. Maybe someone can tell us a little bit about her.

BILLIE

Wow. She worked on a lot.

NICO

She worked in locations, accounting, she was even in SFX. She knows a little bit about everything.

(then)

Bag of Dicks!

BILLIE

Bag of Dicks?

NICO

An old scout friend of mine, Sullivan, he worked on *Bag of Dicks*. It was the original title of a Kevin Smith movie before they changed it. It was a story about a guy who found a bag of expensive dildos. Whatever. The point is, my friend Sullivan. He found a dead body on that set. He always talks about it. And it looks like he would have worked closely with her.

Billie smiles. Nico continues to furiously scroll. Nico feels her eyes, turns his head. They look deeply at each other -

WHACK! They're hit with a broom.

ROSA

(Portuguese)

Who are you?

Rosa swings the broom around. She has wild hair and crazy eyes, like her soul has left her body. She's another person.

NICO
(Portuguese)
You're my mother.

ROSA
(Portuguese)
I don't have a son!

NICO
(Portuguese)
Mom, you have to believe me, I'm
your son.

Nico is able to grab the broom from his mother, and force a hug while she screams.

NICO (cont'd)
(crying)
Mae, please. Calm down. It's your
son. Please. Calm down. Please.

Billie watches with a broken heart for Nico.

ROSA
(Portuguese)
Get off of me! Help me! Someone help
me! Help meeeeeee -

INT. LOW INCOME NJ HOME - HALLWAY - NIGHT

They've locked her in her bedroom. They can hear Rosa screaming from the other side of the door.

BILLIE
You think this is the best idea?

NICO
We can't be here when the ambulance
shows up.

Nico leans against the door.

NICO (cont'd)
Mae, I love you, the ambulance will
be here soon, okay? Just be nice to
them.

Large crash inside then -

ROSA (O.S.)
 (Portuguese)
 SUCK MY DICK!

EXT. LOW INCOME NJ HOME - NIGHT

Nico and Billie exit as the sounds of sirens approach.

BILLIE
 Where we going to sleep now?

NICO
 You ever take a New York nap?

Off of Billie's look:

INT. SUBWAY - NIGHT

Billie and Nico are falling asleep together on the subway.
 Nico's eyes are just about to shut when -

A HOMELESS WOMAN shakes her cup in Nico's face. Nico is just
 about to flip when -

Billie puts change into the cup. Billie smiles at Nico, then
 puts her head on his shoulder. He likes it.

INT. LOCATION MANAGER OFFICE - DAY

Maps galore on the wall. Melvin is looking at football
 highlights on his laptop when an OFFICE PA leans on his door.

OFFICE PA
 Melvin?

Melvin quickly shuts the laptop.

MELVIN
 Yeah?

OFFICE PA
 Um. Ms. De Souza wants to see you.

MELVIN
 Ms. De Souza. Whoa.

OFFICE PA
 I know.

MELVIN
 Am I being fired?

OFFICE PA
I don't think so, but she wants to
see the Central Park maps.

Melvin scrambles going through his files.

MELVIN
Shit. I'm not ready. Shit. Shit.
Shit. Shit. Shit. Wait, how do I
look? Do I look too "straight white
male?" I hope I don't. I'm one of
the good ones you know?

OFFICE PA
I mean. If that's what you are
that's what you look like.

MELVIN
Good point.

INT. PRODUCTION OFFICE - MEETING ROOM - DAY

Roni's fingers dig into a salad, mixing it herself when
Melvin stumbles in with his maps.

MELVIN
Hello, Roni.

She extends her hand for a handshake. He returns it.

RONI
Would you like some salad? I made it
myself.

She smiles, holding a plate of salad for Melvin.

MELVIN
Sure.

She makes him a plate.

RONI
Are those Central Park people just
making you so crae-crae?

Roni is very disarming and making Melvin feel comfortable.

MELVIN
Nothing I can't handle. I know you
asked for the maps, I just wanted to
show you.

Melvin lays them out across the table.

MELVIN (cont'd)

As you know a three day shoot in Central Park is not easy, but we've been working with the parks people. We have worked out most of the logistical challenges. First thing is we're going to park the truck -

Roni waves off Melvin.

RONI

Did they approve the snow yet?

Long painful beat for Melvin. Poor guy.

MELVIN

No. I tried reaching out to our SFX guy, what's his name? Bartleby? But he's always busy. I know they usually use polymer for fake snow, but apparently he said he's going to use something else. I can go over there now and ask him if he like -

RONI

No, that's OK. I really do appreciate that you offered though. But I do have another question for you.

Melvin steadies himself for the worst.

RONI (cont'd)

Your scout, Nico. I've been noticing his pictures. He's good. Like really good.

(then)

Tell me about him.

MELVIN

He's usually a good kid. For the most part, I guess. He had a bad spell, started partying too much. Affected his work. That all ended after his Mom got dementia.

Roni feigns sympathy.

RONI

Dementia? Is she okay?

MELVIN

She comes in and out apparently. I don't know much.

RONI

Melvin, let me ask you, have you ever sent his mother flowers at the hospital?

MELVIN

Yeah. Why?

RONI

Could you give me that hospital's address? I think I would like to send her some, as well.

MELVIN

Uh. Sure thing.

Roni stares at Melvin.

MELVIN (cont'd)

Oh, you mean right now. Okay?

Melvin leaves the production office. Roni calls someone.

RONI

Be ready.

INT. DESMOND'S BAR - DAY

An old dive bar that somehow still exist in Manhattan.

NICO

A water please.

BILLIE

Me too. I'll just have a water -

A hand slams a \$50.00 bill on the counter.

SULLIVAN

Three shots of Jameson, and three pints of Guinness please.

SULLIVAN (40s) a prisoner of the never-ending New York party scene. Bloodshot eyes and stressed. He smiles. Then frowns.

SULLIVAN (cont'd)

I think I just shat myself, I'll be right back.

Sullivan, bowlegged, walks to the bathroom.

BILLIE

This guy knew Roni?

NICO

Sullivan partied with everyone and knows everyone. He also has access to literally anything you want, including ins with the NYPD.

BILLIE

Why would a scout need the NYPD?

SULLIVAN

You ever try locking down a street in Chinatown without the cops on your side? It ain't pretty.

Sullivan returns, eyeing Nico's Guinness and shot not touched.

SULLIVAN (cont'd)

Last time I saw you, you were quitting locations and moving to LA to be a writer.

Billie watches that sting Nico.

NICO

Yeah, well, here I am.

SULLIVAN

(re: Billie)

Did he tell you I taught him everything he knows?

Sullivan and Nico get closer and closer, squeezing Billie.

NICO

Not true, I was already six years in the game by the time I met you.

SULLIVAN

You may have been in the game, but I taught you it was chess not checkers.

NICO

You also got me fired off of a job because you wanted to do meth.

SULLIVAN

One fucking time a guy wants to do meth and you're going to hold it against me.

They are really close now.

BILLIE

Okay, you guys have enough sexual tension?

(re: Sullivan)

We're here about Roni.

SULLIVAN

Roni? Roni De Souza? She's like knee-deep in liberal propaganda now, last I heard. Crazy bitch.

Billie gives Sullivan a look.

SULLIVAN (cont'd)

To be clear, I don't subscribe to any party. Both sides are lunatics. But Roni's been moving up the New York ranks since she became a producer. I guess making millions wasn't enough. She's been hanging out with a lot of big wigs. She plays nice, but I remember when she first started. She was wild. Like punch someone in the face wild. She realizes if she wanted to move up, she couldn't act that way, but I know it's all an act. Conservative or liberal. She knows how to play the game. The rumor is she is done with producing and is moving onto better things.

BILLIE

Entice us. What kind of things?

Sullivan smiles.

SULLIVAN

The worst kind of things.

NICO

You're holding back. I know you.

SULLIVAN

No one took a shot yet.

Sullivan fights a devilish grin. Nico walks away.

SULLIVAN (cont'd)

Come on, Nico. You used to be fun.

BILLIE

Is he an alcoholic or something?

Sullivan laughs.

SULLIVAN

He acts like he's a recovering alcoholic. I'm an actual alcoholic. He's just soft.

BILLIE

Come on, there has to be something else he can do.

Sullivan thinks it over.

SULLIVAN

He can give me access to his files. All those sweet secret NY locations. A scout can get a lot of big jobs with Nico's folders.

Nico's head snaps. He storms towards the bar and downs all three shots, then chugs all three beers.

It takes exactly as long as chugging three beers would take, and Sullivan watches him drink every last drop.

Nico slams the final beer, then locks eye with Sullivan.

SULLIVAN (cont'd)

All you ever needed was a push. Now, if I were you, I would go find a guy named Orson Howard. He was Roni's mentor, but disappeared when Roni rose to power. Last I checked, he was working at Lip's.

NICO

Lips? The drag queen bar?

SULLIVAN

Yeah, what? Something wrong with drag queens? You a homophobe now too, Nico?

INT. HOSPITAL - HALLWAY - DAY

Ivy whistles through the hallway, then enters...

INT. HOSPITAL ROOM - DAY

Nico's Mom is on the bed, sleeping. Ivy rolls up the mother's sleeve. Then pulls out a syringe when -

DR. SIGNH (O.S.)

Hello?

Ivy takes a deep breath, then turns around.

IVY

Hello! I'm Tanya.

Ivy shakes Dr. Singh's hand.

DR. SINGH

Hi, Tanya. I never met you before.

IVY

I'm Nico's cousin. He told me to watch her until he got back.

The Doctor nods.

DR. SINGH

That's good. Well, we have to run some tests, you can wait in the lobby.

IVY

Okay.

INT. HOSPITAL - HALLWAY - DAY

Ivy gets a text while in the hallway.

Roni: WAIT.

Ivy: Copy.

EXT. DESMOND'S BAR - DAY

Nico stumbles outside.

BILLIE

Are you okay?

NICO

(slurring)

Yeah, I just need a little food -

Nico vomits.

EXT. STUDIO PARKING LOT - DAY

Roni gets picked up by an Uber.

INT. RONI'S CAR - DAY

Roni gets inside. Frankie is driving.

RONI

Are you and Ivy all set with your travel plans.

FRANKIE

Yeah. We just received our new passports.

RONI

I'm really happy and excited for you guys. I very much hope you enjoy the rest of your life far away as possible from New York.

FRANKIE

Will you miss it?

RONI

Miss what?

FRANKIE

Being free?

Roni thinks that one over.

RONI

To tell you the truth, Frankie. I haven't felt free in years. I'm a prisoner inside this culture that just doesn't understand we need to help each other. The most important thing isn't money it's how we treat -

Melvin comes KNOCKING on the window.

MELVIN

Roni! Roni! I wanted to talk to you. It's important.

Roni rolls down the window.

RONI

What is it?

MELVIN

It's about the SFX snow. I went to Bartleby's studio myself and I found out what it's made of. It's not good. I don't know what he's thinking but -

RONI
(containing rage)
Please, Melvin. Come inside the car.
Tell me everything.

Melvin gets in next to her.

MELVIN
So, I don't know what kind of crook
this Bartleby guy is, but the stuff
he's using isn't safe at all. We
have to re-order a whole new batch
of fake snow. I don't know how long
that will take.

RONI
Have you told anyone else this,
Melvin?

MELVIN
No, no one at all. I came right to
you.

Roni smiles.

RONI
That's very good.

The car drives off.

MELVIN
Hey, where are we going?

RONI
We're going to Central Park.

MELVIN
But Central Park is that way -

EXT. ALLEY - DAY

A boot stomps on Melvin's face. Frankie mechanically turning
his face into a bloody pulp.

Roni sits in the Uber reading an article on baking coomies on
her phone, but his moaning is just too much.

RONI
Wait.

Roni gets out of the car.

RONI (cont'd)
Are the heels still in the trunk?

Frankie pops open the trunk, and hands her the hemp heels.

RONI (cont'd)
God. It's been such a shit day,
Melvin. You know.

Roni puts on the heels.

MELVIN
(spitting blood)
Why are you doing this?

RONI
Oh, Melvin. I'm doing it because
someone has to care.

She raises her heel.

RONI (cont'd)
And I care so fucking much.

Her heel goes right through his fucking eye.

INT. CHINESE RESTAURANT - DAY

A fork goes into a lump of GENERAL TSO CHICKEN as Billie's goes through the files from the safety deposit box.

There's half eaten Chinese food on the table and very concerned waiters by the bathroom doors.

There's a TOILET FLUSH, then Nico steps out of the bathroom.

The waiters quickly enter the bathroom behind to see what kind of mess he made.

BILLIE
It was your idea to have Chinese.

NICO
It's the only thing I can eat after
I drink.

Nico sits down next to her, looking green.

BILLIE
Well, while you were blowing chunks
in the bathroom, I think I found
something.

Billie points to the paperwork.

BILLIE (cont'd)

It's an outline for a social media campaign. Well, not really a campaign, more like a "fake news" propaganda for someone who's currently in jail.

NICO

Who's in jail?

BILLIE

It doesn't say, but it seems like someone who did something big. I don't know who Roni is working with, but they're into some fucked up shit. Look - there's even an article outlining how to capitalize on social media after a terrorist attack?

Nico looks it over. What did he get himself into.

NICO

Let's go to Lips.

INT. LIPS - NIGHT

Billie and Nico enter Lips. The room is fabulous, as it should be. Also, filled with the most gorgeous drag queens.

They look around. Orsen can be any of these gals.

BILLIE

This is going to be hard.

Nico stops a waitress.

NICO

Is there anyone here named Orsen?

WAITRESS

No, honey, not that I know of. But you should find a table soon, show is about to start.

The lights turn out and lights hit the stage. Nico and Billie find a table.

NICO

Shit. We don't have time for a show.

BILLIE

Just shut up, and watch the show.
It'll give a chance to get a good
look at everybody.

Nico's eyeing people at the show, not paying attention. The
HOST takes center stage. She's dressed as Hedwig.

HOST

Hello, everyone! Welcome to Lips!
Where we claw at our raw emotions,
and burn with light inside of all of
us! We have a very special singer
tonight. One I think you're all
going to like. I welcome the
insatiable... the sensational... Ms.
Oogie Boogie!

MS. OOGIE BOOGIE (50s) a large beautiful drag queen strolls
on stage with a lot of energy. People clap for her.

MS. OOGIE BOOGIE

Thank you, thank you.

The lights dim. She passionately closes her eyes. Bringing
her red lipstick close to the microphone.

Nico leans in to his neighboring patron.

NICO

(whisper)

Do you know anyone named Orsen?

They shake their heads and the music starts.

MS. OOGIE BOOGIE

(singing)

*New York, I love you, but you're
bringing me down...*

Ms. Oogie Boogie goes into a sad cover of *New York, I Love
You, But You're Bringing Me Down* by LCD Sound system.

MS. OOGIE BOOGIE (cont'd)

*New York, I love you, but you're
bringing me down. Like a rat in a
cage. Pulling minimum wage. New
York, I love you, but you're
bringing me down.*

*Note: This can be any song dedicated to New York, as long as
it's done with heavy sadness.*

MONTAGE BEGINS OVER MUSIC

MS. OOGIE BOOGIE (cont'd)
*New York you're safer. And you're
wasting my time.*

- A shot of Sullivan doing a line of cocaine off of a toilet seat.

MS. OOGIE BOOGIE (cont'd)
*Our records all show, you're filthy
but fine.*

- Gwendolyn's painting again, but now we see what. It's Nico's photo of her ex-partner fornicating with pig mask.

MS. OOGIE BOOGIE (cont'd)
*But they shuttered your stars. When
you open the doors.*

- Dr. Singh speaking to the COPS outside the hospital about his knucklehead cousin.

MS. OOGIE BOOGIE (cont'd)
*To the cops who were bored, once
they run out of crime.*

- Katrina is on set drinking coffee, answering questions. When people walk away, she pinches her nose. Tired.

MS. OOGIE BOOGIE (cont'd)
*New York, you're perfect, please
don't change a thing.*

- Frankie HACKS into Melvin's arms. And throws his arm into a pile of limbs. Inside of a room lined with garbage bags.

MS. OOGIE BOOGIE (cont'd)
*You're mild millionaire mayors are
convinced they're a king.*

- Roni fights back at ears as she watches exhaust pipe of another film truck, blowing smoke right into a garden.

MS. OOGIE BOOGIE (cont'd)
*So the boring collect. I mean all
disrespect.*

- Bartleby in a room filled with Christmas props and fake snow, toiling away nefariously.

MS. OOGIE BOOGIE (cont'd)
*And the neighborhood bars, I once
dreamt I would drink. New York, I
love you, but you're freaking me
out.*

- Back in Lips. This is all hitting home, especially for Nico. Ms. Oogie Boogie is getting even more emotional.

MS. OOGIE BOOGIE (cont'd)
*That's a tongue of a twist, but
 we're fresh out of a shout. Like a
 death in a hall. That you hear
 through your wall.*

- Nico is fully captivated by Ms. Oogie Boogie.

MS. OOGIE BOOGIE (cont'd)
*New York I love you, but you're
 freaking me out.*

- But then, Nico cocks an eyebrow.

MS. OOGIE BOOGIE (cont'd)
*New York, I love you, but you're
 bringing me down.*

- Then he looks over at Billie, and nudges her.

MS. OOGIE BOOGIE (cont'd)
*Like the death of a heart. Jesus
 where do I start? But you're still
 the one pulling, where I'll happily
 drown.*

- The song gets crazy now. Ms. Oogie Boogie rolls on the ground, screaming.

MS. OOGIE BOOGIE (cont'd)
*And taaaakkkeee me off your mailing
 list. For kids who think it still
 exists.*

- Ms. Oogie Boogie rolls off stage, walking towards Nico and Billie.

MS. OOGIE BOOGIE (cont'd)
*Yes, for kids who still think it
 still exists. Maybe I'm wrong. Maybe
 you're right. Maybe I'm wrong. And
 maybe you're right.*

- Ms. Oogie Boogie sits in Billie's lap.

MS. OOGIE BOOGIE (cont'd)
*Maybe you're right! Maybe I'm wrong.
 And just maybe you're right. And
 Ahhhhhhhhh -*

- Basically screaming in their faces.

MS. OOGIE BOOGIE (cont'd)
*Maybe mothers told you true! And
 they will always be somebody that
 you. And you'll never be alone! But
 maybe she's wrong! Maybe I'm right
 and maybe she's wrong! Maybe she's
 wrong! Maybe I'm right! And this
 song here -*

- Ms. Oogie Boogie dances widely, on the table, spinning,
 destroying everyone's food. Losing herself in the song. As
 she spins, we intercut shots of everyone, Roni, Bartleby,
 Ivy, Chloey, Frankie, everyone until -

END OF MONTAGE

Ms. Oogie Boogie is back on the stage. The song is over.

MS. OOGIE BOOGIE (cont'd)
 Thank you. I love you, New York.

Everyone applauds furiously. Billie leans into Nico's ear.

BILLIE
 I bet you that's Orsen.

NICO
 How do you know?

BILLIE
 Oogie. Orsen. Boogie. Brown.

INT. LIPS - BACKSTAGE - NIGHT

A wig-less Ms. Oogie Boogie cleans the makeup off of her face
 when there's a KNOCK on the door.

HOST
 Hey, Orsen, you have fans.

MS. OOGIE BOOGIE
 Give me a second.

She puts her wig back on.

MS. OOGIE BOOGIE (cont'd)
 I'm ready.

Nico and Billie walk in.

NICO
 Hey, great show. My name is Nico and
 this is Billie.

MS. OOGIE BOOGIE

Thank you, thank you. Do you want me to sign an autograph?

NICO

Well, maybe, if you want to sign it as Orsen Brown?

Ms. Oogie Boogie's face drops. Then her voice deepens.

MS. OOGIE BOOGIE

What's this about?

NICO

Roni De Souza. We think she may be up to something bad, real bad. And we heard you used to be her mentor.

Ms. Oogie Boogie smiles.

MS. OOGIE BOOGIE

Ah. Roni. Just give me one second, I'll tell you everything you need to know. Just let me use the little girls room.

Ms. Oogie Boogie steps out for a moment. Billie and Nico look at each other.

Then a beat passes.

Then they look at each other again.

They run out of the room.

EXT. LIPS - NIGHT

They run out the front door. Then look around.

NICO

Where did she go?

BILLIE

There she is!

Billie points down the street, as Ms. Oogie turns down an alley. She's fast on heels.

Billie is about to chase after her, but Nico runs the opposite direction.

NICO

You keep chasing her! Trust me!

Billie turns towards Oogie, as Nico runs another direction.

EXT. ALLEY - NIGHT

Ms. Oogie Boogie runs through the alley. Billie chases after. Ms. Oogie Boogie is about to turn the corner when -

Billie YANKS her hair off. Ms. Oogie turns around.

MS. OOGIE BOOGIE
OK, bitch. You want to go? This
isn't the first time someone tried
beating me up in an alley.

Billie sees the look on Ms. Oogie's eyes, and realizes she may have fucked up. Ms. Oogie CHARGES at her like a rhino and SLAMS her against the wall.

MS. OOGIE BOOGIE (cont'd)
I had nothing to do with that girl's
death! Do you understand?!

Billie's eyes fill with rage. She HEADBUTTS Ms. Oogie Boogie.

BILLIE
How did you know that's why we're
here?

Ms. Oogie Boogie wipes the blood from her face. Fuck. She's caught. But she's not going down without a fight.

They both clench their fists and approach each other with bad intentions.

EXT. DOWN THE STREET - NIGHT

Nico runs his ass off around the block, but then he stops short. Leaning against his wall, grabbing his back.

NICO
Ah, shit. Not now. Not now.

He leans against the wall, in agony. He hits his vape as we -

EXT. ALLEY - NIGHT

Billie is lifted over Ms. Oogie Boogie's head and thrown into a couple of garbage cans. Ms. Oogie Boogie stands over her.

MS. OOGIE BOOGIE
 You're going to drop this. And leave
 me alone. OK?

Billie KICKS Ms. Oogie Boogie right in the crotch, but she
 doesn't feel it.

BILLIE
 Huh?

She reveals she has a CUP.

MS. OOGIE BOOGIE
 Like I said, not the first time
 someone tried beating me up in an
 alleyway.

Ms. Oogie Boogie grabs Billie by the throat, and puts her
 against the wall.

MS. OOGIE BOOGIE (cont'd)
 What do you want with me?

Billie SPITS in her face.

MS. OOGIE BOOGIE (cont'd)
 You fucking bitch -

Ms. Oogie Boogie pulls her fist back to rail Billie, to punch
 her lights out, but she BITES the fuck out of her forearm.

She releases him. Billie follows with a TRASH CAN LID over
 her head. Stumbling her. Then tacks her to the ground.

Billie sits on Oogie's chest. Then head butts him once.

Then twice.

Then...

MS. OOGIE BOOGIE (cont'd)
 OK, OK, that's enough, that's
 enough.

Billie holds her close to her face, and looks at her with a
 killer instinct we did know existed in Billie.

BILLIE
 Tell me what happened to Soraya.

MS. OOGIE BOOGIE
 We were trying to figure out how to
 make the film industry more green.
 (MORE)

MS. OOGIE BOOGIE (cont'd)

We would have a lot of powerful people there in my brownstone. I should have never let them use it. Now I just let it sit. We were trying to raise money to change the industry, and hopefully trickles into the rest of NYC. But then Roni got really intense about it. And Soraya seemed to get close with Roni. And...

(then)

I don't know. People started disappearing from the meetings. Not just regular people. Powerful people. People that could be roadblocks for Roni. I felt she was even going to turn on me, so I left, I went into hiding.

BILLIE

And became a drag queen?

Ms. Oogie Boogie spits blood.

MS. OOGIE BOOGIE

No, I've always been a drag queen, honey. But now I'm retired in Long Island.

BILLIE

You're holding back.

Billie goes to give him another HEADBUTT when -

MS. OOGIE BOOGIE

Alright! Alright! There's this weirdo hipster twink, named Bartleby. Roni likes keeping him around. He works in SFX. His lab is in Red Hook. Weapon Experts something like that. That's all I know. I swear.

(then)

Wait a minute.

(then)

I know you -

EXT. DOWN THE STREET - NIGHT

Nico is using the wall as a crutch as he limps towards the mouth of the alley. He turns the corner -

EXT. ALLEY - NIGHT

Billie KICKS Ms. Oogie's face. That's the moment Nico limps into the alleyway. Oogie's teeth all over the floor.

But Nico clocks Billie. She looks insane. She goes to kick him again, but Ms. Oogie waves her off.

Nico pulls Billie off of her.

NICO
What happened?

BILLIE
Nothing.

Billie and Ms. Oogie Boogie lock eyes.

BILLIE (cont'd)
Nothing.

INT. SUBWAY - NIGHT

Nico watches Billie sleep. He's unsure about her. Face covered in blood. Bruises. She has a dark side. Then he glances at her CELL PHONE. Slowly his fingers reach for it.

Then she stirs. He stops.

INT. STAGE 11 - DAY

Bartleby is in a hazmat suit working on Christmas props. He's frustrated with something not working. He enters an office.

INT. STAGE 11 - OFFICE - DAY

Bartleby rips the hazmat off, and storms in. A bandaged Frankie is in there, actually flipping through Nico's old half burnt notebook.

BARTLEBY
What are you reading?

FRANKIE
Some weird future dystopian sex comedy. It's actually not bad. That little hipster can actually write.

BARTLEBY
Whatever. Sounds stupid.

FRANKIE
Where are you going?

BARTLEBY
I need to go to my lab. This isn't going to work without a few more things.

FRANKIE
Roni will be here soon.

BARTLEBY
Roni's going to be pretty fucking pissed if I don't do this right, Frankie.

Frankie smiles, containing her rage.

FRANKIE
No need to curse, Bart.

BARTLEBY
My name is Bartleby -

The door opens. It's Roni.

RONI
Is everything, okay?

FRANKIE
Bart Simpson wants to go back to Springfield.

BARTLEBY
I need my laptop. It has the original logistics for the SFX. I need it to make it look authentic.

Roni thinks about it.

RONI
You know, I could use a nice long drive into Red Hook. I can give you a ride.

Frankie and Bartleby are equally taken aback. Roni waves for Bartleby.

RONI (cont'd)
Come on. Let's go. We have to talk anyway.

EXT. WEAPON EXPERTS - DAY

Roni parks the car in front of Weapon Experts. Keypads. Metal blast door. Iron bar windows. Top notch security.

No one is breaking into Bartleby's lair. Bartleby puts in the key code as he talks to Roni.

BARTLEBY

So, is everything handled for me
when this is all done?

INT. WEAPON'S EXPERTS - DAY

They enter a smaller security room. Where Bartleby has to put in another code.

RONI

Cayman Islands, with everything you
requested. Including -

BARTLEBY

An overabundance of edibles.

The keyboard clicks the next door open and we -

INT. WEAPON'S EXPERTS - LOBBY - DAY

A beautiful modern lobby. Beautiful art work of guns and bombs on the wall. Bartleby puts in yet another code.

BARTLEBY

As long as I have a beach, a condo,
and enough money to live like a king
for the rest of my life. I don't
care how much the world changes.

RONI

Just make sure our backup plan is in
place if anything goes wrong.

Bartleby opens the door and we -

INT. WEAPON'S EXPERTS - GUN ROOM - DAY

There's a *Matrix*-sized arsenal of SFX guns. 9mm. Shotguns. Uzis. Automatic weapons. Grenades. It's awe inspiring.

BARTLEBY

Oh, the backup plan was the easiest
part.

Roni runs her fingers across a gun.

RONI
Are any of these real?

Bartleby picks up an oversized AUTOMATIC SHOTGUN that looks way too big against Bartleby's frame. Then cocks it.

BARTLEBY
That's part of the fun. I'm the only one who knows.

EXT. WEAPON'S EXPERTS - DAY

Nico and Billie get to Weapon Experts. They see the car parked out front. Through a window they can see shadows.

BILLIE
Someone's here. What do we do?

Nico's mind races. Looking around at his surroundings.

NICO
Let's go to the back.

EXT. WEAPON'S EXPERTS - BACK - DAY

They're in the back of a building. A high-powered GENERATOR to help with all the power that building using.

NICO
Shit. Nothing. I don't know what to do. Fuck. Fuck. Fuck.

Nico's scrolling in his phone.

NICO (cont'd)
I think I scouted something in this area before, maybe if I can -

Billie KICKS the generator as hard as she can.

NICO (cont'd)
What are you doing? That could start an electrical fire -

Billie kicks the cable again and again until it breaks. They watch the building lose power.

Then they hear the back door click open. Then slowly open. Inviting them in.

BILLIE
Come on, let's go.

Nico watches her go inside. Not sure if he should be impressed or scared.

INT. WEAPON EXPERTS - GUN ROOM - DAY

Bartleby is on a LAPTOP going over some specs.

BARTLEBY
Okay, I think this is everything I need. We can -

Suddenly, the lights go off.

RONI
Is this normal?

Bartleby grabs his automatic shotgun.

BARTLEBY
It shouldn't be. Come on.

RONI
Ooooh. Give me a gun too.
(then)
A real one.

INT. WEAPON EXPERTS - LOBBY - DAY

Bartleby with his automatic shotgun in hand, followed by Roni with her very real 9mm creep through the lobby.

Bartleby enters another room marked "TSQ".

Slowly pushes the door open and -

RONI SEES THE SILHOUETTE OF NICO AND BILLIE!

AND SHOOTS!

BARTLEBY
NO!

INT. WEAPON EXPERTS - TSQ - DAY

Bartleby flashes his cell phone light on the silhouettes.

It's CRASH-TEST DUMMY with a bullet in its head.

They're inside a FAKE TIMES SQUARE STAGE filled with plastic anatomical stunt dummies. Standing. Sitting. Men. Women.

It's really weird. Especially in the dark.

BARTLEBY

Please don't shoot anymore of my dummies, they're expensive.

Roni follows Bartleby to the back of the room.

As they pass, TWO SPECIFIC DUMMIES are doing everything they can to not move a muscle. Until they hear the door shut.

BILLIE

(whisper)
Holy shit.

NICO

(whisper)
Come on...

Carefully, Billie steps over the dummy with a bullet hole in its head. Can't help but think that could have been her.

INT. WEAPON'S EXPERTS - GUN ROOM

Nico and Billie enter the gun room.

NICO

Help me find something that could be used as hard evidence.

BILLIE

Are these guns real?

Billie points a GUN to her own temple.

NICO

I doubt it.

She points the gun at Nico.

Click.

Nothing.

NICO (cont'd)

Here we go...

Nico has found Bartleby's LAPTOP.

NICO (cont'd)
I bet you there's all kinds of
incriminating evidence in this.

He shuts the laptop.

NICO (cont'd)
Come on, let's go.

Billie stops him.

BILLIE
Wait, we should take some of these
guns?

NICO
Why? They don't work.

Nico steps out, but Billie thinks better of it. She pockets
some SFX EXPLOSIVE SQUIBS and the GUN to go with it.

EXT. WEAPON'S EXPERTS - BACK - DAY

Bartleby and Roni stand over the damaged generator. Bartleby
cocks his automatic shotgun with cruel intentions.

BARTLEBY
This time, let me shoot first.

**FAKE TIMES SQUARE SHOOT OUT MONTAGE. THIS SHOOT OUT WILL TAKE
PLACE IN A DARK WAREHOUSE LITTERED WITH SILHOUETTED DUMMIES.**

INT. WEAPON EXPERTS - TSQ STAGE - DAY

- This time, slowly, but surely, Bartleby walks through the
stage with his shotgun. Roni behind him holding her 9mm.

- Bartleby scans the room, looking for any imperfection in
his collection of dummies. A breath. A movement. Anything.

- Nico and Billie hide behind a fake wall.

NICO
Shhh...

- Nico takes his camera, and sets it in infrared mode, then
slowly peaks past the fake wall -

- He doesn't see anything at first, but then something white
is looking right at him, something with a SHOTGUN -

- BLAM!

- The shotgun blast just MISSES Nico! Splintering the fake wall into pieces!

NICO (cont'd)

Run!

- Bartleby repeatedly BLASTS his shotgun fragmenting many fake TSQ buildings in the process.

- Unbeknownst to Bartleby he's also damaging the structural foundation of these fake building. Making them unstable.

- Bartleby keeps BLASTING until Roni stops him.

RONI

Bartleby! I think that's enough!

- Roni and Bartleby take a good look. He's turned the place into swiss cheese. Dead tourist dummies every where.

BARTLEBY

They have my laptop.
(re: off Roni's look)
It's the detonator.

- Roni internalizes this and SHOOTS into the buildings.

RONI

GIVE US OUR LAPTOP!

- Nico is catching his breath, hiding behind another wall.

- Nico looks over at Billie. She's fucking gorilla pushing over the entire FAKE BUILDING.

BILLIE

Help me!

- Nico runs over and lends her a shoulder and -

- THE WHOLE BUILDING TOPPLES OVER ON TOP OF BARTLEBY!

- BUT JUST BARELY MISSING RONI!

- This causes a domino effect where all the buildings topple each other over.

- Nico and Billie RUN through the "streets" of Times Square.

- Roni takes aim and FIRES at them in the dark but they dive behind a bunch of knocked over buildings.

- Nico and Billie quickly take cover. They're so close to the exit.

BILLIE (cont'd)
I have an idea...

- Billie shows Nico the EXPLOSIVE SQUIBS. Nico smiles.
- Roni checks on Bartleby who is stuck under the rubble.

BARTLEBY
Forget about me! Get the laptop!

- Roni flashes her cell phone light. The light lands on a JACKET sticking out from behind a wall.
- Slowly, Roni maneuvers herself through the knocked down fake walls of Times Square to get closer.

RONI
Hey Nico, I think this was just a big misunderstanding. I'm sure if we sit down and talk about it, we'll see we're not very different.

- The space getting tighter as she gets closer.

RONI (cont'd)
We both have a love of cinema. We both carried that love into careers. And now we're using those careers to take care of our families...

- Roni gets very close to the jacket. She points her gun carefully.

RONI (cont'd)
I think it's just a matter of time before we get on the same page.

- Then, Nico slides under the rubble and meets her with his GUN.
- Roni smiles. Cocks her gun back. They both have their guns pointed at each other.

RONI (cont'd)
Poor, Nico. You've been in this industry so long you can't tell you're holding a fake gun.

- Nico looks at his gun, dejected.

NICO
Shit.

- Nico points it in the air with his hands up.

- What Roni doesn't see is that Billie has attached all the EXPLOSIVE SQUIBS to the other side of the wall.
- He just needs to get her to step a little bit closer...

RONI

Okay, where's the laptop?

- Billie sticks the laptop out just so Roni can see...
- Roni takes a step closer to put her in the perfect position...
- Nico then squeezes the trigger.

RONI (cont'd)

What's the point of that -

- BOOM!
- A ball of fire explodes onto Roni's face. She collapses to the floor screaming in agony.
- Nico and Billie RUN out the exit.
- Just as they get to the door, Bartleby slivered out from under the rubble and points his SHOTGUN -

EXT. WEAPON EXPERTS - BACK - DAY

The shotgun SPRAY just misses them as they stumble out the back door. They run to the front of the building.

EXT. WEAPONS EXPERTS - FRONT - DAY

Billie and Nico run over to the CITY BIKE RACK.

BILLIE

Come on! Get on my back! Come on!

Just as Nico jumps on Billie's back, Bartleby runs outside with the shotgun, like the skinniest bad ass ever.

Bartleby points his gun and BLASTS, but they turn the corner.

BARTLEBY

FUCK!

EXT. RED HOOK FERRY LOADING DOCK - DAY

The HORNS of the Red Hook Ferry sound off. Nico and Billie are on the ferry. Watching Red Hook get smaller.

EXT. RED HOOK FERRY - DAY

Nico and Billie watch the view of New York together as the sun sets. Billie nuzzles into Nico's arms. Their eyes meet.

They are about to kiss, but Billie stops him.

BILLIE

No. I can't.

NICO

I'm sorry.

Billie looks away.

BILLIE

It would be wrong.

NICO

You don't need to explain anything to me. I just thought -

BILLIE

I loved, Soraya, Nico.

Nico looks at her. Realizes.

NICO

Like, loved her, her loved her.

Billie nods, with a flood of emotion coming to her. Nico puts his arm around her. She rests her head on his shoulder.

INT. CAR - NIGHT

Bartleby tries to drive as Roni SCREAMS in agony. Her face is badly burned. She looks terrible.

She still somehow finds the will to make a phone call.

RONI

Call Central Park, tell them we're doing the snow scene TONIGHT. I don't care how much it costs to change everything! Just do it! Okay?!

EXT. RED HOOK FERRY - NIGHT

Nico and Billie look through the laptop.

NICO

I don't get it. It's just more specs for a winter wonderland snow ball fight in Central Park?

NICO (cont'd)

Wait a minute.

Nico finds something.

NICO (cont'd)

They aren't using polymer for the snow. They're using a different chemical. Spike 80DF?

BILLIE

Spike 80DF? Isn't that the pesticide that killed the Magnolia Avenue tree in Auburn College? That's one of the strongest pesticides in the market. Why would they need that?

Nico thinks about it.

NICO

Oh my god. She's going to kill Central Park.

BILLIE

What?

NICO

That snow. It's going to kill everything in Central Park.

INT. HOSPITAL HALLWAY - NIGHT

Ivy's on the phone. She's watching Dr. Singh and Rosa.

IVY

Okay. I'll let you know when it's done.

She hangs up. Then smiles at Dr. Singh.

VOICE (O.S.)

THAT'S A CUT!

EXT. CENTRAL PARK - NIGHT

The British Assistant Director from the production meeting is on set and screaming her head off.

ASSISTANT DIRECTOR

(into walkie)

They're not? You told me ten minutes. It's ten minutes. Ten minutes means ten minutes. Do you need me to go in there and tell them they were supposed to be ready by now? Because I swear to you, I will fucking do it -

Katrina appears.

KATRINA

Uh. Excuse me. Hello.

Assistant Director stares at her like she wants to rip out her throat.

ASSISTANT DIRECTOR

I'm sorry, but who the fuck is this ray of sunshine?

KATRINA

I'm replacing Melvin. He didn't show up to work today. I'm the new last-minute location manager.

ASSISTANT DIRECTOR

Melvin sucked. He was always fidgety. Are you fidgety?

Katrina shows her steady hand. She likes her.

KATRINA

But I have to tell you some bad news. They want to shoot the snowball scene... tonight.

The Assistant Director loses her shit.

ASSISTANT DIRECTOR

Tonight?! What the fuck kind of fucking shit show is this? Tonight? Fuck me in the royal ass tonight! That's what tonight is! I get fucked and New York watches. That's what we're doing.

The Assistant Director barks orders into her walkie.

ASSISTANT DIRECTOR (cont'd)
 Antwon? Antwon? Are you there? Start talking to these fucking parents and their kids and get them ready to throw some goddamn snowballs at each other. Do you copy?

EXT. STAGE 11 - NIGHT

Frankie's outside loading the SFX equipment onto a TRUCK, then she climbs inside.

INT. SFX TRUCK - NIGHT

Frankie makes a call.

FRANKIE
 I'm on my way.

EXT. PIER 11 FERRY - NIGHT

An overflow of people pour out of Pier 11 as the Ferry Boat docks. Through this sea of people, Nico and Billie emerge.

Nico's phone rings.

NICO
 Hello?

ROSA (O.S.)
 Hello. I don't know who you are, but there is someone here I don't recognize in the room. They told me if I don't call you -

Nico can hear Ivy snatch the phone from Rosa.

IVY
 I'm sending you an address. Bring the laptop to the penthouse floor within 20 minutes.

NICO
 If you touch my mom, I swear.

IVY
 If you bring the laptop, everything will be fine.

She hangs up. Nico looks at Billie, solemnly.

NICO
We have to go.

BILLIE
To the cops, right?

NICO
No, to Roni. We have to return the
laptop.
(re: off her confusion)
They have my mom.

Billie sits on a bench.

BILLIE
But if we bring her, the laptop,
that means she can... New York
will... Central Park.

Nico looks around at the New Yorkers around him. The tall
buildings. These symbols of success.

NICO
Fuck, New York, Billie.

BILLIE
You can't be serious.

NICO
I told you when we met I don't give
a fuck about people.

Nico takes the laptop, and starts walking away when Billie
stops him.

BILLIE
Nico.

She realizes his eyes are filled with tears.

NICO
It's my Mom...
(then)
This is checkmate. They won. I'm
giving her this laptop, then I'm
going back to Jersey as fast as
possible.

Billie lets go of Nico. She doesn't like it, but she
understands. Nico is just about to turn around and walk away,
when she gives a final plea.

BILLIE
I'm the reason why Soraya's dead.

Nico stops.

BILLIE (cont'd)

I lied to you. She wasn't the one networking and getting us into all these fancy events. It was me. It was all me. It was my idea to get close to rich people to blackmail them. Doing whatever we could. Things I'm ashamed to talk about that we did. But we did these things because we wanted to leave NY forever. Leave this hustle. It's a jail cell here with it's invisible brass rings and hopes and dreams - and we just figured if we were bad in NY for a couple of years - who cares - if we could be happy for the rest of years outside in the real world.

(fighting tears)

Then we met Roni, and we tried to blackmail - I mean - we were trying. When Soraya found out what Roni was up to, I told her we need to end this. But she just kept going.

(breaking up)

I told her to stop, but she just kept pushing. Then -

NICO

So who's lock box key was that?

BILLIE

It was from one of our older clients that I didn't know she had. When she found out what Roni was up to, she probably got scared and put it in a place that Roni couldn't get to. Hoping that...

(breaks down)

I'm not who you think I am. I'm not a nice girl.

Billie gives him a look.

NICO

I looked through your texts. I know.

BILLIE

When did you -

NICO

I always do my research.

BILLIE
So that's it. It's over.

Nico sits next to her. The State of Liberty off in the distance.

NICO
No, fuck her. And fuck every rich person who thinks they can dictate the world. We're going to stop her.

INT. CAR - NIGHT

Roni is in excruciating pain as Bartleby drives.

RONI
My god, my eye. My fucking eye, Bartleby.

Roni looks in the mirror and sees the horror show that is her right eye now. She looks like a monster.

BARTLEBY
I think we need to take you to a hospital.

Her screams, turn into manic laughter.

RONI
No. Absolutely not. Take me to Central Park.

She looks at her burned face in the mirror.

RONI (cont'd)
This actually may help my brand.

INT. CENTRAL PARK - NIGHT

The Assistant Director is storming with his walkie.

ASSISTANT DIRECTOR
(into walkie)
I'm going to need fifty children dressed up and ready for this snowball fight.

ANTWON (O.S.)
(walkie)
We can't keep them in their winter clothes. It's summer. They'll pass out.

(MORE)

ANTWON (O.S.) (cont'd)
We have to wait for the SFX snow to get here, then start getting them ready.

ASSISTANT DIRECTOR
(into walkie)
Oh, for fuck sake. They're getting paid almost as much as me, they can't fucking sweat for an extra hour -

The Assistant Director sees the SFX truck pulling up.

ASSISTANT DIRECTOR (cont'd)
Is that my snow? Please, someone do me a little bitty favor and tell me that is my snow. That will make me very fucking happy.

She watches as a PA runs over to the truck and talks to Frankie. The PA turns around and gives the AD a thumbs up.

ASSISTANT DIRECTOR (cont'd)
(into walkie)
How long will it take to make this a winter wonderland?

The PA asks Frankie then turns back.

PA
(into walkie)
She said like ten minutes.

Katrina walks up to the Assistant Director.

KATRINA
Um. The Central Park people are saying the content of the SFX snow was never okayed? They said Melvin never told them what the snow was made out of so they can't okay the scene.

The Assistant Director turns to her like he is going to explode -

INT. HOSPITAL ROOM - NIGHT

Ivy sits next to a scared Rosa. Dr. Singh walks in.

ROSA

Doctor! I'm happy you here! She said
she going to kill me! This woman
right here!

Dr. Singh looks at Ivy. Ivy shakes her head. The Doctor
smiles.

DR. SINGH

Is that right, Rosa?

Rosa nods her head furiously, pointing at Ivy then slitting
her own throat with her finger.

Dr. Singh checks Rosa, while Rosa keeps a keen eye on Ivy.
Then he turns to Ivy.

DR. SINGH (cont'd)

Can I see you outside?

Ivy clutches the taser in her pocket.

IVY

Sure.

INT. SUBWAY - NIGHT

Billie and Nico ride the subway to Central Park. It's the
quiet before the storm. There's nothing to be said.

INT. CAR - NIGHT

Roni wrapping her head in gauze so she looks like a one-eyed
mummy.

RONI

Go help Frankie. I'll be upstairs.

EXT. LUXURY CONDO - NIGHT

Even with her face wrapped like a mummy, Roni gets out of the
car with class and big-dick energy in front of her condo.

INT. CENTRAL PARK - NIGHT

Frankie is quite confused by the snow machine. Not her bag.

FRANKIE

(to herself)

How does this all work?

EXT. STREET BY CENTRAL PARK - NIGHT

Nico and Billie catch Frankie struggling with the snow machine from the street.

But also at the same time, see Roni going into the hotel.

NICO
You follow Roni. I'll handle the snow.

BILLIE
You sure?

NICO
Yeah. I got this.
(then)
Here take this.

Nico hands her the SFX gun.

BILLIE
What am I going to do? Beat her to death with it?

NICO
Better than nothing.

Billie stuffs the SFX GUN, then runs towards the hotel. Then heads back to Frankie, hides the laptop behind a tree, and picks a LARGE STONE.

He proceeds to sneak up on Frankie, waiting for the right moment to bash her in the head and -

Bartleby blasts past him.

BARTLEBY
Jesus, you're such a meathead. Go with Roni. I'll handle this.

FRANKIE
Oh, thank god.

Nico watches Frankie run off. His eyes land on Katrina who seems to be dealing with the CP Parks Department.

Nico turns back to Bartleby. Approaching him, lifting the rock in the air. He's going to -

Bartleby turns around.

A beat of them staring at each other.

Bartleby TACKLES Nico against the back of the truck. They roll into the cargo bay and the door shuts.

INT. SFX TRUCK - CARGO - NIGHT

Bartleby is landing punches on Nico. Then he wraps his hands around Nico's throat.

INT. LUXURY CONDO - LOBBY - NIGHT

Billie sneaks on the elevator. Just as the door is closing, she sees Frankie entering the lobby. *Fuck.*

INT. RONI'S PENTHOUSE - NIGHT

Ding. Billie steps off the elevator into Roni's Penthouse.

RONI (O.S.)
Yeah, I see her.

Roni is sitting at a table, with her head wrapped like a mummy in a new dress. Pointing a very real gun at Billie.

RONI (cont'd)
Heeeeeyyyyyy, Billie.

INT. HOSPITAL HALLWAY - NIGHT

Dr. Singh is talking to Ivy.

DOCTOR
Hey, who did you say you were to Rosa?

IVY
Cousin.

DR. SINGH
Oh, okay.

IVY
Is there a problem?

DR. SINGH
No, but it is our policy that only immediate family can stay with our patients overnight.

Feigning sympathy.

IVY

But that's my aunt. I love her. I can't leave her alone. Nico made me promise.

DR. SINGH

Okay, that's fine. I'm sure she wants some company to watch tomorrow's fútbol games.

IVY

Oh yeah, of course. We love football. Go Giants.

Dr. Singh looks her over.

DOCTOR

(unsure)

Yeah. Go Giants.

INT. SFX TRUCK - CARGO - NIGHT

Nico is getting choked to death in the back of this truck.

BARTLEBY

Why did you have to make things difficult? Everything was going according to plan. We're trying to change the world for the better.

Nico reaching for something...

BARTLEBY (cont'd)

Why? Cause of some girl? You think she was just some innocent bystander? Do you know what kind of mess she was making before you died?

Nico's got whatever he's reaching for...

BARTLEBY (cont'd)

God, choking someone with your hands is so much harder than I thought -

CRASH! Nico smashes his CAMERA over Bartleby's head. The pieces of lens, aperture, shutter, explode into the air.

EXT. CENTRAL PARK - NIGHT

The SFX truck rocks. While Katrina & the Assistant Director continue to argue with the CP Parks Department.

INT. SFX TRUCK - CARGO - NIGHT

Nico is smashing Bartleby's face. Screaming. Punching his face into a bloody pulp.

EXT. CENTRAL PARK - NIGHT

Katrina waves over the CP Parks Department.

KATRINA

Let's just talk to the SFX guy.
He'll have the paperwork. He can
explain everything.

They walk over to the SFX truck, but the SFX guy is nowhere to be found.

KATRINA (cont'd)

Where did he go?

ASSISTANT DIRECTOR

(into walkie)

Someone have eyes on special
effects?

Katrina looks around. Then checks behind a tree. Then finds a blood-covered Nico with his finger to his lips.

NICO

Shhh. Katrina. Look into my eyes.
That snow is poisonous. Do not let
them spread it around.

KATRINA

Nico -

ASSISTANT DIRECTOR (O.S.)

Uh. Katrina? We need you over here.

Katrina looks back at the Assistant Director, then back at Nico, but Nico is gone.

INT. ESSEX HOUSE - LOBBY - NIGHT

Nico with the laptop under his arm, wipes the blood from his hand and face as he enters the lobby.

INT. ESSEX HOUSE - ELEVATOR - NIGHT

Nico waits patiently. Noticing more blood on his neck. He wipes it off. *Ding*. He gets off.

INT. ESSEX HOUSE - STAIRWELL - NIGHT

Nico uses the stairwell to climb to the penthouse above. Carefully, listening for anything as he approaches the door.

INT. ESSEX HOUSE - PENTHOUSE - NIGHT

Nico enters. He scans the room. He can see Roni and Billie on the balcony. Then feels steel pressed against his temple.

It's Frankie.

INT. ESSEX HOUSE - BALCONY - NIGHT

Billie sees Nico being brought outside by Frankie.

RONI

How nice. We'll be able to watch like one big happy family.

NICO

You're a psychotic bitch.

Roni's shocked.

RONI

I'm psychotic? Let me ask you, what's more psychotic, sending a message to the world to wake up. Or continuing living in a way where millions people will die. Mass exoduses of cities. NYC is that city that never sleeps? I'd say, the city has been sleeping for a long time, and I'm going to wake them up. If New York changes its ways now, the rest of the world will follow.

NICO

Is that the same rich person horse shit you told Soraya before you killed her?

Roni SLAPS Nico.

RONI

I LOVED HER!

EXT. CENTRAL PARK - NIGHT

Katrina, the Assistant Director, and CP Parks Department can't find the SFX guy.

KATRINA
Where the hell did he go?

INT. SFX TRUCK - CARGO - NIGHT

A bloodied Bartleby is working away at a mechanism. He's setting a timer. He looks at it.

BARTLEBY
OK. Here goes Plan B.

He hits the button. It's a 5 minute count down.

EXT. CENTRAL PARK - NIGHT

Then Katrina sees a BLOOD STAIN on the cargo bay door.

KATRINA
Hm.

She swings open the truck. They find a bloodied Bartleby.

BARTLEBY
(spitting blood)
Some asshole... jumped me... took my
wallet... ran off.

They help the bloodied Bartleby off of the truck.

KATRINA
Are you okay?

Bartleby spits a couple of teeth out.

ASSISTANT DIRECTOR
No, no, no, no, do you have the
papers for the snow? Please tell me
you do.

Bartleby reaches into his back pocket. Then hands the bloody paperwork to the Parks Department.

BARTLEBY
All natural. Will melt right into
the ground like real ice. Just like
I said.

Parks people look over the paperwork and give their okay.

ASSISTANT DIRECTOR

(into walkie)

ALRIGHT! LET'S SHOOT THIS SHIT!
Antwon, put those goddamn scarves
and hoods on the children. We're
going to be covering everything in
fucking snow.

Katrina isn't so sure though.

EXT. ESSEX HOUSE - BALCONY

Roni sits Nico and Frankie next to each other. Overlooking
Central Park.

RONI

OK, I'm like, I know this whole
thing is totally weird, but
honestly, you should really
considered that you're about to have
a front row seat to history.

NICO

I don't get it. The authorities will
find out this was your plan. You're
not going to get away with this.

Roni takes a deep breath and smiles into the heavens.
Everything Nico said is music to her ears.

RONI

I'm not.

NICO

I don't...

RONI

I wish humans weren't so into
fundamentalism, tribalism,
groupthink. But it's like a super
basic human need, to just follow.
Problem is, the people in the top -
like myself - we monetized that
need. We've been allowing the greedy
utilize it to manipulate our society
for centuries. Imagine if taking
care of our planet was the most
fundamentalist thing in our lives?
Over religion, government, politics,
sports. Do you know the only time
people really change?

(MORE)

RONI (cont'd)
 When something
 horrrrrrrriiiiibbbllllleee happens.
 Like really bad. Like so bad, like -

She makes a comical explosion with her hands.

RONI (cont'd)
 Like fucking mind blowingly bad. But
 once we get over it, because that's
 what we do as humans - we get over
 things. There needs to be someone to
 represent that change.

(then)
 And I plan to be the very face of
 this new change.

She opens the laptop.

RONI (cont'd)
 Bag of Dicks?! What the fuck is
 this?

She spins the laptop around. It's a locked screen with a
 movie poster for "BAG OF DICKS" on it.

EXT. CENTRAL PARK - NIGHT

Katrina touches a batch of the "snow" with her finger. Rolls
 it around. Smells it. Something doesn't seem right.

INT. HOSPITAL HALLWAY - NIGHT

Ivy waits in the hallway. She sees TWO HOSPITAL SECURITY
 GUARDS walking over from her peripheral.

At first she doesn't think anything of it, but then she sees
 the trepidation in their eyes. She sighs. She's been got.

HOSPITAL GUARD #1
 Excuse me, Ma'am but can we talk to
 you -

EXT. ESSEX HOUSE - BALCONY - NIGHT

Roni tries unlocking the laptop, but it's not working.

RONI
 No, no, no, no, no...

She looks over the ledge and doesn't see snow, but she does
 see red and blue flashing lights from below.

She looks over the ledge; cop cars.

Their PH phone is ringing. Roni looks at Nico, who is smiling at her with a blood filled mouth.

Then, Roni feels someone watching her. You know the feeling.

Then ever so faintly she hears -

ABBAS
CooooooCoooo!

She turns around. Across the way is Abbas, with a 200mm zoom camera, a LONG DISTANCE MICROPHONE, and a fitted Yankees hat.

He waves his middle finger at her. *Got you.*

The Penthouse elevator DINGS.

VOICE (O.S.)
It's the POLICE -

Frankie looks at Roni. One last time. She salutes her with her eyes, then goes and does what she does best.

Franke throws a SMOKE BOMB into the penthouse, and draws her gun. Then a fire fight between Frankie and the cops commence.

Roni grabs Billie and puts a gun to her head.

NICO
It's over, Roni. Just give it up.
You don't have to hurt anyone.

RONI
You don't understand, you just made things worse. Much much worse. I mean, it's still good for me, but so many more people are going to... Oh my god. This is so bad. This is like really happening.

NICO
Huh?

RONI
That laptop is for the special effects truck. If we don't release that poison snow into the air by a certain time with this laptop - Plan B will have to happen.
(then)
AND I REALLY DIDN'T WANT PLAN B TO HAPPEN.

EXT. CENTRAL PARK - NIGHT

Katrina walks up to the Assistant Director who is going over the shot with the DIRECTOR.

KATRINA
Hey, can I talk to you?

The Assistant Director checks his watch.

ASSISTANT DIRECTOR
You have thirty-eight seconds.

KATRINA
I don't feel right about this snow.
It doesn't feel like fake snow. I
think it's dangerous.

You would think the AD would flip her shit, but she simply breathes, and takes that in.

ASSISTANT DIRECTOR
If that is your professional
opinion, then we need to make a
decision about it right now.

KATRINA
Let's go talk to the SFX guy again.

BY SFX TRUCK

Bartleby checks his watch. We're down to the last 45 seconds.

BARTLEBY
Holy shit. Holy shit. Holy shit.

Bartleby puts as much distance between him and the truck.

EXT. ESSEX HOUSE - BALCONY

As the fire fight between Frankie and the police happen, Nico pleads with Roni. Nico gets a text from Katrina.

Katrina: You better be right. We just canceled the shoot.

Nico shows Roni.

NICO
It's over, Roni.

RONI
Is it though?

INT. HOSPITAL HALLWAY - NIGHT

Ivy reveals her taser to the security guards. She's ready to fuck these guys up. Then she hears a WAR CRY.

She turns her head -

WHACK!

The crazy eyed Rosa hit her with a BEDPAN.

The Security Guards take their chance and jump on Ivy. We can hear the soccer announcer scream *GOOOAAAALLL!!!*

EXT. RONI'S PENTHOUSE - BALCONY - NIGHT

The gunshots between Frankie and the police die down. It sounds like someone has won.

Meanwhile, Roni is hyperventilating.

RONI

I can't believe this is happening.
Breathe. Breathe. Oh my god. This is really happening. OK. Roni. Remember you studied for this. You're the boss. You're the boss. You're the boss. You can do this. Be a cult of personality. Be a cult of -

Billie elbows Roni in the stomach. Then flips her, holding Roni by the ankles, over the ledge.

RONI (cont'd)

Do it! Do it! I'll be so much more popular dead than alive! I'm ready! I'm ready! I'm fuckingggg
reaaddddyyyyyy!!!

NICO

No! Billie! That's she wants. If you drop her, she wins!

Billie looks at Roni's bandaged face.

RONI

Do it. Billie. I'm ready. Think about it. You'll be getting revenge for Soraya and you'll be saving the planet. Win. Win.

NICO

Billie... Don't do it.

RONI
Do it, you little bitch. It'll be
the only important thing you'll ever
do with your -

Billie FLIPS her over the ledge.

NICO
No!!

Roni falls backwards over the balcony.

Smiling as she falls 36 floors.

Until.

Splat. She explodes upon impact. Just missing a dumpster.

Billie goes to run to Nico, but he hesitates.

BILLIE
Nico?

NICO
You didn't have to do that, we had
her.

Then they hear a noise, turn their head. A blood-soaked
Frankie steps out on the balcony.

FRANKIE
(drowsy)
Did it happen yet?

Then Frankie faceplants.

NICO
Did what happen?

Nico notices Roni's phone. It still has a countdown on it...

5...4...3...

NICO (cont'd)
Oh my god...

EXT. CENTRAL PARK - NIGHT

Katrina and the Assistant Director walk towards the SFX
truck. But they see Bartleby is running away.

KATRINA
Why is he running -

BOOM! THE TRUCK EXPLODES! AN EXPLOSION OF WHITE POWDER FILLS THE SKY! PESTICIDE COATS CENTRAL PARK!

MONTAGE CENTRAL PARK

New Yorkers are saving New Yorkers. Beautiful heartfelt shots. You would think to go with Frank Sinatra's *New York, New York*, but instead *There used to be a Ballpark* is better.

Police officers. Firemen. Men in suits. Purple haired women. Trump supporters. Democrats. Liberals. Progressives. Nuns. Atheists. Everyone helping pull victims out.

Central Park is burning. Both figuratively and literally.

INT. SOHO LOFT - DAY

3 months later.

Abbas sits on a couch inside of a spacious white walled SoHo Loft. At first we think it's a beautiful SoHo Loft with a amazing view, but it's actually a -

INT. PROBATION OFFICER OFFICE - DAY

A gorgeous view of New York through prison bars. Abbas has an ANKLE BRACE sitting across from a PROBATION OFFICER.

PROBATION OFFICER

So million dollars cash goes missing from the penthouse. And Nico is has been missing for three months. And you have no idea where he could be? I'm trying to help you, Abbas. The government would really think about reducing your sentence.

Abbas shrugs.

ABBAS

Brah, even if I did know where Nico went, why would I want to leave? Prison is so much better than Queens. I'm getting free medical and going to college for free. I'm going to be smart as fuck. Maybe you'll think of hiring me?

EXT. STREETS OF NYC - DAY

There are kids wearing T-shirts with Roni's face walking around. Posters on the wall. Social media GIFs.

PODCAST HOST #1 (V.O.)

New York's not the same without Central Park. I say just knock down some of this bullshit new construction that is going to deteriorate anyway when the next housing boom comes, and make more parks. That's what we really need.

PODCAST HOST #2 (V.O.)

You know what, though? Maybe we shouldn't even allow cars in NYC anymore--

INT. NURSING HOME - DAY

Rosa sits comfortably on a rocking chair, watching soccer on television. When a NURSE approaches her.

NURSE

Hey, Rosa, there are people here to see you again.

She turns, it's TWO FBI AGENTS. They sit with her.

FBI AGENT #1

How are you doing today, Ms. Lopes? We were just checking to see if you have heard from your son at all?

ROSA

My son? Oh, I just saw him last week.

The FBI Agents look at each other.

FBI AGENT #1

Was he here?

ROSA

He came here just the other day. He's a good boy. He always visits his mother.

FBI AGENT #1

Did your son say anything to you that could tell us where he's been?

Rosa pauses. She has that far away look in her eye.

ROSA

Son? I don't have a son. I never wanted kids. Why would I want a son?

FBI Agents #1 nods. They turn to the nurse.

FBI AGENT #1

I think we had enough.

NURSE

Will you be back?

FBI AGENT #1

I doubt it.

INT. SOHO APARTMENT - NIGHT

A beautiful view of New York. Billie's gazes at the magnificent horizon with tears in her eyes.

Then we realize it's just a photo.

INT. PRISON - NIGHT

Billie's in a dirty grimy prison. Then from afar through the bars, on a roof top, she sees someone...

BILLIE'S POV - It's NICO on the roof taking pictures of her.

Her face lights up. She waves at Nico. Then he pulls his face away from the camera - it's not Nico at all. It's PAPARAZZI.

Billie's heart is broken.

INT. ROSA'S ROOM - NURSING HOME - NIGHT

Rosa sits her rocking chair. She's looking out the window. The nurse comes to the door.

NURSE

Lights out, Rosa.

Rosa nods.

ROSA

Just ten more minutes. I'm waiting for my son to visit me again.

