

# Little Girl Blue

Written by  
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OVER OPENING CREDIT ROLL:

Shaky, hand-held home video footage.

EXT. SUBURBAN BACK YARD - DAY

Two LITTLE GIRLS (5) and (9). They're ADORABLE. They skip -- then, RUN toward the CAMERA. Waving. Laughing.

ANGLE ON:

DADDY (30) smiling, watering the lawn in the distance.

IN MONTAGE:

The girls having a 'tea party.' Very dainty. Serious. Blowing out candles at a birthday party. Happy-happy. Having a pillow fight in their bedroom. Bouncing on the bed.

Fast asleep in the backseat of the family station wagon. Daddy reads them a bedtime story. Sleepy. MOMMY serves them pancakes on Sunday morning.

END CREDIT ROLL

EXT. STRIP CLUB - NIGHT

The gut-kicking metal PUNCH of The Cult's LOVE REMOVAL MACHINE over --

Fantasy Island Gentleman's Club. About a mile from the beach on the outskirts of Santa Monica. Not exactly in disrepair, but not fancy, either. A meat and potatoes strip joint.

Parking lot a quarter-full on a Sunday night. Sign reads 'AmateUr NiGht'. 'HApPy HolIdaze.'

FEMALE VOICE (O.C.)

The 'Gentleman's club' is an interesting phenomenon. Men will pay hard-earned cash to go to a place where they can see naked women. Where they can look, but not touch. And they'll spend even more money for a *private* dance, where they can get 'up close and personal' with a girl.

(beat)

But there's still no touching allowed. No contact whatsoever. It's the ultimate tease. A gentle torture. Erotic pleasure -- with no release. No climax. No -- closure.

(beat)

Kinda like going to a restaurant and not being able to eat. Or going to a whorehouse and not being able to --

(beat)

Never mind. You get the idea.

(CONTINUED)

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ANGLE ON --

A beat-up Dodge Dart Swinger convertible. A YOUNG WOMAN sits behind the wheel. Listening to the music on the car stereo. Nodding her head, eyes closed. PUNCHING her fists in the air.

Meet BLUE WONDER (20), recent transplant from the Midwest. Tall and gawky, a gazelle still on the cusp. Long brown hair tied in a ponytail. Studious-looking glasses.

Which clashes with her denim cutoffs and black vinyl halter top. Not to mention the six-inch platforms.

ANGLE ON --

Her lovely tan legs move to the music.

ANGLE ON --

She takes off her glasses. Puts them on the dashboard. RIPS out her scrunchie. SHAKES her hair like a wild woman.

BLUE  
*Scarlet woman, bought me a be-er --*

She stops. SHUTS OFF the music. Looks in the rearview mirror.

BLUE (CONT'D)  
I can't do it. What the hell was I thinking.

MALE VOICE (O.C.)  
You dancing tonight?

A GOOD-LOOKING JOCK appears next to the car. Grinning.

BLUE  
I was -- thinking about it.

GOOD-LOOKING JOCK  
Better think harder. You'll win, no problem.

BLUE  
You really think so?

GOOD-LOOKING JOCK  
You're not from around here, are you?

BLUE  
It shows, huh.

INT. FANTASY ISLAND - MOMENTS LATER

Marilyn Manson's THE BEAUTIFUL PEOPLE, LOUD, over --

(CONTINUED)

CONTINUED:

The club. Dark, with a bar running along one wall. A handful of CUSTOMERS on stools. A couple of DANCERS lounge at the end, chatting. Christmas decorations look odd, out of place.

The BARTENDER cleans a glass, watching -

THE STAGE

On it, GOTHIKA (18), pale, skinny -- and, you guessed it -- totally goth, is working the pole. Down to her black G-string. Pierced nipple rings glistening in the pin-spot.

She looks great, if you like that death-warmed-over look. But she's jacked up on something -- speed, maybe PCP -- and it's making her move more like a stormtrooper than a stripper.

Even the Santa hat doesn't help.

THE FRONT DOOR

Opens. In walks Blue. She's made up her face. Almost unrecognizable. Painted, tarted-up. And scared to death.

She walks over to the bar. Tentative in platforms. Sits precariously on a stool. Bartender glides over. Pounces.

BARTENDER

Here for the contest?

BLUE

Uh -- yeah.

BARTENDER

Name your poison. On the house.

BLUE

A Heinekin and a shot, please.

BARTENDER

Jack okay?

BLUE

Sure. Thanks.

He turns to get her drink.

FEMALE VOICE (O.C.)

Woman after my own heart.

Blue turns, looks, sees --

CARRIE LOVE

On the stool next to her. Rakish in jeans, white t-shirt and motorcycle jacket. Ponytail. Naughty red lips. Bright blue eyes full of secrets. What momma warned you about.

We recognize her voice from the opening voiceover.

(CONTINUED)

CONTINUED: (2)

CARRIE  
Shot and a beer. Simple. Perfect. All-American.

BLUE  
Uh -- yeah.

CARRIE  
(offers hand to shake)  
Carrie Love. Just making small-talk. I would imagine you're a bit nervous.

BLUE  
(takes it, shakes)  
Hi. Yeah. Thanks. I'm -- Blue.

CARRIE  
*Blue?* I would have figured you for a Becky or a Susie. Heather, maybe.

BLUE  
Parents are old hippies.

CARRIE  
Jerry Garcia, eat your heart out.

The bartender places the beer and shot in front of Blue. Carrie pulls out a money clip. Peels off a fifty. Tosses it.

CARRIE (CONT'D)  
Leave the bottle. Keep the change.

Bartender gives her a look. Takes the bill. Glides away. Carrie fills her shot glass. Raises it in a toast. Blue raises hers. They CLINK.

CARRIE (CONT'D)  
Here's lookin' at you, kid.

They down them. Grab their beers. Take a swig. Smile.

BLUE  
So -- you're not a dancer --

CARRIE  
(pours two more)  
Hell, no. I'm a dick.

BLUE  
A *what?*

Carrie does her shot. Blue follows. Staring.

CARRIE  
(pours two more)  
Private dick. You know, missing persons. Cheating spouses. Serial killers. Cat stuck in a tree. The usual.

(CONTINUED)

CONTINUED: (3)

BLUE  
You're a *private detective*?

The song ends. The DJ'S Voice BOOMS over the sound system.

OILY DJ  
Give it up for GOTHIKA, fellas. Wasn't she AMAZING?

A smattering of half-hearted applause.

CARRIE  
(raises her shot)  
To Gothika --

BLUE  
Gothika.

They down them. Carrie pours two more. They toast.

CARRIE  
Liquid courage.

Blue NODS. They both SLAM THEM.

OILY DJ (O.C.)  
Up next, we have the lovely MISS BLUE.

BLUE  
Shit, that's me.

She hops off the stool. Pulls a CD out of her bag.

BLUE (CONT'D)  
Wish me luck.

CARRIE  
Luck has nothing to do with it. Not with that chassis.

Blue grins. Turns to go. Stops. Looks at Carrie.

BLUE  
I'd like to talk to you about something.  
You gonna stick around?

CARRIE  
Consider me stuck.

Blue smiles. Trots off toward the stage.

STANDING IN A DARK CORNER

Is TOLLY CHILL (27), dark-haired, smouldering good looks. The manager, and the owner's son. Cock of the walk.

TOLLY  
(watching the stage)  
Fresh off the boat.  
(MORE)

(CONTINUED)

CONTINUED: (4)

TOLLY (CONT'D)  
(chuckles)  
Catch of the day.

MUSIC

EXPLODES. The whip-cream, pussycat chainsaw-snarl of Groove Coverage's 21ST CENTURY DIGITAL GIRL.

ONSTAGE

Blue GRABS the pole. Wraps a long, lean thigh around it. Moves to the music. She's pretty good. Looks awesome. And scared to death. She closes her eyes.

The alcohol starts doing its trick. She relaxes. Starts getting into it. Starts singing along.

BLUE  
*I got breast implants, paid for by my  
boyfriends -- I got a Botox injection  
under my skin -- I only play with sex,  
but I don't let them in --*

And suddenly Blue's ON FIRE. She WORKS it. Undulates to the edge of the stage. Dollar bills go FLYING.

A PIG-FACED SALESMAN

Licks his lips. Eyes big as saucers.

PIG-FACED SALESMAN  
*Yeah, honey -- GIVE IT UP.*

BLUE

Twirls around. Unhooks her halter top. It FLIES off. She grabs her breasts in her hands. Starts flicking the nipples.

CARRIE

Watches from the bar.

CARRIE  
*She's a natural.*

BLUE

Goes to the pole. LEAPS UP, GRABS it with her thighs. Rides it like a horse. KICKS a leg out --

And she SLIPS, FALLS, and HITS the floor with a CRACK. She lies motionless. Then JUMPS UP and RUNS off the stage.

AT THE BAR

The bartender leans over to Carrie. Shakes his head.

BARTENDER  
*Another one bites the dust.*

(CONTINUED)

CONTINUED: (5)

CARRIE

You're just jealous cause you can't have her.

BARTENDER

And you can?

CARRIE

Don't look now, but Dr. Phil down there needs another Harvey Wallbanger.

EXT. SANTA MONICA AIRPORT - AT THAT MOMENT

A small PROPELLER AIRPLANE sits on the runway. Like something out of an old movie. Does this thing really FLY?

A van is parked nearby. Two LARGE GOONS get out. Walk over to the plane. The TALLER GOON, wearing shades and a porkpie hat, pulls out his cell. Punches a number.

PORKPIE HAT GOON

We're here.

(listens)

Asshole. I told you to FEED them.

The airplane door opens. Porkpie Hat looks at the SHORTER GOON, who takes a sip from a flask.

PORKPIE HAT GOON (CONT'D)

We might have three instead of four.

FLASK GOON

Long flight. No peanuts.

A ramp is lowered from the open doorway. The goons walk up.

INSIDE THE PLANE

FOUR UNDERAGED ROMANIAN GIRLS (15-16) sit huddled on the floor in chains. One of them has vomited all over herself.

A SKINNY CROATIAN MAN (40's) looks at them. Shakes his head.

SKINNY CROATIAN MAN

Not my fault. Boss said no more smack.

PORKPIE HAT GOON

I've got a rag in the van. C'mon, let's move it. Gotta big party tonight in the hills. And Santa's gotta deliver the presents.

INT. FANTASY ISLAND STRIP CLUB - AT THAT MOMENT

Blue sits at far end of the bar with Carrie. She's now wearing jeans and a belly shirt. They sip bottles of beer.

BLUE

I'm so embarrassed.

(CONTINUED)



CONTINUED:

CARRIE  
Don't be. You were great.  
(beat)  
Minor detail.

BLUE  
But I fucking FELL.

CARRIE  
Adds to your charm. They're gonna offer  
you a job. Just you wait.

Pause.

BLUE  
So -- you're a private detective.

CARRIE  
I am. But keep it under your hat. I come  
here to do a Garbo.  
(pulls out her card)  
Here. Just in case --

BLUE  
(takes it, reads)  
*Fast, Cheap & Out of Control?*

CARRIE  
Marketing gimmick.  
(takes a swig)  
And it gives Joe Average a hard-on.

BLUE  
How much do you charge?

CARRIE  
Too much.  
(beat)  
Are you in some kind of trouble?

BLUE  
It's -- about my sister.

CARRIE  
Is she in trouble?

Pause.

BLUE  
She -- died.

CARRIE  
I'm sorry. What happened?

Blue looks around. Makes sure no one is listening.

BLUE  
They said she committed suicide. But  
that's not true. She'd never do that.  
(MORE)

(CONTINUED)

CONTINUED: (2)

BLUE (CONT'D)

Never. Jonna would NEVER do that. No way.

(looks again)

She was a dancer here. Jonna was trying to make it as an actress, said this was just temporary, that the money was great, the people were nice, and that she was making some great contacts.

(sips her beer)

She wrote me once a week. Then the letters stopped. My parents were contacted by the police, they said she'd killed herself.

(angry)

But she DIDN'T. I KNOW she didn't.

(hisses)

Someone KILLED her.

CARRIE

I'm -- sorry.

(beat)

I was wondering what a nice girl like you was doing here on Christmas Eve.

BLUE

I'm on break from college. My parents think I'm on campus studying. They're really upset with me.

(eyes tearing up)

I'm gonna find out who KILLED her.

Pause. Carrie stares at her.

CARRIE

I'll do it.

BLUE

But you said you were too expensive --

CARRIE

I am. But I made a bundle on my last case. Time for me to pay it forward. You know, karma.

(smiles)

Dirty deeds, done dirt cheap.

(beat)

Ho, ho, ho.

MALE VOICE (O.C.)

There she is. The lovely Miss Blue.

TOLLY CHILL

Appears before them. Suave. Eyes crinkled with satisfaction.

BLUE

Oh, hi.

TOLLY

I'm Tolly. I run this joint.

(CONTINUED)

CONTINUED: (3)

BLUE  
OH. Nice to meet you.  
(beat)  
I'm so embarrassed --

He raises her hand to his lips. Kisses it. Smiles.

TOLLY  
Nonsense. You were wonderful. In fact,  
I'd like to offer you a job. Dancing.

CARRIE  
See? What did I tell you?

TOLLY  
(ignores Carrie, to Blue)  
I'm going to a little holiday soirée in  
the Hollywood Hills tonight -- and I'd  
love for you to accompany me.

BLUE  
A party? In the Hollywood Hills?

TOLLY  
Should be fun. Nice mix of people. Movie  
stars, pro athletes, rock stars,  
politicians.  
(smiles)  
I'd be honored.

BLUE  
Sure. *I'd* be honored.

TOLLY  
Terrific. I have to go take care of some  
business in the back office. Stay here,  
have a drink on me, and I'll be back in a  
few minutes.

BLUE  
Okay --

He bows. Turns, walks away. Carrie watches him.

BLUE (CONT'D)  
Holy SHIT. A party in the Hollywood  
Hills.

CARRIE  
There's something -- off about him.

BLUE  
Don't be silly. He's cute.

CARRIE  
Just be careful.

BLUE  
He seems like a complete gentlemen.

(CONTINUED)

CONTINUED: (4)

CARRIE

Sure. All guys who run strip clubs are *complete gentlemen*.

BLUE

If I didn't know better, I'd say you're jealous.

Pause.

CARRIE

If you're going to hire my services, you're going to have to trust my judgment.

(off her stare)

Look. I've been around the block. There's a lot of sharks in this town that can make a meal out of a gal like you. Just be careful, okay? Keep your eyes open.

BLUE

Okay.

CARRIE

Okay. And don't be afraid to call me if anything gets -- weird. Any time of the day or night. Think of me like a big sister.

BLUE

I like that --

TOLLY

Appears. All smiles. Eyes flashing.

TOLLY

Are you ready to go?

BLUE

I need to go to the ladies room. Be back in a sec.

She slides off her stool. Grabs her purse. Heads for the loo. Tolly and Carrie appraise each other.

TOLLY

(watches her)

Gorgeous girl.

(turns, looks at Carrie)

So what's your story?

CARRIE

(hands him her card)

Carrie Love, PI. A friend.

TOLLY

(reads the card)

It's nice to see the young lady has -- people watching out for her.

(MORE)

(CONTINUED)

CONTINUED: (5)

TOLLY (CONT'D)  
 (weird smile)  
 Can't be too careful these days.

PUSH IN Carrie. Finishing her drink.

CARRIE  
 Gotta watch out for those sharks.  
 (sips her beer)  
 Especially when you're living in a  
 fishbowl.

EXT. FANTASY ISLAND STRIP CLUB - PARKING LOT - MOMENTS LATER

A black SUPER-STRETCH LIMO sits idling. The DRIVER gets out.  
 Opens the rear door. Stands at attention.

Nearby, Carrie sits in her '68 OLDSMOBILE DELTA 88  
 CONVERTIBLE. Pulls out her cell phone. Checks her voice mail.

CARRIE'S MOTHER (V.O.)  
 Carrie, it's your mother --  
 (gasps)  
 Tad -- was in a -- car accident, a drunk  
 driver hit him -- he, he --  
 (beat)  
 He's dead, Carrie. Oh, my god -- he's  
 DEAD. On CHRISTMAS. You have to come  
 home, NOW. Call me as soon as you get  
 this message, okay? Call me, RIGHT AWAY.

CLICK.

CARRIE  
 Shit.

TOLLY AND BLUE

Walk toward the limo. Get in. Driver closes the door.

CARRIE

Turns the key in the ignition. The V8 engine ROARS.

CARRIE (CONT'D)  
 You can choose your friends --

EXT. 10 FREEWAY - LIMO - MOVING - NIGHT

The super-stretch cruises east in the fast lane.

BEHIND THE LIMO

We see Carrie's white whale tailing it, two cars back.

ANGLE ON --

Carrie. Driving. Cigarette dangling from her lip.

(CONTINUED)

CONTINUED:

CARRIE (V.O.)

I had a funny feeling about Tolly Chill. Something just wasn't right. So I decided to keep an eye on Little Girl Blue. I always feel protective of youth and innocence. Part of my code.

(beat)

I hadn't spoken to my brother Tad in eight years. Little fucker was a right-wing, born-again Christian. Didn't approve of my 'lifestyle.' That's a good one, huh? My YOUNGER BROTHER *didn't* approve of --

(beat)

Sanctimonious little *shit*.

(beat)

My father and I had been on the outs for a long time. We finally reconciled -- right before he died. Told me that while we were in Splitsville, he had made a fortune -- and that he was sorry, but he had given all his money to his new wife -- and my brothers Tad and Seth. That it was an irrevocable trust, and he couldn't change it. My mother and I were left out in the cold.

(beat)

I told him it didn't matter. It wasn't about the money. I was just glad to have him back in my life.

Carrie FLICKS her cigarette into the night.

CARRIE (V.O.) (CONT'D)

Now, a few years later -- I gotta confess, it eats at me sometimes. I've had to scratch and claw to survive in the world, while my brothers have lived in the lap of luxury.

(beat)

They each got eight million. My stepmother got fifteen. And the house on the coast. And the yacht. The condo in the Bahamas --

(beat)

I'll call her tomorrow. Tell her my battery was dead. Takes a little time for me to fake grief.

Carrie pulls out a flask. Takes a long pull.

CARRIE (CONT'D)

What the fuck kinda name is *Tolly Chill* anyway? Sure as hell isn't one of the good guys.

EXT. LAUREL CANYON - MANSION - NIGHT

A swingin' jazz version of some Christmas tune over --

(CONTINUED)

CONTINUED:

A futuristic mansion at the top of Laurel Canyon. A pool to the side of the joint juts out on stilts into the sky. The skyline glitters down below. Clear. Crisp. Gorgeous.

A big party is in full-swing. The landscape is dotted with GUESTS milling about. Music plays on hidden loudspeakers. Festive holiday decorations abound. Christmas in Hollywood.

IN THE FRONT

The super-stretch pulls up to the VALETS. One of them opens the door. Tolly and Blue step out.

BLUE

This is -- amazing.

TOLLY

Welcome to paradise, baby. Hot and cold running pleasure. Deck the fucking halls.

(beat)

Excuse my French --

DOWN THE STREET

Carrie parks the Olds. Gets out. Starts walking.

INT. MANSION - BALLROOM - NIGHT

A groovy world beat throbs over --

A cavernous space, art-directed to death. Glossy, outre environs. The kinda joint you see in coffee table books.

Like the UN of swinging parties. ROCK MUSICIANS, POLITICIANS, WEALTHY INDUSTRIALISTS, HEDGE FUND HIPSTERS, PRO ATHLETES, FASHIONISTAS mingle and chatter with cocktails.

Tolly leads Blue through the crowd, in a daze. He stops in front of a group of guests in a small cluster.

TOLLY

Everybody, I'd like you to meet Blue. She's my honored guest this evening. Ripe for the picking, and available to the highest bidder. Talk about a stocking stuffer.

(off her look)

I'm KIDDING.

A bleached blonde ROCK STAR looks her over. Smiles.

BLEACHED BLONDE ROCK STAR

Hey, babe. Maybe later on we can shake our tail feathers. Find some mistletoe.

BLUE

Ohmigod. I'm a -- big fan.

(CONTINUED)

CONTINUED:

BLEACHED BLONDE ROCK STAR  
That makes two of us.

EXT. MANSION - BACK YARD - AT THAT MOMENT

Carrie makes her way carefully through the foliage.  
Emerges in the rear of the back yard. Scopes out the crowd.

CARRIE  
I don't fit the dress code. Sore thumb  
city.

A SNOOTY CATERER walks by in a black and white uniform.  
Carrie follows him. Calls out.

CARRIE (CONT'D)  
Hey. The boss sent me. Said you needed  
more people.

Snooty turns around. Looks at Carrie. Sniffs.

SNOOTY CATERER  
Well, I see *someone* is getting less  
picky.

INT. MANSION - BALLROOM - AT THAT MOMENT

Tolly and Blue stand and talk to another group of people.  
A great-looking PRO BASEBALL PLAYER flirts with Blue.

PRO BASEBALL PLAYER  
Milk-fed -- from the Midwest?

BLUE  
Chicago suburbs, yes -- how did you know?

PRO BASEBALL PLAYER  
I'm from Milwaukee. Can spot a free-range  
filly every time.

MALE VOICE (O.C.)  
Even without performance-enhancing  
supplements?

Reveal GERO CHILLIOCA (60's), a short, barrel-chested guy.  
Hair in a white pompadour. Cigar. Suave. Sophisticated.  
Criminal mastermind deluxe. And Tolly's father.

GERO  
Tolly, there you are.  
(sees Blue)  
And what have we HERE?

TOLLY  
I told you, pop. Heaven sent us an angel.

(CONTINUED)



CONTINUED:

GERO  
 (takes Blue's hand)  
 Pleased to meet you, Miss Wonder. Tolly's  
 told me alot about you.

BLUE  
 He has? He did? But we -- just met.

GERO  
 Ah, but great beauty travels fast.

The background music STOPS.

ACROSS THE ROOM

A MAN IN A TUXEDO stands on a small platform behind a podium.  
 He leans into the microphone. BANGS a small gavel.

AUCTIONEER  
 Ladies and gentlemen. Your attention,  
 please. It is time for the auction to  
 begin.

TOLLY

Takes Blue's hand.

TOLLY  
 Follow me, my love.

He pulls her toward the front. Gero turns to an ASSOCIATE.

GERO  
 She looks a lot like that other girl he  
 was dating, don'tcha think? The one that  
 -- disappeared?

ACROSS THE ROOM

We see Carrie. Dressed as a caterer, holding a tray of  
 drinks. She scans the room. Looking for Blue.

ON THE STAGE

The auctioneer addresses the crowd, now gathered in front of  
 the stage. A YOUNG GIRL (16) stands next to him, elegant in  
 Chanel. Simply beautiful. Coiffed to perfection.

If you look really carefully, you'll recognize her as one of  
 the hostages we saw earlier in the plane.

CLOSE ON

The girl. Her eyes bright with frightened tears.

TUXEDO

Smiles. Takes her hand. Raises her arm.

(CONTINUED)

CONTINUED: (2)

AUCTIONEER

Ladies and gentlemen, I'm pleased to introduce you to Elena Markova from Romania. You will be bidding on having the opportunity to have dinner with her at Le Cirque, followed by an evening at the opera. And please don't be shy about your bidding -- remember, all proceeds from this auction are going to charity. So let's get out those checkbooks and give, in the holiday spirit.

GERO

Nudges Swarthy. Chuckles.

GERO

Yeah. To me.

BLUE

Watches with Tolly. Curious. Something's a little -- off. Maybe Carrie was right about him.

ELENA

Stands next to the auctioneer. A tear runs down her cheek.

THE AUCTIONEER

Beams.

AUCTIONEER

The bidding will start at fifty-thousand dollars.

(BANGS the gavel)

Do I hear fifty-thousand dollars?

BLUE

Turns to Tolly.

BLUE

I need to go to the ladies' room.

TOLLY

Certainly.

(points)

You remember the way we came in? The ladies is to the left.

BLUE

Okay, thanks.

She hurries off.

CARRIE

Sees her. Starts following, carefully. Slowly.

(CONTINUED)

CONTINUED: (3)

BLUE

Moves through the crowd. Makes her way to the front.  
Decides to go outside. Approaches the front door.

TWO MUSCLED GUARDS in uniform with weapons stand sentry.  
Blue smiles. Tries to move past them.

BLUE (CONT'D)  
Excuse me --

STRANGE-LOOKING MUSCLED GUARD  
I'm sorry, Miss. No entrance or exit  
until after the auction.

UGLY MUSCLED GUARD  
Paparazzi. You know.

Blue stares at them. Startled. Something is wrong here.

BLUE  
Oh. Okay.  
(beat)  
Where is the -- ladies' room?

STRANGE-LOOKING MUSCLED GUARD  
(points)  
Over that way. Second door on the left.

BLUE  
Thanks.

She dashes off. Ugly pulls out a walkie-talkie.

UGLY MUSCLED GUARD  
Boss. Your dame. She's getting antsy.  
Tried to split.  
(listens)  
She went to the head.  
(listens)  
You got it.

He motions to someone. Another GOON approaches. We recognize  
him from the airport. It's Porkpie Hat.

PORKPIE HAT GOON  
What's up.

UGLY MUSCLED GUARD  
Porkpie. Boss' date tried to split. She's  
in the head. Go get her and bring her  
back to him.

PORKPIE  
Got it.

He moves toward the ladies' room.

(CONTINUED)

CONTINUED: (4)

AT THE MAIN ENTRANCE

Carrie searches for Blue. Can't find her.

IN THE BATHROOM

Blue goes into a stall. Closes the door.

Two EUROTRASH PLAYGIRLS walk in. Go to the mirror. Start fixing their faces. Chattering excitedly. Coked to the gills.

BLONDE EUROTRASH PLAYGIRL  
Gero going to clean up tonight. Four fresh, young virgins? Right off boat? Hello? Is perfect gift.

BRUNETTE EUROTRASH PLAYGIRL  
I was going to buy one, but Vlad said no. They might have disease.

She pulls out a coke snifter. HONKS a bump. Passes it Blonde.

BLONDE EUROTRASH PLAYGIRL  
(takes it, SNORTS)  
I told you. Get girl from Thailand. Much cheaper. And orientals are more -- obedient.

BRUNETTE EUROTRASH PLAYGIRL  
Obedient?

BLONDE EUROTRASH PLAYGIRL  
Three inputs. No waiting.

They look at each other. Erupt into MAD LAUGHTER.

IN THE STALL

Blue sits. Listening. HORRIFIED. She stands. Adjusts her top. PUSHES the door open --

And goes to the sink. Grabs a towel. Tries to dry her eyes.

BLONDE EUROTRASH PLAYGIRL (CONT'D)  
Oh, honey. What is wrong? Husband got outbid?

BLUE  
That girl, on the stage -- was being SOLD.

BRUNETTE EUROTRASH PLAYGIRL  
But of course. You not know what party this is?

BLONDE EUROTRASH PLAYGIRL  
Do not feel bad. These girls are orphans. No one love them. This way, they get to have nice home. Money.

(MORE)

(CONTINUED)

CONTINUED: (5)

BLONDE EUROTRASH PLAYGIRL (CONT'D)  
(gestures)  
They will have EVERYTHING.

BLUE  
But she wasn't more than -- sixteen.  
She's a CHILD.

BRUNETTE EUROTRASH PLAYGIRL  
So vat? I didn't get out of Latvia until  
I was twenty. She is LUCKY.

BLUE  
You're CRAZY. You're -- SICK. This is  
DISGUSTING.

Blue LURCHES. Doesn't feel good. RETCHES in the sink.  
Blonde and Brunette LEAP BACK.

BLONDE EUROTRASH PLAYGIRL  
Disgusting AMERICAN.

BRUNETTE EUROTRASH PLAYGIRL  
Cannot hold LIQUOR.

And they dash out. Clucking. Snickering.

IN THE BALLROOM

Tolly watches the auction. Looks at his watch.

IN THE CORRIDOR OUTSIDE THE BATHROOM

Porkpie stands, waiting. The door OPENS. Out comes Blue.  
She sees him. Gets scared. Starts RUNNING down the hall.  
BUMPING into people. He TAKES OFF after her.

BLUE

Opens a door half-way down the corridor. DASHES in.

PORKPIE

Follows. SLAMS the door shut.

DOWN THE CORRIDOR

Stands Carrie. Watching. She RACES toward the door.

SNOOTY CATERER (O.C.)  
And where do you think YOU'RE going?

Reveal Snooty. Hands on hips. Livid.

CARRIE  
I was -- going to take a break.

SNOOTY CATERER  
A *break*? Who said you could take a BREAK?

INT. STUDY - CONTINUOUS

A home office. Blinds drawn. Dark and quiet. Soundproofed. Blue cowers in the corner. Porkpie locks the door.

BLUE  
Please don't hurt me.

PORKPIE  
(walks toward her)  
Don't be silly. Tolly couldn't find you.  
He got worried.  
(smiles)  
C'mon. There's nothing to be afraid of.

Blue GRABS a lamp. Raises it like a club.

BLUE  
Stay AWAY from me.

Porkpie GRABS it with a meaty paw. Shakes his head. Grins.

PORKPIE  
Feisty little thing, aren't you?

She makes a fist. Tries to HIT him. He GRABS it. SQUEEZES.

BLUE  
OW.

He pulls a rag out of his pocket. SHOVES it in her face. She goes LIMP. HITS the floor, THUD. Porkpie shakes his head. Pulls out his cell phone. Punches in a number. Listens.

PORKPIE  
It's me, boss.  
(beat)  
Yeah, I found her. She was trying to split.  
(beat)  
In the study.

IN THE CORRIDOR

Snooty gets in Carrie's face.

SNOOTY CATERER  
Oh YEAH?

CARRIE  
Yeah, I QUIT. Whaddaya think of that?

SNOOTY CATERER  
I think you're stupid. If you quit, you won't get paid. Now get your ass in the kitchen and get another plate.

(CONTINUED)

CONTINUED:

TOLLY

Appears. Walking quickly toward them. He sees Carrie. Stops.

TOLLY  
YOU.

CARRIE  
(sees him, to Snooty)  
Shove it up your ASS.

And she SPRINTS off in the opposite direction.

TOLLY  
STOP THAT WOMAN.

Carrie gets to the end of the corridor, DARTS to the left.

TOLLY

Takes off after her.

CARRIE

Gets to a set of double doors, BANGS through them into --

THE KITCHEN

A madhouse of COOKS, BUTLERS, CATERERS. Carrie RUNS through. Everybody JUMPS back. Tolly BURSTS in. Looks around. Stops.

FAT COOK  
(points)  
She went that way.

He NODS, takes off after her.

EXT. MANSION - CONTINUOUS

Carrie SLAMS out the back door. RACES over to a row of cars in the staff parking lot. DIVES behind a old Toyota.

Tolly RACES outside. Stops. Looks around. WHIPS out his cell.

TOLLY  
We've had a security breach. I need every available man in the back. Subject is female, dark haired, dressed like a caterer.  
(listens)  
Tall, big boobs --  
(listens)  
Just get your asses OUT HERE.

Tolly looks around. Walks over to the cars.

CARRIE

Hears his footsteps. Crawls over to the next car over.

(CONTINUED)

CONTINUED:

TOLLY

DASHES to the end. TURNS the corner. Looks.

CARRIE

Scuttles across the cement between two cars. ROLLS under the Toyota. Listens. Tolly's footsteps get nearer.

TOLLY (O.C.) (CONT'D)  
I know you're out here.  
(pulls out his gun)  
I'm not gonna hurt you. I just wanna talk  
to you.

Carrie takes off a shoe. WHIPS it to the side.  
It HITS a garbage can with a BANG.

TOLLY

Turns at the sound. RACES over to the trash cans.

TOLLY (CONT'D)  
Come out, come out, wherever you are.

TWO GOONS

Come out the back door. Tolly sees them. They trot over.

ITALIAN GOON  
Hey, boss.

IRISH GOON  
You find her?

TOLLY  
Jesus fucking Christ. Took you long  
enough.

He puts a finger to his mouth. *Shhhh*. Nods at the cans.  
KICKS one over. LEAPS into the gap. Nothing.

TOLLY (CONT'D)  
GODDAMMIT.

CARRIE

Rolls out from under the car. Takes off her other shoe.  
WINGS it in the other direction. It hits a tree with a CRACK.

TOLLY

Hears it.

TOLLY (CONT'D)  
THIS WAY, *c'mon* --

And they RACE OFF.

(CONTINUED)



CONTINUED: (2)

CARRIE

Slowly gets up. Peers over the roof of the car. Watches them. Then starts walking in the opposite direction.

CARRIE  
*Smooth Criminal.*  
 (beat)  
 Not.

EXT. SWIMMING POOL - CABANAS - MOMENTS LATER

A gorgeous, Olympic-sized pool lit from underneath. Jutting out into the sky. A row of cabanas sit at one end, facing the view. One of them has the curtains drawn. Light spilling out.

Carrie approaches the cabana. Carefully peers in.

A GOATEED HIPSTER lies next to a GORGEOUS STARLET on a chaise. She's very drunk. Pushing him away.

GORGEOUS STARLET  
 I said NO, Josh. I don't feel so good.

JOSH  
 You've been coming on to me all night.  
 (hands her a cocktail)  
 C'mon. Have another sip. You'll feel better.

GORGEOUS STARLET  
 NO MORE. I've had -- too much.

He smiles. Starts pulling up the hemline of her minidress.

JOSH  
 C'mon, you know you want it.

GORGEOUS STARLET  
 NO, *stop it* -- I said NO.

CARRIE  
 The woman said NO.

He turns to look. Carrie DASHES over. Grabs him by the arm. YANKS him off her. He gets up. Livid. Weaving.

JOSH  
 Fucking bitch. Mind your own business.  
 (assumes fighting stance)  
 Prepare to DIE.

CARRIE  
 You wanna fight?

She PUNCHES him the jaw, BANG. He hits the ground, THWUMP.

(CONTINUED)

CONTINUED:

CARRIE (CONT'D)  
 Boom, boom, boom -- out go the lights.  
 (looks at the woman)  
 You okay?

The woman smiles at him. Her eyes say 'thank you.'  
 She passes out. Carrie takes off her jacket.

INT. MANSION - STUDY - CONTINUOUS

Blue sits in a chair. Blindfolded. Gagged. Wrists and feet tied. Wearing an electronic ankle cuff.

Porkpie sits in a chair across the room, smoking. Watching her. His cell RINGS. He answers it.

PORKPIE  
 Hey, boss. I got the girl. She's with me.  
 (low)  
 She tried to split. I had to --

INTERCUT WITH:

TOLLY

Outside on the patio. Searching for Carrie.

TOLLY  
 Good. Keep her there. And don't tell anyone, not even my father.

PORKPIE  
 Okay, but --

TOLLY  
 Shut up and listen to me. There was a private detective at the club tonight, and she followed us here. I almost had her, but she got away. We gotta find her. I think she's onto us.

PORKPIE  
 You want me to stay here with the girl?

TOLLY  
 No, I need you to help me look. Make sure she's restrained, and give her something to sleep for awhile. We'll deal with her later.

PORKPIE  
 Gotcha.

TOLLY  
 We're out here in the back. I need you and a couple of men to check out the pool area. Got it?

PORKPIE  
 I'm on top of it, chief.

(CONTINUED)

CONTINUED:

He hangs up. Takes a syringe out of his pocket.  
Walks over to Blue. Looks at her fondly.

PORKPIE (CONT'D)  
This won't hurt a bit --

EXT. POOL AREA - CABANA - AT THAT MOMENT

Carrie leaves the cabana, now dressed in the drunk girl's  
minidress. Her hair is up, and she's put on some makeup.  
She 'cleans up' nicely.

She starts walking toward the party.

CARRIE  
Always a bridesmaid --

Porkpie and another GOON walk by. They give her the eye.

TALL GOON  
Check out the gams on that one.

PORKPIE  
Down, boy. We gotta filly to find.

EXT. PATIO - MOMENTS LATER

The auction is over. The patio is overflowing with guests  
mingling and smoking.

Carrie comes up the steps from the yard. Stops. Looks around.  
Heads toward the entrance into the house.

Two MEN IN DASHIKIS watch her.

AFRICAN PRINCE  
Now THAT is a fine specimen. A meal fit  
for a king.

AFRICAN DIPLOMAT  
The *other white meat*.

They look at each other. Chuckle.  
Carrie nears the doorway. Sees Tolly. Turns her head.

CARRIE  
*Shit.*

And hurries inside.

INT. MANSION - REAR LOUNGE AREA - CONTINUOUS

Carrie walks down the corridor she was chased down earlier.  
Gets to the door that Blue ran into. Looks around. Nobody.

She puts her ear against the wood. Listens. Takes out a lock  
pick. Works it. The door POPS open. She slips in.

INT. STUDY - CONTINUOUS

All lights out. Carrie tip-toes in the darkness. She finds a lamp on the desk. CLICKS it on. Sees Blue. Passed out in the chair. Head to the side.

CARRIE  
BLUE.

She races over. Checks her pulse.

CARRIE (CONT'D)  
Thank god.

The doorknob CLICKS.

CARRIE (CONT'D)  
*Shit.*

She dashes over. CLICKS off the light. Hides under the desk. The door OPENS. In walks Tolly and Gero. The light CLICKS on.

TOLLY  
See? I told you. She's safe.

GERO  
You fucking idiot. What the fuck were you thinking, bringing her HERE? Shit-head. Always thinking with your dick.  
(stares at Blue)  
Wait a minute. She's the other dame's sister, ISN'T she? The one we had to whack. The one that worked at the club.

TOLLY  
Of course not. You think I'm THAT stupid?

GERO  
Yeah, I DO. What were you planning to do with her?

TOLLY  
Uh, I was gonna fuck her -- then whack her.

GERO  
Well, there's nothing wrong with that, but you brought her HERE, to my HOME.

TOLLY  
I didn't wanna miss the party. I was gonna do her afterwards -- and then take her somewhere and DO her.

GERO  
Jesus fucking Christ on a stick.  
(sighs)  
Well, what's done is done. We'll keep her here until the party's over. And then you whack her WITHOUT fucking her. Got it?

(CONTINUED)

CONTINUED:

TOLLY

Got it. I'm sorry, Pop. I fucked up.  
Please forgive me.

GERO

Fuck it. It's Christmas. Let's go join  
our guests. I could really use a drink.

Tolly shuts off the light. They leave. The door CLICKS shut.  
Carrie emerges from under the desk. She goes to Blue. Unties  
her wrists, her feet. Sees the ankle cuff.

CARRIE

She's under house arrest.

Takes off the blindfold. The gag. Sees she's out cold.  
She SLAPS Blue on the cheek. Nothing. AGAIN. Still nothing.

CARRIE (CONT'D)

Shit.

Carrie looks around the room. Sees a coffee machine.  
She races over. Fills a cup with java.

She forces a cup down Blue's throat. Then another. Nothing.  
Gets an idea. She goes to the sink. Fills a pitcher of water.  
Carries it over to Blue --

And THROWS it on her face. DRENCHING her. Blue stirs.

CARRIE (CONT'D)

NOW we're talking.

(SLAPS her)

BLUE. Wake up. It's ME, Carrie.

Blue opens her eyes. Groggy.

BLUE

*Carrie?*

CARRIE

C'mon. You gotta get up. We gotta get you  
outta here.

BLUE

I'm -- all wet.

CARRIE

Sorry about that.

She LIFTS Blue up onto her feet.

BLUE

There were -- these men. They --

CARRIE

I know. Shhh. Save your strength.

(CONTINUED)

CONTINUED: (2)

Carrie pulls Blue toward the door. Leans her up against the wall. Slowly opens it. Peers out.

IN THE CORRIDOR

We see one of the GOONS standing guard.

IN THE STUDY

Carrie shuts the door.

CARRIE (CONT'D)

We're gonna have to go out the window.

BLUE

You got any coffee?

Carrie pours her another cup. Blue drinks it. Carrie goes to the window. Tries to PUSH it up. But it won't budge.

CARRIE

Shit.

BLUE

Maybe it's locked. Check the -- doohickey thing on top.

CARRIE

Smart ass.

She CLICKS it open. Blue drains her cup. Smiles.

BLUE

My sister and I used to sneak out of the house all the time.

(beat)

Why are you dressed like that?

CARRIE

Long story. Tell you later. Let's get the fuck outta here.

Carrie climbs out the window. Followed by Blue.

EXT. MANSION - SIDE YARD - CONTINUOUS

The girls walk toward the front of the house. Carrie peers around the corner. Sees --

THE LARGE GOONS

Walking right toward her. She slips back around the corner. Takes Blue's hand.

CARRIE

Someone's coming. Pretend you're drunk.

And she GRABS Blue. Starts making out with her.

(CONTINUED)

CONTINUED:

BLUE  
What are you --

CARRIE  
*Shhh.*

Italian and Irish walk around the corner.

ITALIAN GOON  
Fuck you, Mick. She's got the hots for me, and you know it.

MICK  
Yeah, right, Aldo. Keep living in your little dreamworld. She was makin' eyes at ME.

They see Carrie and Blue.

MICK (CONT'D)  
Whoah. Lesbo action.

ALDO  
Fucking HOT.

They walk by, eyeing the girls.

MICK  
Way to go, LADIES.

ALDO  
Can I join in?

Mick and Aldo snicker, continue down around the house. Carrie pulls away. Watches them go. Lets go of Blue.

CARRIE  
Sorry about that. Hope I didn't scare you.

BLUE  
No -- not at all. That was --  
(beat)  
Kinda -- nice.

CARRIE  
Remember, I'm like a sister.  
(looks around)  
C'mon, let's blow this white slavery stand. Follow me.

EXT. BEVERLY HILLS MANSION - NIGHT - AT THAT MOMENT

A giant Tudor monstrosity on an acre of land off Sunset Boulevard. A long driveway behind a gated entrance. Giant trees in the yard lit with tasteful white lights.

INT. MANSION - STUDY - CONTINUOUS

An ANGRY-LOOKING WOMAN (50's) paces back and forth in front a roaring fire. Pert, classic WASP good looks, very Ralph Lauren. She clutches a glass of scotch on the rocks.

Meet MARGO LOVE, Carrie's mother. Right now she's three sheets to the wind. And wracked with pain.

MARGO  
 (to someone offscreen)  
 I called her a couple of HOURS ago. Where the hell IS SHE? It's CHRISTMAS EVE.

MALE VOICE (O.C.)  
 Maybe the batteries died on her cell.  
 She'll call, don't worry.

Reveal SETH LOVE (20), Carrie's sibling. Last brother standing. Intense good looks. Tori Amos T-shirt. Holds a bottle of something imported. He takes a swig.

MARGO  
 And that bitch EVA is on her way over.

SETH  
 She just wants to help, Mom. It's the holidays.

MARGO  
 Yeah, right. She HELPED herself to half of your father's money.  
 (drains her drink)  
 And what did I GET? A PITTANCE. A mere PITTANCE.

She THROWS the glass in the fireplace. It SHATTERS.

SETH  
 Calm down, Mom. You know what the doctor said.

MARGO  
 That quack can go FUCK himself. And that BITCH isn't stepping ONE FOOT in this house. She's a conniving SACK OF SHIT.

She clutches her chest. Her face turns red. She starts GAGGING. Hits the floor. THWUMP. Starts having a stroke. Seth RACES to her aid. Holds her hand.

SETH  
 Hold on, Mom -- HOLD ON.

He WHIPS OUT his cell phone. Furiously PUNCHES 911.

INT. CARRIE'S OLDS - MOVING - NIGHT

Carrie drives the car down Laurel Canyon into Beverly Hills.

(CONTINUED)



CONTINUED:

CARRIE  
I've got some -- bad news.

BLUE  
What? You found out who --

CARRIE  
Yeah.  
(beat)  
Tolly Chill killed your sister.

BLUE  
How do you know THAT?

CARRIE  
I overheard him talking to his father  
about it -- in the room you were in.  
(looks at her)  
He recognized you right away.

BLUE  
Then why did he take me to a PARTY?

CARRIE  
He was planning on -- having some *fun*  
with you, then killing you.

Blue looks out the window. A tear streams down her cheek.

BLUE  
I guess I'm not in Kansas anymore.

CARRIE  
(looks in the mirror)  
Welcome to the big, bad city.  
(beat)  
The question is, where do we go? We can't  
go back to my place, because I gave  
Goombah Tolly my card.  
(looks at her)  
Where are you staying?

BLUE  
At a motel near the club. The  
International.

CARRIE  
Scratch that. They'll check all the  
hotels and motels. DEEP pockets.

Carrie's phone RINGS. She answers it.

CARRIE (CONT'D)  
Love here.

INTERCUT WITH:

INT. MANSION - STUDY - CONTINUOUS

Seth paces back and forth. Watches an EMS team tend to Margo.  
A PRIVATE NURSE stands by, watching.

SETH  
Carrie, it's Seth.

CARRIE  
Hey, little brother. Listen, I'm sorry. I just got Mom's message --

SETH  
Don't worry about that. It's Mom. She had a stroke --

CARRIE  
Mom had A STROKE?

SETH  
She's okay. It was a mild one. EMS is here now. They say she's okay. We've got a private nurse, and they're gonna set Mom up here in the den.

CARRIE  
She's not going to the HOSPITAL?

SETH  
You know Mom hates hospitals.

CARRIE  
Don't remind me. I'll never forget having to stitch up her forehead that time --

SETH  
Can you come over? I'm a little freaked out. Eva's coming over, and I'm afraid her head is gonna explode. You're the only one that can -- you know, calm her down.

CARRIE  
I'm on my way.  
(looks at Blue)  
I gotta warn you. I've got company.

SETH  
Work or play?

CARRIE  
Strictly work.

SETH  
Cool. Is she hot?

INT. GERO'S MANSION - STUDY - AT THAT MOMENT

Tolly and Gero stand in the studio. Tolly's holding a hand-held GPS tracking device. He looks at it. Squinting.

TOLLY  
She hasn't gotten that far.

GERO  
Fucking IDIOT. How could you let her get away?

TOLLY  
She was fucking tied up, Pop. Bound and gagged, the whole deal.  
(beat)  
I KNOW how to immobilize a hostage --

A KNOCK at the door.

GERO  
Who the FUCK *is it*?

PORKPIE (O.C.)  
It's me, boss.

GERO  
Get your ass IN HERE.

The door opens. In walks Porkpie.

PORKPIE  
Still can't find her, sir.

TOLLY  
That fucking detective helped her escape. I know it. She followed me from the club. Fucking bitch dissed me. I'll show her.

GERO  
You let a PRIVATE DICK follow you here? You IDIOT. Get your stupid ass OUTTA HERE and go GET 'EM. Take Porkpie, and bring Aldo and Mick.

TOLLY  
I'm on my way.  
(to Porkpie)  
Come on.

He goes to the door.

GERO  
God help me, if you don't get both of them, there's gonna be HELL to pay.

INT. CARRIE'S OLDS - MOVING - AT THAT MOMENT

Carrie drives like a maniac. She runs a red light. Cars HONK.

(CONTINUED)

CONTINUED:

BLUE  
Do you have to drive so FAST?

CARRIE  
I'm sorry, but my brother was killed in a hit and run, my mother had a stroke, and my stepmother is on her way to visit -- and in my family, that's the Axis of Evil.

BLUE  
Holy shit. I'm -- sorry.  
(beat)  
So we're -- going over there?

CARRIE  
I'm sorry, but I have to. Just for a sec. We still gotta figure out what to do about that ankle cuff. That greasy chucklehead is gonna be on our tail pretty soon.

BLUE  
You don't know how to get it off?

CARRIE  
I wish I did, but I never --  
(beat)  
WAIT a minute.  
(grabs her cell, dials a number)  
Bernie. It's me.

INTERCUT WITH:

EXT. BAY STREET - BUNGALOW - NIGHT

A few blocks from the beach in Santa Monica. On a leafy street, a Craftsman bungalow divided into apartments.

INT. BERNIE'S APARTMENT - CONTINUOUS

Clean, but spare. A MAN sits watching a football game on the TV in a tiny living room.

Meet BERNIE KEKO (40's), Carrie's ex-partner. And ex-husband. Rugged good looks. A bit gone to seed. But still a player. He cradles the phone under his chin. Reaches for some popcorn.

BERNIE  
I can't talk right now, Carrie. I'm watching the game.  
(at the TV)  
Go, GO, GO!

CARRIE  
It's an emergency.

(CONTINUED)

CONTINUED:

BERNIE  
 Did someone DIE?  
 (at the TV)  
 C'mon ref, FOUL.

CARRIE  
 Yeah. My brother died, my mother had a  
 stroke, and --

BERNIE  
 I'm really sorry, but what does that have  
 to do with me? As you might remember,  
 we're DIVORCED -- and it's CHRISTMAS EVE.  
 (watches the TV)  
 GODDAMMIT.

CARRIE  
 Bernie, listen to me -- I wouldn't bother  
 you if it wasn't an emergency. I've got a  
 client with me that was just KIDNAPPED,  
 and now that I've RESCUED her, I'd like  
 to take off the electronic ankle cuff the  
 bad guys put on her.  
 (beat)

She's twenty years old, Bernie. She's a  
 kid. And she's scared shitless. Can you  
 help me or not? I've gotta visit the  
 family, and I'd rather not have a bunch  
 of white slave traffickers follow me  
 there.

BERNIE  
 Never a dull moment when you're around --  
 (beat)  
 What model is it?

CARRIE  
 Hold on --  
 (to Blue)  
 The cuff. Can you see who the  
 manufacturer is?

Blue puts her foot up on the seat. Looks.

BLUE  
 It says -- *Hawk*.

CARRIE  
 (to Bernie)  
 It's a Hawk. Does the department use  
 that?

BERNIE  
 Hell if I know. Just cut the fucker off.  
 Use some tin snips or something.  
 (at the TV)  
 SCORE!

CARRIE  
 Do you have *tin snips*?

(CONTINUED)

CONTINUED: (2)

BERNIE  
I do, but --

CARRIE  
BERNIE.

BERNIE  
Goddamit, Carrie.

CARRIE  
I know. I know. I owe you one.

BERNIE  
You owe me FIVE.

CARRIE  
I'll never bother you again. Promise.

PUSH IN ON Bernie. Royally pissed. He sighs.

BERNIE  
What's the address?

INT. MARGO'S MANSION - LIVING ROOM - AT THAT MOMENT

A hospital bed has been set up in a corner of the room. Margo lies on it with an IV tube in her arm. The private nurse, LAYLA (25), a lovely HISPANIC GIRL, adjusts the dosage.

MARGO  
Do I really have to wear this fucking thing in my arm?

LAYLA  
It's a sedative. It'll calm you down. Most people like it.

MARGO  
What about food? Nutrients?

LAYLA  
You're not a vegetable. You can still eat.

MARGO  
Seth, could you go make me a sandwich?

SETH

Leans against the fireplace. Wearily looks at his mother.

SETH  
When I had dinner an hour ago you said you weren't hungry.

MARGO  
You know I hate pizza. I'd like turkey on wheat with mustard. And bring me a fresh cocktail.

(CONTINUED)

CONTINUED:

LAYLA  
I'm sorry -- no alcohol.

MARGO  
Not even a beer?

LAYLA  
NO ALCOHOL.  
(adjusts the drip)  
How about *this*?

Margo's eyes glaze over.

MARGO  
Oooh. That's -- nice.

Seth rolls his eyes. Starts off for the kitchen.  
The doorbell RINGS.

MARGO (CONT'D)  
Shit. It's Lady Macbeth. Somebody go get  
my rifle.

The doorbell RINGS again.

LAYLA  
I'll get it.

MARGO  
No. Don't let her in.

LAYLA  
But that's rude.

MARGO  
Now you're catching on.

Seth comes back in from the kitchen. Hands Margo a sandwich  
on a plate and a glass of milk.

SETH  
I'll get it. Chew slowly, Mom.  
(under his breath)  
*Wouldn't want you to choke.*

MARGO  
(to Layla)  
I assume MILK is okay?

Seth goes to the door. Opens it.

In walks EVA LOVE (40), Carrie's father's second wife.  
Blonde. Blue-eyed. Aryan. Curvy. No-nonsense. A bit formal in  
a designer suit. With a clipped German accent to match.

She rolls in her suitcase. Rushes to Margo's bed.

(CONTINUED)

CONTINUED: (2)

EVA

Margo, how are you feeling? Are you alright? Seth called me at the airport. My heavens, all this tragedy in one family. Poor Tad. He was such a bright young man. And on the holidays. Tsk-tsk.

MARGO

Get the fuck out of my face, you witch.  
(looks at the bag)  
Back from another trip, I see. Must be nice to *travel* so much.

EVA

I was closing up my apartment in Berlin.

MARGO

Oh dear, then I guess you had to let the stormtroopers go.

Pause.

EVA

Seth. It's so good to see you again. My, you're looking more and more like your father every day.

SETH

Hi, Eva. Thanks for coming. We're so glad you could make it.

MARGO

(to Layla)  
Everyone says he looks more like me.

An uncomfortable silence.

SETH

So, uh -- Carrie should be here any minute.

EVA

Splendid. It will be nice to see her, too.

MARGO

You talked to CARRIE? She didn't return MY call.

SETH

She's working on a case, Mom. You can't exactly check your messages when you're rescuing someone from the bad guys.

LAYLA

Is she -- a cop?

SETH

She used to be. Now she's a private detective.

(CONTINUED)



CONTINUED: (3)

MARGO  
After she was kicked off the force.

Pause.

EVA  
Perhaps I should make some coffee. How about it? Maybe with some brandy in it?

SETH  
Sure. Great.

LAYLA  
I'll come help.

PUSH IN ON Margo. She raises her arm with the IV drip.

MARGO  
I'll stick with what I'm having.

EXT. BEVERLY HILLS - SUNSET BOULEVARD - AT THAT MOMENT

Big, heavy snowflakes start falling. Making a real mess. A black SUV travels down the thoroughfare in heavy traffic.

INT. SUV - CONTINUOUS

Tolly drives, while Porkpie watches the hand-held GPS device in the passenger seat. In the back sit Aldo and Mick.

PORKPIE  
I can't believe it's fucking SNOWING. Weather report said nothing about no SNOW.

TOLLY  
Look at these idiots. No one can drive in this shit.  
(beat)  
So what's it say?

PORKPIE  
They're still moving. Going west on --  
(squints)  
Looks like -- they're further east on Sunset.

TOLLY  
Whaddaya mean *looks like*?

PORKPIE  
Fuckin' screen is so small. It's hard to tell.

TOLLY  
(GRABS it)  
Gimme that fuckin' thing.

He tries to read it as he's driving. Doesn't see --

(CONTINUED)

CONTINUED:

UP AHEAD

A car SCREECHES to a halt.

THE SUV

CRASHES into it. BANG.

TOLLY (CONT'D)  
Shit.

PORKPIE  
Nice one.

TOLLY  
Shut the fuck up.

MICK  
This car legal?

TOLLY  
Hell, yeah.

ALDO  
They gonna find anything when they run  
your license?

TOLLY  
What the fuck do YOU think?

OUTSIDE THE SUV

A grim-looking SUIT appears in Tolly's window. Knocks on it.  
Tolly rolls it down.

GRIM-LOOKING SUIT  
You hit my car.

TOLLY  
What are you gonna do about it?

GRIM-LOOKING SUIT  
(holds up his cell phone)  
I've called the police. Now we need to  
exchange insurance information.

TOLLY  
How 'bout we exchange THIS?

He PUNCHES Grim-Looking in the face. BANG, he goes down.  
Tolly HITS the gas, and they drive away.

EXT. MARGO'S MANSION - AT THAT MOMENT

The entire estate is now covered in a blanket of snow.  
Carrie pulls her monster Olds convertible into the driveway.

CARRIE  
I've never seen -- snow before. Amazing.

(CONTINUED)

CONTINUED:

BLUE  
Reminds me of home.

CARRIE  
Looks like you got yourself a White  
Christmas.  
(beat)  
Listen, I gotta warn you. My family is  
kinda -- strange.

BLUE  
Who's isn't?

CARRIE  
Point well taken.

They get out of the car. SLAM the doors.

CARRIE (CONT'D)  
We're just gonna stay for a sec. When  
Bernie gets here, we'll get that cuff off  
you, then we can --

BERNIE

Pulls up the driveway.

CARRIE (CONT'D)  
(sees him)  
Cue the fuzz.

Bernie gets out of his car. Walks over. Huddles in his coat.

BERNIE  
You owe me one, BIG TIME.  
(looks up)  
What's up with the fucking SNOW?  
(looks at Blue)  
So this is -- ?

CARRIE  
My CLIENT, Bernie. Blue Wonder, Bernie  
Keko. Bernie, Blue.

BERNIE  
*Blue Wonder?* Sounds like --

CARRIE  
CAN IT, Bernie.

BLUE  
My parents were hippies.

CARRIE  
And her sister was murdered. So can we  
get this over with? I'm fucking freezing.

BERNIE  
Lead on, MacDuff.

EXT. SUNSET BOULEVARD - AT THAT MOMENT

Tolly's SUV travels slowly in the snow. It's blinding now.

INT. TOLLY'S SUV - MOVING - CONTINUOUS

The windshield wipers are pumping furiously as the snow gets heavier. Tolly strains to see as he's driving.

TOLLY  
I love it. It's like we're back in  
Jersey.

PORKPIE  
Oh, yeah? I'm fucking freezing.

TOLLY  
So turn up the fucking heat.

A siren WHOOP-WHOOPS behind them.

TOLLY (CONT'D)  
(looks in the rearview mirror)  
Shit, it's a cop.

He pulls the car over. Stops. Shifts into 'park.'  
The COP appears in the window. Tolly rolls it down.

TOLLY (CONT'D)  
Can I help you, officer?

ANGRY COP  
License, registration, and proof of  
insurance. And keep your hands where I  
can see 'em.

TOLLY  
Sure thing, sure thing.  
(leans over to get them)  
How about this weather, huh?  
(hands them over)  
What did I do wrong, officer?

ANGRY COP  
(looking at documents)  
You left the scene of an accident. Please  
step out of the vehicle.

Porkpie pulls out a SIG SAUER and FIRES. BANG. BANG. BANG.  
The officer FLIES backwards into a snow bank, THWUMP.

TOLLY  
Jesus FUCKING CHRIST. What the FUCK did  
you do THAT for?

PORKPIE  
I ain't goin' to jail on CHRISTMAS.

(CONTINUED)

CONTINUED:

TOLLY  
Goddammit. Now we gotta get rid of the  
BODY, and the fuckin' BIKE. Everybody  
OUTTA THE CAR.

ALDO  
Ah, shit -- it's snowing.

MICK  
Yeah, boss, can't we just --

TOLLY  
I said OUTTA THE FUCKING CAR, NOW. It's a  
winter wonderland. Get used to it.

INT. MARGO'S MANSION - FOYER - AT THAT MOMENT

Carrie, Bernie and Blue stand in the doorway.

SETH  
Carrie. Great to see you.

They hug.

CARRIE  
Hey there, little brother.  
(gestures)  
You remember Bernie --

BERNIE  
Hey. You sure got tall.

SETH  
Nice to see you, too. You look --  
the same.

BERNIE  
(to Carrie)  
He lies as good as you do.

CARRIE  
(to Seth)  
And is this is Blue. Blue Wonder.

Seth and Blue lock eyes. Instant chemistry.

SETH  
H-hi. Nice to -- meet you.

BLUE  
Hey.  
(staring)  
You, too.

Pause.

CARRIE  
Earth to Seth, Earth to Seth --

(CONTINUED)

CONTINUED:

                  SETH  
                  (staring)  
Let's -- go see Mom.

                  CARRIE  
Cue the warm and fuzzy.

EXT. SUNSET BOULEVARD - SUV - AT THAT MOMENT

Tolly watches the boys drag the cop's body in the woods.  
Watches for oncoming traffic. Talks on his cell phone.

                  TOLLY  
Hey, pop. We're almost there.  
                  (listens)  
Because the GPS thing stopped moving.  
They're in one of these big joints on  
Sunset. We're right down the block.

INTERCUT WITH:

INT. GERO'S BEDROOM - CONTINUOUS

Gero lies in bed watching TV, eating a bowl of ice cream.

                  GERO  
They've arrived at their destination?

                  TOLLY  
No problem. Piece of cake. I'm on it like  
white on icicles.

He watches the boys drag the motorcycle into the foliage.

                  GERO  
Well, hurry it up.

                  TOLLY  
No worries. I'll call you when got her.

                  GERO  
Okay. And just bring the girl.  
                  (whispers)  
Whack the detective. She knows too much.

                  TOLLY  
Don't worry. I'll deck her fucking halls.

INT. MARGO'S MANSION - STUDY - AT THAT MOMENT

The gang's all here. Margo lies in her hospital bed near the  
fireplace. Seth and Blue sit on a love seat, making goo-goo  
eyes. Carrie, Blue and Bernie sit on the couch.

                  MARGO  
Well, if this isn't the family reunion  
from hell.

(CONTINUED)

CONTINUED:

CARRIE

Nice to see you, too Mom. I don't mean to be rude, but we can only stay for a minute -- it's kind on an emergency --

MARGO

(nods at Bernie)

Why is HE here? I thought you gave him the heave-ho.

CARRIE

We're still friends. He's -- helping me.

BERNIE

Nice to see you again, Mrs. Love.

MARGO

Call me Margo. I haven't been a *Mrs. Love* in a long time.

(studies him)

Looks like you've put on some weight.

(looks at Blue)

Who's the cupcake?

CARRIE

This is my client, Blue Wonder.

MARGO

*Blue Wonder?* You gotta be fucking kidding me. Sounds like a stripper.

(studies her)

But she looks -- too innocent.

BLUE

Thanks. I try.

Seth smiles at Blue. She smiles back.

CARRIE

(to Bernie)

You bring your -- cutting thing?

BERNIE

(pulls them out of his pocket)

Tin snips.

MARGO

What the hell are *THOSE* for?

Blue puts her foot on the coffee table. Flashes a long, lean leg. Seth almost has a heart attack.

BLUE

Before Carrie rescued me -- the bad guys put this cuff on me. Bernie's gonna cut it off.

MARGO

Well, hurry it up, then. Then we'll have some egg nog.

(CONTINUED)

CONTINUED: (2)

BERNIE  
Yes, Ma'am.

CARRIE  
(to Margo)  
We can't stay, Mom.

Bernie leans over Blue's ankle. Starts cutting off the band around the cuff. Carefully. Slowly.

BLUE  
It -- tickles.

The doorbell RINGS.

MARGO  
Who the hell could that be?

SETH  
I'll get it.

He starts for the door. Carrie gets up.

CARRIE  
Let me come with you.  
(off his look)  
Just in case.

EXT. MANSION - FRONT STEPS - NIGHT

Tolly and Porkpie stand in front of the door. Mick and Aldo, behind them. Shivering in the cold.

INSIDE

Seth goes to the door. Puts his hand on the knob.

CARRIE  
Wait. Hold on a sec.

She goes to the peephole. Looks.

FISH EYE LENS POV

Tolly's face. Distorted. Grimacing from the cold.

CARRIE

Leaps back.

CARRIE (CONT'D)  
Shit. It's *them*.

SETH  
Who's *them*?

Pause.

(CONTINUED)



CONTINUED:

CARRIE  
We were, uh -- followed.

SETH  
*Bad guys?*

CARRIE  
(sheepish)  
Sorry.

SETH  
Shit, Carrie -- how COULD you?

The doorbell RINGS again.

CARRIE  
Look -- I was rescuing Blue, you called, told me Mom had a stroke, I needed to meet Bernie somewhere where he could cut off the cuff --  
(beat)  
I'm SORRY. I thought the snow would slow them down.

SETH  
Do you realize how FUCKED UP this is?

CARRIE  
YES. Calm down. Bernie and I here. It's gonna be okay. How's the security system? Mom still have what Dad installed?

SETH  
Yeah. You know how paranoid she is. It's like Fort Knox. Ever since the riots --

CARRIE  
Hold on a sec. And DON'T open the door.

Carrie races over to the powder room. Goes in.

IN THE POWDER ROOM

She looks out the window. Sees Tolly and the gang.

IN THE FOYER

Carrie walks over to Seth.

CARRIE (CONT'D)  
Okay, here's the plan. You call 911, I'll go talk to the others. It's gonna be okay. I'm gonna figure something out.

SETH  
(scared)  
*You're gonna figure something out?*

(CONTINUED)

CONTINUED: (2)

CARRIE  
I'll protect you, I promise. Go to the  
rec room, activate the fail safe, call  
911, get mom's rifles, then meet me back  
in the den, okay?

SETH  
Okay.

CARRIE  
It's gonna be okay, I promise. Have I  
ever steered you wrong?

SETH  
You really want me to answer that?

POUNING on the front door.

TOLLY (O.C.)  
Hello! Is anybody HOME? Our car has  
BROKEN DOWN. We NEED HELP.

EXT. MANSION - FRONT STOOP - CONTINUOUS

Tolly turns to Porkpie.

TOLLY  
They must be onto us.  
(to Aldo and Mick)  
Go find the phone box. Disable it. Then  
get the fusebox. Hurry.

They nod. RACE OFF. Porkpie pulls a high-tech device out of  
his pocket. Looks like a remote.

TOLLY (CONT'D)  
What the fuck is THAT?

PORKPIE  
Cell phone scrambler. Got it from that  
Mossad agent we whacked. Thought it might  
come in handy.

TOLLY  
Fucking genius.

Porkpie PRESSES a series of buttons.

PORKPIE  
Reach out and FUCK someone.

IN THE HOUSE

Seth walks into the rec room. Punches a number on his cell  
phone. Listens.

SETH  
What the hell?

(CONTINUED)

CONTINUED:

He walks over to a panel near the light switch. FLICKS ON a series of buttons. Enters a code. Goes to a gun rack. Grabs a pair of RIFLES. Grabs a couple boxes of ammo. DASHES off.

OUTSIDE THE HOUSE

A series of METAL SHUTTERS CLAMP down over the first floor windows, one by one, CLANK. CLANK. CLANK. CLANK. CLANK.

Tolly and Porkpie watch.

TOLLY  
SHIT. God-DAMMIT.

PORKPIE  
I'll go make sure they kill the power.

He RUNS off.

INT. STUDY - AT THAT MOMENT

Carrie stands in the doorway.

CARRIE  
Everybody, I've got something I need to tell you.

BLUE  
Hey. He got the cuff off.

CARRIE  
That's -- great.

BERNIE  
(reads her expression)  
What's wrong?

CARRIE  
I need everyone to remain calm --

MARGO  
What the FUCK is going on, Carrie?

Pause.

CARRIE  
The people that were following us --  
(beat)  
Are outside. And they're trying to get in.

MARGO  
How DARE you bring CRIMINALS to my HOME.  
What were you THINKING?

CARRIE  
SETH called me, said you had a STROKE. I was THINKING of making sure my MOTHER was OKAY.

(CONTINUED)

CONTINUED:

The power GOES OUT. Seth rushes in, holding the rifles.

SETH  
Not to worry, emergency generator should  
kick in right away.

LAYLA  
(crosses herself)  
Dear Jesus, Mother Mary of God --

The lights COME BACK ON.

BERNIE  
(to Carrie)  
You just HAD to drag me out of the house.

CARRIE  
Look, I realize you're upset. But if we  
all remain calm, everything will be  
alright.

Seth goes to the phone on the desk. Picks up the receiver.

SETH  
The phone's dead.  
(looks at Carrie)  
And my cell isn't working.

Carrie whips out hers. Punches a number. Listens.

CARRIE  
Bastard's have a scrambler. SHIT.

BLUE  
I'm so sorry. It's all my fault. If I  
hadn't asked you to help me --

CARRIE  
Enough of that. What's done is done.  
Everybody just relax. There's only four  
of them, and six of us.  
(looks at Seth)  
We've got two rifles --  
(pulls out her Glock)  
And I've got this.

Bernie pulls out his service revolver. Then another piece  
from his ankle holster.

BERNIE  
And I've got these.

CARRIE  
Great. So that's -- five guns.

Margo looks at Carrie. Quizzical. She's never seen this side  
of her daughter.

(CONTINUED)

CONTINUED: (2)

MARGO  
Someone get me my handbag.

Seth does. Hands it to her. Margo pulls out a STUN GUN.

MARGO (CONT'D)  
And I've got 5000 volts of *don't mess with me, motherfucker.*

CARRIE  
I'm not even gonna ask.

EXT. MANSION - BACK YARD - AT THAT MOMENT

Aldo and Mick walk over to Tolly and Porkpie. Freezing cold.

ALDO  
Power's out.

MICK  
So's the phone.

TOLLY  
Good work.

PORKPIE  
I'm freezing my nuts off, boss.

TOLLY  
You think I'M having fun, chuckle-head?  
(looks around)  
There's a pool house over there. Porkpie and I will go and look around for stuff we can use to get in. You two go check the garage, see if there's a ladder or something.

PORKPIE  
Let's do it.

TOLLY  
Meet back here in five minutes. Got it?

They all nod. Cold. Miserable.

TOLLY (CONT'D)  
Hey, cheer up. It's fucking CHRISTMAS.

INT. MARGO'S MANSION - STUDY - AT THAT MOMENT

Carrie hands a rifle to Eva. The other to Blue.

CARRIE  
You two take these. They're easy to shoot. Just remember to hold it against your shoulder, it's got a kick.

Eva and Blue nod.

(CONTINUED)

CONTINUED:

EVA

I was a marksman in college. Won the blue ribbon in Berlin Technical Institute.

CARRIE

Excellent.

BLUE

I used to play Charlie's Angels with my sister.

CARRIE

Good enough.

(to Bernie)

Why don't you give the Baretta to Seth.

BERNIE

Okay.

(shows him)

This is an automatic weapon. Has nine rounds in the clip, one in the chamber. It has safety --

(slides it)

See?

(slides it back)

It's off now, so you can't hurt anyone. Any shit goes down, slide it back like I just showed you. Got it?

SETH

(takes it)

Got it.

BERNIE

I don't have an extra clip for it, cause it's my back-up piece. So use your bullets wisely.

Everyone looks around. The reality of this is sinking in.

CARRIE

Okay, Bernie and I will patrol upstairs. The rest of you stay here and sit tight.

SETH

Let me come with you.

EVA

No, you stay here, protect your mother and the young lady. I go patrol with them.

(raises the rifle, takes aim)

I can hit a moving target at one hundred yards.

BERNIE

She's got a point.

CARRIE

Okay. Let's do it.

EXT. NEARBY SIDE STREET - AT THAT MOMENT

A PRIVATE SECURITY VEHICLE stops in front of a giant wall of shrubbery hiding a large estate.

INT. PRIVATE SECURITY VEHICLE - CONTINUOUS

Private security guard TIP SNELLING (50) takes a sip from a flask. Short and squat. Red-nosed. Grey-haired. No family. An ordinary Joe drinking his life away in a safe, dull job.

TIP  
Merry Christmas, you rich bastards.  
(toasts)  
To protect and --  
(drinks)  
Fuck yourself.

He picks up his walkie talkie. CLICKS it on.

TIP (CONT'D)  
(into the walkie)  
Command to base. You read me?

BORED FEMALE VOICE (O.C.)  
Base here. What's up, Tip?

TIP  
Not a hell of a lot. Quiet.

BORED FEMALE VOICE  
Of course it's fucking quiet. It's Christmas.

TIP  
You gonna go see family tonight?

BORED FEMALE VOICE  
Yeah. Leaving in about fifteen minutes.  
How about you?

TIP  
Nah. Need the overtime.

BORED FEMALE VOICE  
Well, stay warm. Radio said this freak storm is gonna get worse before it gets better.

TIP  
Roger and out. Have a holly jolly.

He clicks off the walkie. Takes another sip from his flask. Rests his head against the seat. Closes his eyes.

TIP (CONT'D)  
Best time of year, my ass.

EXT. MANSION - BACK YARD - AT THAT MOMENT

A ladder rests against the side of the house. Reaches up to a second story window. Tolly and Porkpie stand next to it, looking up. Mick holds a PICK-AXE. Aldo, an oil lamp.

TOLLY  
(to Mick and Aldo)  
You go climb up, smash a window. Go in.  
We'll follow you.

MICK  
Let's do it.

ALDO  
Yeah. Get inside and warm up.  
(laughs)  
Then get us some girlie.

TOLLY  
There's been a change of plan. We're  
gonna whack both of 'em.

MICK  
Both of 'em? The stripper, too?

TOLLY  
What, you got snow in your ears?

ALDO  
What about the other people in the house?

TOLLY  
What do you think.

ALDO  
Good thing I brought a couple extra  
clips.

INT. MANSION - STUDY - AT THAT MOMENT

Seth paces back and forth in front of the fireplace. Practices clicking the safety on and off.

Blue sits on the couch. Holds the rifle on her lap. Margo sleeps peacefully. Layla stands near the door.

LAYLA  
I need to use the ladies room.

SETH  
Go down the hall to the foyer. Second  
door on your right.

LAYLA  
Thanks. I'll be right back.

SETH  
Be careful.

(CONTINUED)



CONTINUED:

She tiptoes out.

BLUE  
Your mother's -- a character.

SETH  
You can say that again.

He looks at her. Comes over to the couch. Sits next to her.

BLUE  
Guess it runs in the family.

SETH  
You mean my sister.

BLUE  
Yeah. But she's cool. She's helping me  
even though I can't afford it.

SETH  
Carrie's cool.  
(beat)  
She and my Mom have a -- tricky  
relationship.

Blue puts the gun down next to her. Scoots a little closer.

BLUE  
You know what they say about mothers and  
daughters.

SETH  
(touches her arm)  
Kind of like -- *like father, like son?*

BLUE  
(touches his leg)  
We shouldn't be doing this.

SETH  
Not at a time like this.

And they kiss.

INT. MANSION - SECOND FLOOR HALLWAY - AT THAT MOMENT

Carrie, Bernie and Eva walk down the lushly furnished main  
hallway upstairs. Guns at their sides.

BERNIE  
Looks just the same.  
(turns, to Carrie)  
You remember that Thanksgiving weekend we  
stayed here, and your mother made us  
sleep in separate rooms?

(CONTINUED)

CONTINUED:

CARRIE

Well, we weren't married yet. And you know my mom.

BERNIE

I had to fucking sneak in your room like I was sixteen.

They both smile. Remembering.

EVA

Why couldn't the two of you work it out? It seems like there is still chemistry.

CARRIE

I had an itch -- and I scratched it.

BERNIE

An *itch*? That's a good one.

(sings)

*The Days of Wine and Roses* --

Carrie stops. Gives Bernie a look that kills.

CARRIE

I think we should split up. Check all the windows. They could be --

Glass SHATTERS. A big THUD. CRASHING noises behind the door they're standing in front of.

EVA

Oh my GOD.

BERNIE

It's THEM.

CARRIE

And they're in MY ROOM.

Carrie CLICKS the safety on her Glock. Moves to the left of the door. Signals to be quiet. Bernie SHOVES a clip in his Baretta. Moves to right side.

BERNIE

(whispers to Eva)

Go down the hall, around the corner. Wait for us.

EVA

(CRACKS the rifle bolt)

Screw that. I'll cover you.

She opens the door across from them. Goes in the room. Closes it until all we see is the barrel of her rifle.

IN THE STUDY

Seth and Blue pull apart.

(CONTINUED)

CONTINUED: (2)

BLUE  
What the FUCK was that?

SETH  
Someone's trying to get in.

They grab their guns. Seth goes to the door. Listens.

UPSTAIRS

Carrie leans toward the door.

CARRIE  
We know you're IN THERE. Come out with  
your HANDS UP and we won't KILL you.

BERNIE  
We've got you SURROUNDED. You'll never  
make it out of here ALIVE.

INT. CARRIE'S BEDROOM - CONTINUOUS

Still as it was when Carrie was a teenager. Cute. Colorful.

Mick and Aldo stand in the middle of the room. Guns aimed at  
the door. They exchange looks.

BULLSHIT. MICK BULLSHIT. ALDO

They start FIRING at the door. BANG. BANG. BANG. BANG. BANG.

EXT. MANSION - BACK YARD - CONTINUOUS

Tolly and Porkpie look up at the window. Hear the firing.

PORKPIE  
They're thugs. No finesse -- no stealth.  
Just go in blasting.

TOLLY  
You want something done right, you gotta  
do it yourself. C'mon.

He starts climbing up the ladder. Porkpie follows him.

IN THE HALLWAY

Carrie and Bernie watch the door get BLOWN TO BITS.  
Chunks of wood go FLYING.

They both LEAN IN, start FIRING.

IN THE BEDROOM

Mick gets SHOT in the LEG. SCREAMS in pain.

MICK  
MOTHERFUCKERS.

(CONTINUED)

CONTINUED:

He goes to the bureau. Start SHOVING it toward the doorway.

MICK (CONT'D)  
C'mon, HELP ME.

Aldo races over, starts PUSHING it with him.  
They wrestle it in front of the doorway.

MICK (CONT'D)  
Jesus fucking Christ. He didn't say  
nothing about them having GUNS.

ALDO  
The private dick, remember?

MICK  
Yeah, but who's the GUY?

ALDO  
Hell if I know.

IN THE HALLWAY

Carrie peers around the doorway.

CARRIE  
They've blocked it with the dresser.

BERNIE  
That's fucking weird. Normally WE'D be  
trying to keep them OUT while they try to  
come IN.

CARRIE  
They didn't know what they were up  
against.

BERNIE  
Yeah. The dysfunctional family picnic.

OUTSIDE

Tolly stops climbing. Looks down at Porkpie.

TOLLY  
Wait a minute.

PORKPIE  
What?

TOLLY  
Why don't we leave them up there -- and  
then you and I go in ANOTHER window?

PORKPIE  
That, boss -- is why you're the boss.  
Fuckin' brilliant.

(CONTINUED)

CONTINUED: (2)

They start climbing back down. Aldo sticks his head out the window. Sees them.

ALDO  
Hey, where are you guys goin'?

TOLLY  
(loud whisper)  
You guys stay up there, hold 'em off for a bit. Make 'em think you're trapped in there. We're gonna go in through another window.

ALDO  
That's fucking brilliant.

PORKPIE  
That's what I said.

ALDO  
Mick got one in the leg, but it's only a flesh wound. We'll hold 'em off for a while.

TOLLY  
Tell Mick to hang tight. Reinforcements are coming.

Aldo nods. Goes back in. Tolly starts climbing back down.

TOLLY (CONT'D)  
Gonna get that fucking bitch. NO ONE gets away with disrespecting Tolly Chill.

IN THE HALLWAY

Eva pokes her head out of the door.

EVA  
The shooting stopped.

CARRIE  
They've barricaded themselves IN there. Go down and tell everyone what's going on. Make sure my mom's okay, then come back up and join us. This isn't over yet.

EVA  
Will do.

She dashes toward the stairs.

BERNIE  
So what do we do now?

CARRIE  
We wait them out. Come up with a plan.  
(thinks)  
Oh shit, I just remembered.

(CONTINUED)

CONTINUED: (3)

BERNIE  
What?

CARRIE  
The *connecting bathroom*.

BERNIE  
Shit, that's right. Between your room --

CARRIE  
And the guest room, yeah. The scene of our crimes. Come on, let's go check it out.

IN THE STUDY

The door opens. Layla SHOTS in. Closes it behind her.

SETH  
Are you okay?

LAYLA  
I stayed in the bathroom.

BLUE  
It's quiet now. Maybe they got them.

SETH  
NO --

BLUE  
I meant maybe Carrie and Bernie got THEM.

The door OPENS. In comes Eva.

EVA  
It's okay, everyone. Carrie and Bernie have the bad men trapped in her room.

SETH  
She DOES?

BLUE  
Holy SHIT.

Margo opens her eyes, groggy. Looks at Eva.

EVA  
(brightly)  
Margo. How are you feeling?

MARGO  
What *the fuck* are you doing with my rifle?

INT. CARRIE'S BEDROOM - AT THAT MOMENT

Aldo helps Mick tie a tourniquet around his leg. TIGHT.

(CONTINUED)

CONTINUED:

MICK  
So what now.

ALDO  
There's another door. Let's check it out.

MICK  
But boss said to sit tight.

ALDO  
And if he told you to jump off a bridge,  
would you?

MICK  
Fuck you. At least we're warm. I say we  
stay here.

ALDO  
My point IS, dummy -- that if there's  
another door, *they* could come IN.

MICK  
Oh. Right.

SPLIT SCREEN WITH:

IN THE ADJOINING ROOM

Carrie and Bernie walk in. Tip-toe over to the connecting  
door into where Mick and Aldo are. Listen.

IN CARRIE'S ROOM

Mick and Aldo go to the same door. Listen. Mick looks at  
Aldo. Shrugs. Aldo screws his face up. He's about to sneeze.

Mick CLAMPS his hand on Aldo's mouth. But it's no good.  
He let's a LOUD ONE RIP --

ALDO  
A-CHOOO!

IN THE ADJOINING ROOM

Carrie and Bernie OPEN FIRE. BANG. BANG. BANG. BANG. BANG.

IN CARRIE'S ROOM

Aldo gets HIT in the chest. Falls to the floor, THWUMP.  
Mick ROLLS away to the side. Starts PUMPING SHOTS at the  
door. BANG. BANG. BANG. BANG. BANG.

IN THE ADJOINING ROOM

Carrie and Bernie JUMP on either side of the door.

CARRIE  
(whispers)  
I got one of 'em. You hear that 'thump?'

(CONTINUED)

CONTINUED: (2)

BERNIE

What about the other one.

CARRIE

Let's wait and find out.

IN CARRIE'S ROOM

Mick sits on the floor, under the window. Holds his right hand. It's bleeding pretty bad.

MICK

God-DAMMit.

He goes to the bed. Pulls off a pillow case. RIPS off a strip of fabric. Starts winding it around his hand.

MICK (CONT'D)

Fucking BITCH is gonna PAY.

IN THE STUDY

Margo is having another seizure. Layla holds her hand. Increases the dosage on her drip.

LAYLA

We need a doctor, NOW. I don't know what else to do.

(looks at everyone)

I'm just a NURSE.

SETH

(rushes over to her)

Mom, are you okay? Can you hear me?

(to Layla)

You gotta DO something. Can't you give her anything?

BLUE

Ohmigod.

She rushes to Seth. Collapses in his arms. He comforts her.

SETH

(to Eva)

Can't YOU do something? You were a doctor.

EVA

I was a doctor -- back in Germany. But here in America, they don't acknowledge my degree.

She looks off into space. A bitter memory. Stares at Margo. Something resembling concern flashes on her face.

EVA (CONT'D)

(to Layla)

Do you have any morphine? Something to knock her out?

(CONTINUED)



CONTINUED: (3)

LAYLA  
I have Dilaudid --

EVA  
Perfect. Give her 10 cc's.

LAYLA  
But that might -- put her in a coma.

EVA  
Not that much. And it would stop any  
brain damage.

(smiles)  
It's a European method. Not used here in  
the States. Simple, but effective. Give  
her the Dilaudid, and then a blood  
thinner. The combination of the drugs --  
something to stop the seizures, and then  
something to open up the artery to the  
brain -- can work.

SETH  
(to Layla)  
Go ahead, do it.

Layla crosses herself. Pulls a small bottle out of her bag.

INT. SECURITY PATROL CAR - AT THAT MOMENT

Tip is fast asleep. He snores lightly. The radio SQUAWKS.

BITCHY DISPATCHER (O.C.)  
Base to Unit Three, come in.

But he's really sawing wood. Dead to the world.

BITCHY DISPATCHER (O.C.) (CONT'D)  
BASE TO UNIT THREE, do you COPY?

Tip SNORTS. Must be a great dream.

BITCHY DISPATCHER (O.C.) (CONT'D)  
UNIT THREE, ARE YOU THERE?

He stirs. Opens his eyes. Looks at the radio. Reaches over,  
grabs the transmitter.

TIP  
This is Unit -- Three. Whassup?

BITCHY DISPATCHER  
Have a nice nap?

TIP  
I wasn't sleeping.  
(rubs his eyes)  
Is that you, Dick? You sound --  
different.

(CONTINUED)

CONTINUED:

BITCHY DISPATCHER  
NO, it's not DICK. This is *Germaine*.

TIP  
*Gare-main?*

GERMAINE  
I'm a temp.

TIP  
Oh. So what's up?

GERMAINE  
Got a call. Shots fired. Sixteen hundred block of Sunset. Probably a crank, but you should check it out.

TIP  
It's Christmas Eve, for Chrissakes. It's a crank.

GERMAINE  
Better check it out. A stitch in time.

TIP  
Gee. Thanks for the pearls of wisdom.

GERMAINE  
I don't think I like your attitude.

TIP  
That makes two of us, fella.

GERMAINE  
Asshole.

TIP  
FREAK.

He shuts off the radio. Pissed off. He starts the engine.

TIP (CONT'D)  
Well, *that'll* wake you up --

EXT. MARGO'S MANSION - BACK YARD

It's really coming down now. Snow drifts everywhere. The joint is now like a white shroud.

Tolly and Porkpie stand on the ladder, now up against another window. Porkpie's at the top. Looks down at Tolly.

TOLLY  
Try to open it. Slowly. Don't make any noise.

PORKPIE  
Fucking snow. Ladder is slippery. Hold my ankles, willya?

(CONTINUED)

CONTINUED:

Tolly does. Porkpie reaches up. Holds onto the bottom of the window. Gives it a push. It opens.

PORKPIE (CONT'D)  
Hey. Look what I found under the tree.

TOLLY  
So make like Saint Nick and get the fuck  
in there.

INT. GUEST ROOM - AT THAT MOMENT

Carrie and Bernie listen at the connecting door. She gives him a look that says 'you hear anything?' Bernie shrugs.

SPLIT SCREEN WITH:

INT. CARRIE'S ROOM - AT THAT MOMENT

Mick presses his ear against the door. Breathing heavily.

CARRIE

looks at Bernie. Points. Mouths *he's right there*. She grabs the doorknob. Nods with her head toward the room. He nods.

She steps to the side -- and YANKS the door open. Mick FALLS into the room, BANG. HITS the floor. She CRACKS him on the head with her gun. LEAPS on top of him.

CARRIE  
Get his GUN!

Bernie reaches for it, but Mick THROWS Carrie off. She FLIES across the room, hits the wall with a THWUMP. He WHIRLS AROUND, and PUNCHES Bernie in the stomach, OOF.

ENRAGED, he stands up. Points his pistol at Bernie.

MICK  
Prepare to die, COCKSUCKER.

Carrie comes up behind him, and BASHES him on the head with a chair. CRACK. He goes down like a ton of bricks.

BERNIE  
Like old times.

CARRIE  
Always were a great team.

Carrie sees his walkie talkie on the floor. She picks it up.

CARRIE (CONT'D)  
This should come in handy.  
(nods at Mick)  
What should we do with him?

(CONTINUED)

CONTINUED:

BERNIE  
Tie him up and take him downstairs where  
the others can keep an eye on him.

CARRIE  
Take him hostage?

BERNIE  
I'm an officer of the law, placing him  
under arrest.

CARRIE  
More like house arrest.

BERNIE  
Hey. Be it ever so humble --

INT. GERO'S BEDROOM - AT THAT MOMENT

Gero lies in bed watching an old gangster movie on TV.

GERO  
They're sure taking their sweet time.  
He picks up the phone. Dials a number. Listens.

GERO (CONT'D)  
Shit. Must be the weather.

Gero gets out of bed. Pads over to the dresser. Picks up his  
walkie talkie. CLICKS it on.

GERO (CONT'D)  
TOLLY, where the fuck are you? What's  
going on? You get the broad yet?

INTERCUT WITH:

INT. MASTER BEDROOM - AT THAT MOMENT

Tolly speaks into his walkie.

TOLLY  
Hey, pop. Fucking snowstorm's a bitch.  
But we made it. We're here.

INTERCUT WITH:

INT. GUEST BEDROOM - AT THAT MOMENT

Carrie holds the walkie. Looks at Bernie.

CARRIE  
Hey there, scumbag. Snowstorm's a bitch,  
and SO AM I.

GERO  
Who the fuck is THAT?

(CONTINUED)

CONTINUED:

TOLLY  
YOU. How'd you get on this line?

CARRIE  
Well, let's see -- Paulie Walnuts is dead, and we've got the Mick tied up in knots. Why don't you come join the party?

GERO  
What the fuck?

TOLLY  
Send more men, Pop. We're in Beverly Hills, on Sunset Boulevard.

GERO  
What's the address?

TOLLY  
Shit. I -- left the GPS thing in the car.

CARRIE  
Now that's what I call a well-oiled machine.

TOLLY  
Fuck you, bitch.  
(to Gero)  
I'll call you back later. When we've got some PRIVACY.

He CLICKS off the walkie. Looks at Porkpie. Pissed off. Gero shuts off his. Incensed.

CARRIE

Looks at Bernie.

CARRIE  
We've got a lifeline. We can call for help.

She switches the frequency. Punches the TALK button.

CARRIE (CONT'D)  
Hello, can anyone hear me? It's an emergency. We're being attacked by intruders --

TIP (O.C.)  
Hey, you kids -- get off this line, it's for emergencies only.

CARRIE  
I'm not a kid, this is for real.

TIP (O.C.)  
Yeah, right -- ho, ho, ho.

(CONTINUED)

CONTINUED: (2)

IN THE MASTER BEDROOM

Tolly and Porkpie huddle.

TOLLY

You check the rest of the rooms on this floor. I'll go downstairs. That fucking bitch is so close I can smell her.

PORKPIE

Okay.

(beat)

Really? You can smell her?

TOLLY

It's an expression, you idiot. C'mon, move it.

They start for the door.

IN THE STUDY

Seth, Blue, Eva and Layla watch Margo sleep.

LAYLA

It's working.

EVA

You can thank the Polytechnic Institute of Berlin.

BLUE

(to Seth)

What do you think's going on upstairs?

SETH

I don't know.

Margo opens her eyes. Looks dazed. A weak smile.

MARGO

Well, isn't this a lovely reunion.

BLUE

Mom. How do you feel?

MARGO

Just -- fabulous. For some reason I feel like -- listening to the Grateful Dead.

(looks at Eva)

Eva. How wonderful to see you. You're looking lovely as usual.

Everyone exchanges glances.

EVA

Sometimes the combination of medications can strip away the patient's inhibitions.

(CONTINUED)

CONTINUED:

A soft THUMP outside the door.

                  SETH  
What was that?

He walks over to the door. Puts his ear against it. Listens.

                  SETH (CONT'D)  
Someone's out there.

EXT. HOLLYWOOD HILLS MANSION - FRONT DRIVE - AT THAT MOMENT

Gero and TWO GOONS stand in the driveway. His LIMO pulls up in front of them. They get in. It pulls away.

INT. LIMOUSINE - MOVING - CONTINUOUS

Gero sits in the back, with who we now recognize as Strange-Looking Goon and Ugly Goon from the party.

                  DRIVER  
Where to, sir?

                  GERO  
Go down to Sunset and turn right. I'll let you know when we get there.

IN THE UPSTAIRS BEDROOM

Carrie argues with Tip on the walkie talkie.

                  CARRIE  
Now listen to me, asshole. This is for REAL. I'm a private detective, and a FORMER COP. I need you to call the REAL COPS, and send a couple units over here. I'm here with my family, and we're BEING ATTACKED by INTRUDERS.

                  PORKPIE (O.C.)  
Put down the walkie, NOW.

PORKPIE

Walks into the room. Gun on Carrie. She DROPS it. CLANK. Bernie WHIPS out his gun. Points it at Porkpie.

                  BERNIE  
You shoot and you're DEAD.

                  PORKPIE  
You shoot and SHE'S dead.

                  CARRIE  
Fellas, fellas -- let's calm down here.

INT. TIP'S SECURITY VEHICLE - AT THAT MOMENT

He listens to the walkie. Presses 'talk.'

(CONTINUED)

CONTINUED:

TIP  
Hello, are you still there? I believe  
you, I believe you -- I need your  
address.  
(listens)  
Hello?  
(beat)  
Shit.

He puts down the walkie. Picks up his cell phone.  
PUNCHES a number. Listens.

TIP (CONT'D)  
911? I'd like to report a crime in  
progress.  
(beat)  
A home invasion.  
(beat)  
Yes, I'll hold.

INT. MARGO'S MANSION - STUDY - AT THAT MOMENT

Seth grabs his gun. Aims it at the door.

SETH  
There's someone out there.

BLUE  
Shit.

EVA  
(aims hers, whispers)  
Let's get 'em.

MARGO  
We have company?

LAYLA  
*Shh.*

Layla adjusts the drip. Margo goes out like a light.

EVA  
We know you're OUT THERE, and we've ALL  
GOT GUNS. So why don't you GET THE HELL  
OUT OF THIS HOUSE.

SETH  
(looks at her)  
Eva --

OUTSIDE THE DOOR

Tolly steps away from the door. Pulls out his gun.

TOLLY  
What the fuck?

He puts his hand on the doorknob. Slowly turns it. Pushes --

(CONTINUED)



CONTINUED:

INSIDE THE STUDY

Eva sees the doorknob turning. The door opening --

EVA  
The DOOR.

She SHOOTS. BANG.  
Blue SHOOTS. BANG. The rifle KNOCKS her shoulder. She JERKS.  
Seth FIRES OFF a BLAST OF ROUNDS - BANG. BANG. BANG. BANG.

OUTSIDE THE DOOR

Tolly reaches around, AND FIRES into the room.  
BANG. BANG. BANG. BANG. BANG. BANG.

INSIDE THE STUDY

Everybody DUCKS. HITS the floor. Eva and Blue reload.  
Seth FIRES again. BANG. BANG. BANG. BANG. Eyes on fire.

INT. CARRIE'S BEDROOM - AT THAT MOMENT

Gunshots RING OUT from downstairs. No one moves.  
Porkpie holds his gun on Carrie. Listening. Concentrating.  
Carrie looks at Bernie. Her eyes flicker. He slightly nods.

CARRIE  
PUT THE GUN DOWN, NOW!

BERNIE  
CARRIE, LOOK OUT!

Confused, Porkpie moves his gun from Carrie to Bernie.  
Carrie SHOOTS him in the head. BANG. He goes down. THWUMP.

CARRIE  
(picks up the walkie)  
Haven't used that one in a long time.

BERNIE  
Like old home week. Grab his gun.

CARRIE  
(takes it)  
Let's go downstairs. Join the party.

BERNIE  
Better take the service stairs.

CARRIE  
Service with a smile.

BERNIE  
Don't get carried away. I'm still mad at  
you.

INT. LIVING ROOM - CONTINUOUS

Tolly stands next to the door. Looks at the holes in it.

(CONTINUED)

CONTINUED:

TOLLY  
Gotta go get Mick.

He turns, and RACES up the stairs to the second floor.

INT. SECOND FLOOR HALLWAY - CONTINUOUS

Tolly races into Carrie's room. Sees Aldo's dead body.  
And Mick. All tied up.

MICK  
Took you long enough.

TOLLY  
(starts untying him)  
Shut the fuck up.  
(beat)  
They've all got guns. Goddamit.

He finishes. Mick's free. Tolly takes his Uzi.

MICK  
What now?

TOLLY  
(raises the Uzi)  
We go the fuck downstairs and get the  
bitches.

MICK  
Where's Porkpie?

TOLLY  
I thought he was -- here, upstairs.

MICK  
Don't look at me. I've been a little  
tied up.

INT. STUDY - CONTINUOUS

Bernie and Carrie dash into the room. Close the door.

SETH  
Carrie. What happened?

CARRIE  
We killed another one of them. Got his  
Uzi. Have more firepower.

BERNIE  
They're now down to two. And one of 'em  
is tied up.

BLUE  
Wow.

(CONTINUED)

CONTINUED:

SETH

One of them was out there, but we shot at them, and now he's gone.

CARRIE

Where?

Seth shrugs.

BERNIE

(looks at Carrie)

Okay, so what now?

Margo opens her eyes. Blinks. Looks around the room.

MARGO

We could go down to the basement. It's probably a lot safer.

LAYLA

Mrs. Love?

MARGO

I told you, call me Margo.

LAYLA

I gave you enough Dilaudid to knock out A-Rod.

MARGO

Honey, please. You should see my medicine cabinet.

CARRIE

What do you mean *downstairs*? The door to the basement is at the other end of the house.

MARGO

Your father never wanted you kids to know, but there's a secret door in this room that leads down there -- left over from Prohibition. There's all kinds of tunnels down there.

CARRIE

And you're just telling us this NOW?

MARGO

I would have before --

(points at Layla)

But this one keeps pumping me full of drugs.

LAYLA

Excuse me for doing my job.

BERNIE

So how do we get down there?

(CONTINUED)

CONTINUED: (2)

MARGO

Go to the bookcase. Pull out Moby Dick.

Carrie walks over to the bookcase. Scans the titles. Finds it. Pulls it out by the spine -- and the bookcase SLIDES open, revealing a staircase going down.

CARRIE

Geraldo Rivera eat your heart out.

(to Blue)

Why don't you help Layla get mom into the wheelchair.

(to Bernie and Seth)

And you guys help me move the desk in front of the door. It should buy us some time.

EVA

What can I do?

CARRIE

Why don't you go down first, look around. Be our scout.

EVA

(nods)

You know, if I wasn't scared shitless, I'd say this is the most fun I've had in years.

INT. UPSTAIRS BEDROOM - CONTINUOUS

Tolly and Mick stand in front of Porkpie's dead body.

MICK

The fucking bitch.

TOLLY

And they got his gun. SHIT.

MICK

So what now?

TOLLY

Let's go down the chimney --  
(KA-CHINKS the gun magazine)  
And deliver the presents.

INT. STUDY - CONTINUOUS

Carrie and Bernie push the desk against the door. Layla wheels Margo to the steps. Bernie races over. Grabs a handle.

BERNIE

(to Seth)

Let's carry her.

SETH

(grabs the other)

Got it.

(CONTINUED)

CONTINUED:

POUNDING on the door.

TOLLY (O.C.)  
Hey, YOU IN THERE. Open the door RIGHT NOW, or we'll start SHOOTING.

CARRIE  
Hurry up, let's go.  
(to Margo)  
How do you close it again?

MARGO  
There's a switch on the wall.

CARRIE  
(at the door)  
Get THE FUCK out of my MOTHER'S HOUSE.

ON THE OTHER SIDE

Tolly looks at Mick.

MICK  
I say we fuckin' blast 'em.

TOLLY  
Let's DO IT.

IN THE STUDY

The door ERUPTS in MACHINE GUN FIRE. Wood SPRAYS.

CARRIE  
Move it, move it, move it --

Bernie and Seth carry Margo down the stairs. Blue follows, then Layla. And Carrie. The panel closes. THWUNK.

The top half of the door above the desk is SHREDED by bullets. A confetti of wood SPRAYS into the room.

It falls over. BANG. Tolly and Mick step up onto the desk. Walk in the room.

TOLLY  
What the fuck? GODDAMMIT. They were just HERE. I HEARD her --

MICK  
Where the fuck did they GO?

INT. SECURITY PATROL CAR - AT THAT MOMENT

Tip talks on his cell phone.

TIP  
Yes, on the walkie talkie. The woman said she and her family were being attacked. It's a HOME INVASION.

(MORE)

(CONTINUED)

CONTINUED:

TIP (CONT'D)  
 (listens)  
 I told you, I DON'T KNOW the address. She  
 got cut off --  
 (listens)  
 Just send some officers, and we'll figure  
 it out when they get here.  
 (listens)  
 THANK YOU.

He hangs up. Picks up the flask. Takes a drink. Toasts.

TIP (CONT'D)  
*Sleigh bells ring, are you listening --*

INT. BASEMENT - CONTINUOUS

A large, dusty room. Dim light from a single light. The joint  
 looks like an old-time saloon.

Carrie, Bernie, Blue, Seth, Margo and Layla huddle together.  
 Seth flicks on a light switch. Nothing.

SETH  
 I thought Diego changes the lights.

MARGO  
 He does, in the main basement. This is a  
 secret room. He doesn't know about it.

Carrie walks around, inspecting the walls.

CARRIE  
 So I imagine there is at least one secret  
 tunnel.

MARGO  
 There are two, actually. Bonus points if  
 you can find them.

CARRIE  
 You're gonna make this as difficult as  
 possible, aren't you.

SETH  
 Well, we wouldn't be in this mess if you  
 hadn't been followed here.

BERNIE  
 You got THAT right.

BLUE  
 Oh, no -- it's all my fault, you guys.

CARRIE  
 Everybody shut up.  
 (to Margo)  
 Mom, I'm sorry if I didn't live up to  
 your expectations -- but I'm my own  
 person now, I'm an ADULT, and I deserve  
 to be treated with respect.

(MORE)

(CONTINUED)

CONTINUED:

CARRIE (CONT'D)

I help people for a living, and I seem to remember you fell in love with my father because HE did.

(to Seth)

Little brother, I'm sorry if you think I abandoned you after I joined the police force, but in case you didn't know it, DEAR MOTHER here forbade me from contacting you. Said I was a bad influence.

SETH

Mom?

CARRIE

Let me finish.

(to Bernie)

And you, my dear ex-husband and former partner.

(points at Blue)

As I seem to remember when we joined the force, we were sworn to protect and serve the public -- and that's all I'm trying to do for this girl. Her sister was MURDERED, and she was about to be, too -- so PARDON ME for saving her life.

(to everyone)

So NOW you know why I've been avoiding coming home. Because THIS SHIT follows me WHEREEVER I GO. So let's stop bickering. It's gonna be Christmas tomorrow morning soon, and there's no way in HELL I'm gonna spend it in a funeral home.

Carrie's walkie talkie CRACKLES to life.

GERO (O.C.)

Tolly, you there?

She motions everyone to be quiet.

TOLLY (O.C.)

I'm here, pop.

GERO (O.C.)

We're nearby. What's the address?

TOLLY (O.C.)

I told you, I don't know.

GERO (O.C.)

Goddammit.

(beat)

That broad still on this thing?

She changes the frequency to the other one she used before.

(CONTINUED)

CONTINUED: (2)

CARRIE  
Hey, you -- private security guy, you  
still there?

INTERCUT WITH:

INT. SECURITY PATROL CAR - MOVING - CONTINUOUS

Tip picks up his walkie. Speaks into it.

TIP  
The Name's Tip. I'm here. Is this the  
lady whose house is being invaded?

CARRIE  
The one and only. Call me Ishmael. So  
listen, the invaders have backup, and  
they've just arrived. They're circling  
the area because the idiots don't know  
the address. Keep an eye out for 'em.  
Probably the only car out in this  
neighborhood in the blizzard.

TIP  
Gotcha. Will do.

CARRIE  
The cops on their way?

TIP  
Yeah. But I didn't get your address. We  
got cut off.

CARRIE  
1600 Sunset Boulevard.

TIP  
Great. I'll alert them and then I'm on my  
way. Are you all okay?

CARRIE  
Yeah, thanks. It's a long story, but  
we're safe right now. We've killed two of  
them, and there're two left.

TIP  
Holy shit. Keep me posted, Ishmael. Merry  
Christmas.

CARRIE  
Yeah. If you say so.  
(shuts it off, to everyone)  
Okay, the private security guy is gonna  
give the cops the address, and they  
should be on their way soon. But I think  
we should check out the tunnels. Whataya  
say?



INT. PRIVATE SECURITY VEHICLE - CONTINUOUS

Tip smiles. Takes a hit of his flask. Toasts.

TIP  
I'm gonna be a hero.

He reaches for his walkie talkie. Then sees something.

TIP (CONT'D)  
Oh, shit -- I better warn them.

INT. MARGO'S MANSION - MAIN CORRIDOR - AT THAT MOMENT

Tolly and Mick walk through the house, checking each room.

TOLLY  
(on the walkie)  
Look, they're hiding, okay? We'll find 'em. It's a big fucking house.

INTERCUT WITH:

INT. GERO'S LIMO - MOVING - CONTINUOUS

Gero curses under his breath.

GERO  
Well, then why don't one of you two Einsteins COME OUTSIDE and LOOK for us?  
(looks out the window)  
There's no one else around here.

TOLLY  
In the fucking snow? Just look for our car. It's in the driveway.

DRIVER  
Sir, there's a private patrol car outside. What should I do? You want me to whack 'em?

GERO  
(on the walkie)  
I'll call you back.  
(to the driver)  
See what he wants. Tell 'em we're from out of town, and we're lost.

The driver rolls down his window. Tip pokes his head in.

TIP  
Good evening. Just wanted to warn you. There's a bunch of criminals in the neighborhood. Home invasion. And there's more on the way. You live around here?

Gero leans forward. Aims a gun at his head.

(CONTINUED)

CONTINUED:

GERO

Thanks for the update, sport. Now get in.

The back door opens. Strange-Looking Goon beckons him in.

STRANGE-LOOKING GOON

Come on in, we got egg nog.

INT. BASEMENT - AT THAT MOMENT

Carrie looks at a door at the end of the bar.

CARRIE

Where does this go?

MARGO

Into the regular basement. But you can't see it from the other side.

CARRIE

Gotcha. And the tunnels?

MARGO

Go to the fireplace. Pull on the first poker on the left.

Carrie walks over. Grabs the poker, pulls it like a lever. The fireplace SLIDES TO THE LEFT, revealing a pair of tunnels that split off at forty-five degree angles.

CARRIE

Holy shit.

MARGO

Hey, if it was good enough for Capone.

CARRIE

Where do they go?

MARGO

God, I can't remember -- it's been so long. I think one goes to the pool house, and the other to the back end of the property --  
(beat)  
I think.

BERNIE

Are they safe?

MARGO

Hell if I know. I've never gone in them.

CARRIE

I say we break up into two groups and check them out.

(to Bernie)

(MORE)

(CONTINUED)

CONTINUED:

CARRIE (CONT'D)

Bernie and I will check out the one on the left, and Seth and Blue can check out the one on the right. Sound like a plan?

BERNIE

Can't wait.

SETH

(looks at Blue)  
Fine with me.

BLUE

(looks at Seth)  
Yeah.

EVA

What about me?

CARRIE

You stay and protect Margo.

EVA

Okay --

MARGO

Somebody kill me now, because I'm already in hell.

EXT. GERO'S LIMO - NIGHT

Tip sits between Strange-Looking and Ugly, Muscled in the back seat. Strange has a gun on him.

TIP

I'm not telling you.

Strange CRACKS him on the head with the gun.

TIP (CONT'D)

OW!

STRANGE-LOOKING GOON

So you wanna PLAY, huh? Alright, let's play. WHAT'S THE ADDRESS?

He WHACKS him again.

TIP

1600 Sunset Boulevard! Please don't HIT ME again!

STRANGE-LOOKING GOON

See? That wasn't so hard. And I don't have to hit you no more.

Gero picks up the walkie. Speaks into it.

GERO

Tolly, you there?

(CONTINUED)

CONTINUED:

TOLLY (O.C.)  
Yeah, pop. What's up?

GERO  
We got the address, found ourselves a  
rent-a-cop. Got him in the car, for  
insurance.

TOLLY (O.C.)  
Nice. Hurry on over. Come in the front  
door, it's open.

INT. BASEMENT - STAIRS - CONTINUOUS

Tolly's at the top of the stairs with Mick.

TOLLY  
(on his walkie)  
We'll be down in the basement. Think we  
got 'em trapped down there.

IN THE LIMO

Gero turns to Strange-Looking.

GERO  
Fish, you put on Bozo's uniform and drive  
his car. Put him in the trunk. This way  
we've got someone on the outside to watch  
out for us.

TIP  
Hey, wait a minute --

Ugly, Muscled PUNCHES Tip in the face, CRUNCH. He goes out.

FISH  
(to Ugly)  
Thanks, Mad Dog.

MAD DOG  
Don't mention it. Tis the season.

IN THE BASEMENT

Tolly puts the walkie in his pocket. Starts down the steps.

TOLLY  
They're on their way. C'mon, let's check  
it out.

INT. TUNNEL - CONTINUOUS

Carrie and Bernie walk down the corridor. Wood panelling.  
Linoleum tiles. They both wave flashlights.

CARRIE  
Check out the craftsmanship, must of cost  
a fortune.

(CONTINUED)

CONTINUED:

BERNIE  
So listen, can I -- ask you something?

CARRIE  
Sure.

BERNIE  
I guess cause it's Christmas, you know --  
gets a guy thinking --  
(beat)  
Now that you've stopped drinking, I was  
wondering if you'd like to -- have coffee  
or something?

CARRIE  
I'm sorry, Bernie. It was over A LONG  
time ago.

BERNIE  
We had a lot of fun, though --

CARRIE  
Oh, yeah. A lot of fun. Too much fun.  
(beat)  
We'll always be friends. You know that.

BERNIE  
Friends that call you on Christmas Eve  
and ask for help?

CARRIE  
Something like that.

Pause.

BERNIE  
So are you still into girls, or was that  
because you were --

CARRIE  
Drunk most of the time?  
(off his look)  
I'm still into girls. But now I'm just a  
little more -- picky.  
(smiles)  
But I still like guys.

BERNIE  
Not too confusing.

CARRIE  
Welcome to my life.

INT. BASEMENT - SECRET ROOM - CONTINUOUS

Margo jabs a finger at Eva. Layla looks alarmed.

EVA  
Don't point your finger at me. It's not  
polite.

(CONTINUED)

CONTINUED:

MARGO  
You cheated me out of what was MINE.

EVA  
I didn't ask him to change his will,  
Margo.

MARGO  
Bull-SHIT.

LAYLA  
Shhhh, calm down.

MARGO  
I WILL NOT *calm down*. This whore got ALL  
HIS MONEY. FIFTY MILLION DOLLARS. I got  
SQUAT.

EVA  
How DARE you call me a WHORE. I loved my  
husband. Maybe you should take a cue from  
your daughter, and stop with the drinking  
and drugging. Maybe if you were SOBER,  
you'd see what a BITCH you are.

MARGO  
A BITCH?

EVA  
Yeah, A BITCH. I've been nothing but nice  
to you. I even invited you to the  
funeral.

MARGO  
It wasn't YOUR PLACE to invite ME to my  
HUSBAND'S FUNERAL -- it was --

Margo's body SPASMS. She starts having another seizure.

LAYLA  
SHIT.

EVA  
NO.

Layla reaches into her bag. Pulls out a syringe and a small  
vial. Starts preparing an injection.

EVA (CONT'D)  
What are you giving her?

LAYLA  
Ten cc's of dilaudid, like before?

EVA  
(feels Margo's pulse)  
Better make it twenty.

INT. BASEMENT - AT THAT MOMENT

Tolly and Mick cup their ears against the wall.

TOLLY  
It's them.

MICK  
Yeah, but there's no door.

TOLLY  
So we make one. Knock down the fucking wall.

GERO (O.C.)  
You fellas down here?

GERO

Appears at the top of the stairs, with Mad Dog.

TOLLY  
Down here, pop.

They start coming down.

GERO  
Goddammit. You drag me out of bed on Christmas Eve --

TOLLY  
Relax, pop -- we found 'em. They're there in the next room. Heard em arguing.'

MICK  
There's no door, so we gotta bust in.

GERO  
Great. Fucking great.  
(to Mad Dog)  
Go back to the car and get the sledge hammer.  
(to Tolly)  
If you wanna get something done right, you gotta do it yourself.

EXT. SUNSET BOULEVARD - AT THAT MOMENT

Fish is wearing Tip's uniform. It's a bit tight on his bulky frame. He SLAMS the trunk. Gets in the car.

INT. SECURITY PATROL CAR - CONTINUOUS

He sees the flask on the seat next to him.

FISH  
Nice.  
(takes a hit, raises it)  
Here's looking at you, kid.  
(MORE)

(CONTINUED)

CONTINUED:

FISH (CONT'D)  
 (a sip, winces)  
 Cheap shit --

A KNOCK-KNOCK-KNOCK on the window. Fish rolls it down.  
 It's a POLICE OFFICER. Red lights flashing on his cruiser.  
 Looks pissed off. Having to work on the holiday.

ANGRY COP  
 You call in the 10-25?

FISH  
 The ten-what?

ANGRY COP  
 Home invasion. Private cop called it in.

FISH  
 Wasn't me. Everything's quiet here. I  
 mean, shit -- it's Christmas Eve.

ANGRY COP  
 Fucking kids.

FISH  
 (holds up the flask)  
 Wanna belt?

ANGRY COP  
 What the fuck.

He takes a long pull. Gives it back.

FISH  
 To protect and swerve, huh?

ANGRY COP  
 Yeah, thanks. You have a good one. Try  
 and stay warm.  
 (winks)  
 But not dry.

The cop goes to his cruiser. Drives off. Fish watches.

FISH  
 And you try and stay stupid --

INT. BASEMENT - MAIN ROOM - AT THAT MOMENT

Mad Dog SWINGS the sledge hammer against the wall, BANG.  
 The wood CRACKS, pieces go FLYING.

MAD DOG  
 Piece a cake.

He swings again, BANG. The exposed drywall CRACKS.

MAD DOG (CONT'D)  
 We'll get through in no time.

(CONTINUED)



CONTINUED:

GERO  
This is a real mess.

TOLLY  
I know, pop. I said I was sorry.

GERO  
Sorry's not good enough. Now you've  
dragged me into this shit -- I'm TOO  
FUCKING OLD for this, and on CHRISTMAS.  
(beat)  
I'm thinking of grounding you.

TOLLY  
But I'm -- 35, pop. What are you gonna  
do, bend me over your knee?

GERO  
Don't tempt me, sonny. Never too old for  
corporal punishment.

INT. BASEMENT - SECRET ROOM - AT THAT MOMENT

Eva and Layla watch with horror as the wall starts to buckle  
with each BANG. Margo's asleep, drugged to the gills.

LAYLA  
What are we gonna DO?

EVA  
We've got two choices. We can either stay  
here and fight them -- or we can escape  
into one of the tunnels.

BANG. The wall SHUDDERS.

LAYLA  
I say we get THE FUCK OUTTA HERE.

EVA  
What about MARGO?

LAYLA  
She's on wheels --

EVA  
Let's get the hell out of here.

BANG. The wall CRACKS.

Layla grabs the back of Margo's wheelchair.

LAYLA  
Which tunnel, left or right?

EVA  
Left -- the way Carrie and Bernie went.  
You go first.

(CONTINUED)

CONTINUED:

Layla nods, pushes Margo into the tunnel. Eva follows.  
The fireplace slides back into place behind her.

BANG. A big hole in the wall COLLAPSES in a cloud of plaster  
and dust. Mad Dog crawls in the opening. Then Tolly and Gero.

They stand up. Brush themselves off. Look around.

GERO  
What the fuck?

TOLLY  
I heard them, they were IN HERE.

MAD DOG  
They ain't now.

GERO  
Goddammit to HELL. You fucking IDIOT.  
(goes to the fireplace)  
I'm gonna bash your SKULL IN.  
(grabs the poker)  
FUCK-HEAD.

The fireplace slides open. Revealing the tunnels.

TOLLY  
Holy fucking shit.

GERO  
Open Sesame.  
(pulls out his gun)  
Tolly, you take the left tunnel, Mad Dog  
and I'll take the right.

TOLLY  
(takes out his)  
Let's get 'em.

They race down the tunnels.

INT. NORTH TUNNEL - AT THAT MOMENT

Seth and Blue walk down the tunnel.

SETH  
So these guys killed your sister?

BLUE  
Yeah. Carrie thinks Tolly did. Jonna must  
have found out about what he does.

SETH  
What does he do?

BLUE  
He's a white slave trafficker. They were  
auctioning off underaged Romanian girls  
at the party.

(CONTINUED)

CONTINUED:

Pause.

                  SETH  
After this is -- over with, I was  
wondering if --  
                  (beat)  
If you'd like to -- go on a --

                  BLUE  
A DATE?

                  SETH  
We could just -- go for coffee.

                  BLUE  
Gee. I'd prefer dinner and a movie.

They stop.

                  SETH  
Really?

                  BLUE  
Really.

She leans over. Kisses him on the cheek. He gently puts his hands on her shoulders. Leans in to kiss her, and --

                  MAD DOG (O.C.)  
How much farther do you think this goes?

                  GERO (O.C.)  
Oh, so you're TIRED? I'm the old man, and  
I'm FINE.

Seth and Blue stare at each other.

                  SETH  
Someone's coming.

                  BLUE  
*Run.*

And they TAKE OFF down the tunnel.

INT. SOUTH TUNNEL - AT THAT MOMENT

Carrie and Bernie get to the end. See a flight of stairs leading up to an oblong door on the ceiling.

                  BERNIE  
                  (gestures)  
Ladies first.

                  CARRIE  
                  (gestures)  
After you.

(CONTINUED)

CONTINUED:

BERNIE  
You always were a contrarian.

CARRIE  
You always were a male chauvinist pig.

They stare at each other. He leans in. Kisses her.  
She responds. GRABS him passionately. They go at it.

Then pull away from each other.

CARRIE (CONT'D)  
Nah. Bad idea.

BERNIE  
Kinda scary.  
(beat)  
Worth a try, though.

CARRIE  
Temporary insanity.  
(beat)  
Follow me.

And she starts up the stairs.

INT. NORTH TUNNEL - AT THAT MOMENT

Layla pushes Margo in the wheelchair. Eva follows, rifle on  
her shoulder. Marching.

LAYLA  
The agency never told me about this.

EVA  
Always something going on with this  
family.  
(beat)  
You have anyone expecting you home  
tonight?

LAYLA  
Just my cat, Pepe.

MALE VOICE (O.C.)  
Stop right where you are, or I'll fucking  
SHOOT.

The women turn, look. Tolly walks toward them, gun in hand.

TOLLY  
Drop the rifle, Blondie, and put 'em  
where I can see 'em.

Eva drops the gun. It hits the floor, CLACK. Puts 'em up.

TOLLY (CONT'D)  
(points at Layla)  
You too, Chiquita Banana.  
(MORE)

(CONTINUED)

CONTINUED:

TOLLY (CONT'D)

(beat)  
What's up with the old broad?

EXT. BACK YARD - AT THAT MOMENT

A manhole cover opens up in the ground. Out comes Seth, then Blue. They look around, shivering in the cold snow.

BLUE  
It's FREEZING.

He takes off his hoodie. Puts it on her.

SETH  
This should warm you up.

BLUE  
Th-thanks.

SETH  
(points)  
The pool house is over there. Follow me.

He grabs her hand, and they DASH off in the snow.

INT - POOL HOUSE - AT THAT MOMENT

A door opens up in the floor. It's SHOVED to the side. Hits the floor with a THUD. Carrie, then Bernie come up the stairs. Stop. Look around.

CARRIE  
This is the pool house.

BERNIE  
How do you know?

CARRIE  
I was here earlier tonight.  
(beat)  
God, that seems like a year ago --

Carrie's walkie talkie CRACKLES to life.

TOLLY (O.C.)  
Detective Carrie Love --

CARRIE  
That you, Chill?

TOLLY (O.C.)  
Better get your ass back here. Got some old broad in a wheelchair with me. Hate to see anything bad happen to her.

CARRIE  
Don't TOUCH HER.  
(whispers to Bernie)  
He's got *my mother*.

(CONTINUED)

CONTINUED:

BERNIE

Shit.

TOLLY (O.C.)

Got a couple of other ladies, too. But no Little Girl Blue. She with you?

CARRIE

She's GONE, asshole. You're too late. She went down the other tunnel.

TOLLY

Aha. Well, my associates will catch up with her soon.

(beat)

Now get your ass back to the basement, if you know what's good for you. And the old lady.

CARRIE

Don't you DARE touch a hair on her HEAD. I'm on my way.

(clicks it off, to Bernie)\_

You go find Blue and Seth.

BERNIE

I should come with you.

CARRIE

BERNIE. That YOUNG GIRL and MY BROTHER are out there. You gotta find them, make sure they're okay.

(hands him the walkie)

Here, take this. I'll get that asshole's walkie after I kill him.

BERNIE

You're awfully confident.

CARRIE

He's got my MOTHER.

(beat)

And NO ONE fucks with me on CHRISTMAS.

INT. BASEMENT - SECRET ROOM - AT THAT MOMENT

Tolly faces Margo, Eva and Layla. Points his gun at them. Watches Margo sleeping peacefully. The IV drip.

TOLLY

What's wrong with the old broad?

EVA

Carrie's mother had a stroke. Please don't hurt her.

TOLLY

That's her MOTHER? I've died and gone to HEAVEN.

(MORE)

(CONTINUED)

CONTINUED:

TOLLY (CONT'D)  
 (laughs)  
 Best hostage I ever had.

PUSH IN ON Margo. One eye opens a tiny bit. Then closes.

EXT. POOL HOUSE - AT THAT MOMENT

It's stopped snowing. All is quiet.

Bernie races toward the pool house. Seth and Blue come outside. See him. They run toward each other.

BERNIE  
 You're okay.

BLUE  
 Where's Carrie?

SETH  
 And my mom and Eva?

BERNIE  
 (to Seth)  
 They've been captured. But Carrie's on  
 her way to save them. Don't worry,  
 they'll be okay.

BLUE  
 Holy SHIT.

SETH  
 Don't WORRY?

BERNIE  
 You don't know Carrie. If you saw the  
 look on her face --  
 (motions to the pool house)  
 C'mon, let's go inside. I have a feeling  
 we're about to expect company.

GERO AND MAD DOG

Appear at the end of the property. See them.

GERO  
 You there! Stay where you are or we'll  
 SHOOT.

BERNIE, SETH AND BLUE

Hear him. Look.

BERNIE  
 LET'S GO.

And they DASH into the pool house.

INT. POOL HOUSE - CONTINUOUS

Blue and Seth RACE in, followed by Bernie. He SLAMS the door. Locks it. Pulls out his gun. Seth holds up his rifle.

BERNIE  
(to Seth)  
You cover the door. I'll check the windows.

BLUE  
But I don't have a gun.

Bernie reaches into his boot. Pulls out a small 22 caliber.

BERNIE  
Now you do.

INT. BASEMENT - SECRET ROOM - AT THAT MOMENT

Carrie stands in the tunnel entrance. Looks at Tolly. His semi-automatic weapon aimed at her mother. Eva. Layla.

TOLLY  
Detective Love. I'm so glad you could join us.

CARRIE  
The pleasure's all yours, asshole.

TOLLY  
Now is that any way to greet someone on Christmas?

CARRIE  
Ho fucking ho, fuck-face.  
(pulls out her gun)  
You touch one hair on my mother's head, and you're getting a lump of coal up your ass.

Tolly walks over to Layla. Places the gun against her head.

LAYLA  
(freaking out)  
No, PLEASE. Please don't SHOOT ME.

TOLLY  
(to Carrie)  
Drop the rod, or I blow Selma Hayek's brains out.

CARRIE  
You blow her head off, I blow off yours.

LAYLA  
NO.

(CONTINUED)



CONTINUED:

EVA  
Carrie --

Tolly WHIPS another gun out of his pocket. Aims it at Carrie.

TOLLY  
Forgot to mention I'm ambidextrous. Drop  
it, hot stuff -- NOW.

Carrie drops her gun. It CLATTERS to the floor. Tolly SHOOTS Layla in the head. BANG. Blood SPRAYS. She HITS the floor.

Eva SCREAMS.

TOLLY (CONT'D)  
Now kick the fucking gun OVER HERE.

Carrie KICKS the gun across the floor. Tolly watches it SPIN.

In a flash, she KICKS him in the crotch, OOF. He doubles over in pain. He FIRES his gun. BANG. Misses her.

Eva SCREAMS again.

Margo opens her eyes, and deftly JAMS her stun gun in Tolly's side. BZZZZZZZZZZ! 300 watts of electricity ROAR through his body. He dances like a marionette.

Carrie SOCKS him in the jaw with a hard left. CRACK. He HITS the floor, THWUNK. Out cold.

CARRIE  
*Motherfucker.*

Everyone stares at Tolly. Then Layla.

EVA  
Oh my god. That -- poor girl.

MARGO  
I've never seen someone -- shot before.

Carrie picks up her gun. Puts it in her waistband. Gets Tolly's. Hands one to Eva. The other to Margo.

EVA  
What are we supposed to do with these?

CARRIE  
(gets his walkie)  
I've got to go see if Blue is okay. You two keep him covered. If he does ANYTHING, don't hesitate to shoot.  
(hands it her)  
Call Bernie on this if anything happens. He has another one.

MARGO  
Why don't we just shoot the bastard now?

(CONTINUED)

CONTINUED: (2)

CARRIE  
It's against the law.  
(takes a breath)  
Okay. I gotta go.

MARGO  
Be careful, Carrie.

CARRIE  
I always am.

She goes to the tunnel. Stops. Turns.

CARRIE (CONT'D)  
I love you, mom.

PUSH IN ON Margo. In shock.

MARGO  
I -- love you, too.

EXT. POOL HOUSE - AT THAT MOMENT

Gero stands at the door. BANG-BANG-BANGS on it with his gun.

GERO  
GIVE IT UP, we've got you OUTNUMBERED.  
Open the door, or we're COMING IN.

INT. POOL HOUSE - CONTINUOUS

Seth and Blue crouch behind the sofa, guns aimed.  
Bernie leans against the wall near the door.

BERNIE  
BULLSHIT. There's three of US and two of  
YOU. It's a STALEMATE, motherfucker.

OUTSIDE

Mad Dog looks at Gero.

MAD DOG  
Shit. What are we gonna do, boss?

GERO  
I'm thinking, I'm thinking.

INSIDE

Bernie looks at Seth and Blue.

BERNIE  
What are they doing? Why aren't they  
shooting at us?

SETH  
Because gunshots will call attention to  
them. Somebody will call the cops.

(CONTINUED)

CONTINUED:

BLUE  
I've got an idea.

BERNIE  
YOU'VE got an idea.

BLUE  
Yeah, listen -- there's a back door. Why don't Seth and I sneak around and surprise them?

BERNIE  
No way. Do you know how *dangerous* that is?

BLUE  
Duh. You got a better idea?

SETH  
I say let's do it.

BERNIE  
I can't let you do that. It's crazy. You're the one they're after.

BLUE  
That's why they won't expect it. You keep them distracted, and we'll sneak up behind 'em.  
(beat)  
Saw it in a Lifetime movie.

BERNIE  
Well, if it was in a *Lifetime movie*.

IN THE BACK YARD

Carrie moves from tree to tree on her way toward the pool house. She sees Gero and Mad Dog. Hears them shouting.

CARRIE  
Here goes nothing.  
(checks her gun)  
Two bullets, no waiting.

INT. BASEMENT - SECRET ROOM - AT THAT MOMENT

Tolly's tied to a chair. Looks royally pissed off. Eva holds a gun on him. Margo naps.

ANGLE ON:

We see that Tolly is loosening the rope on his wrists.

EVA

Shakes her pistol at him. Eyes burning.

(CONTINUED)

CONTINUED:

EVA

How dare you invade this home. And on Christmas. You should be ashamed of yourself.

TOLLY

Shut up, you OLD BAT. You don't know nothin' about NOTHIN.'

EVA

Keep your voice down. Can't you see she's sleeping?

Tolly stands up. RIPS the ropes apart.

TOLLY

I'M GONNA FUCKING KILL YOU.

The noise wakes Margo. She raises her gun. Tolly LUNGES at Eva. She SHOOTs him. Gets him in the shoulder. He STOPS, startled. LUNGES at Eva again.

Margo SHOOTs him three times in the chest. BANG. BANG. BANG. He falls over, dead.

EVA

Oh my god.

MARGO

Holy shit.

They look at each other.

EVA

Nice shooting.

MARGO

(looks at the gun)  
I can't believe I just did that.

EVA

We should call Bernie on the walkie talkie.

MARGO

You call. I'm kinda tired.  
(closes her eyes)  
Nice shooting yourself.

EVA

You're not such a tough nut after all.

MARGO

Keep it under your hat. Now let me get some sleep. My ears are still ringing.

And she goes out. Starts lightly snoring. Eva shake her head. She picks up the walkie. Presses TALK.

(CONTINUED)

CONTINUED: (2)

EVA  
Hello, Bernie? This is Eva. Are you  
there?

INT. POOL HOUSE - AT THAT MOMENT

Bernie lifts the curtain, peers out the front window. Then  
looks at Seth and Blue, standing by the back door. He nods.  
They quietly creep outside.

The walkie SQUAWKS to life. Bernie answers it. Listens.

BERNIE  
You WHAT? Really? Margo did? Holy shit.  
(listens)  
Stay where you are. We'll come get you.  
Hold on tight.

OUTSIDE

Gero and Mad Dog huddle by the side of the front door.

MAD DOG  
I say we blast the fucking shit out of  
'em. I'm fucking FREEZING.

GERO  
No. No guns. Let me think.

CARRIE (O.C.)  
Gee, I dunno. That could be dangerous.

GERO  
(looks)  
What the -- ?

Carrie stands next to a nearby tree. Points her gun at them.

CARRIE  
Drop your weapons, NOW.

Mad Dog reaches for his piece. Carrie SHOTS him in the  
forehead. BANG. He goes down. THWUNK.

Gero TAKES OFF, runs around the side of the pool house.  
Carrie CHASES after him.

CARRIE (CONT'D)  
*Goddammit, come BACK HERE.*

IN THE WINDOW

Bernie watches.

BERNIE  
Shit.

He opens the door. RACES outside.

(CONTINUED)

CONTINUED:

OUTSIDE IN THE SECURITY CAR

Fish puts down the flask. Cocks his head.

FISH  
That was a gunshot. I better go help.

He opens the car door. Gets out. Weaves a little.

FISH (CONT'D)  
Damn. I need to eat somethin.'

And he heads off toward the house.

IN THE BACK

Blue and Seth creep around the corner, holding their guns. Gero RUNS right into them. They topple over, HIT the ground.

Gero PISTOL WHIPS Seth. He GRABS Blue.

GERO  
I've got you NOW, little girl.

Blue tries to FIGHT back, but Gero GRABS her wrists in one hand. Holds his gun to her head in the other.

GERO (CONT'D)  
Hold still or I'll blow your fucking head off.

CARRIE

Races toward Gero and LEAPS on top of him. GRABS the gun from his hand. WHACKS him on the head.

Incensed, Blue JUMPS UP. Starts KICKING HIM.

BLUE  
MOTHERFUCKER!

BERNIE

RUNS over. Sees what's going on.

BERNIE  
Stop her. She's gonna hurt him.

CARRIE  
Let her get it out of her system.

BLUE  
You KILLED MY SISTER.

She continues to wail on Gero. He raises his hands in protest. Taking her full wrath.

Seth gets up. Shakes his head. Brushes off the snow.

(CONTINUED)

CONTINUED: (2)

SETH  
(watches Blue)  
Whoah. Hell hath no fury.

BERNIE  
(to Carrie)  
I got a call from Eva. You're not gonna believe this --

CARRIE  
Try me on for size.

BERNIE  
You know the other goon?

CARRIE  
That would be Tolly Chill. The strip club manager.

BERNIE  
Your MOTHER shot him. He's dead.

CARRIE  
Holy Oedipus complex.  
(beat)  
Guess I didn't fall far from the tree after all.

MALE VOICE (O.C.)  
Nobody MOVE. Or I'll --  
(hiccups)  
SHOOT.

FISH

Walks toward the group. Gun aimed at Carrie and Bernie.

FISH  
Let him go.

Blue pulls out her gun and SHOOTs. Gets him in the belly. A red stain starts forming on his uniform.

FISH (CONT'D)  
You fucking SHOT me. You're just -- a GIRL.

She FIRES again. BANG. BANG. BANG. Gets him in the head. He falls backwards into the snow.

BLUE  
Who you calling a GIRL?

She PUMPS a few more shots in him. BANG. BANG. BANG. BANG.

BLUE (CONT'D)  
MOTHERFUCKER.

(CONTINUED)

CONTINUED: (3)

BERNIE  
Think he's dead now.

CARRIE  
Feels good, doesn't it.

BLUE  
It's a start.

EXT. SUNSET BOULEVARD - PRIVATE SECURITY CAR - AT THAT MOMENT

A police cruiser pulls up behind the empty car. Two UNIFORMED OFFICERS get out. Walk over and inspect it.

HOT FEMALE OFFICER  
(shines a flashlight)  
Yeah. It's empty.

Loud BANGING from the trunk.

GRIZZLED VET OFFICER  
What the fuck?

Hot Female goes to the trunk. Opens it.

IN THE TRUNK

Lies Tip. In his underwear. Trussed up like a pig. Shivering.

TIP  
Officers -- boy am I glad to see you.  
(weak smile)  
It's beginning to look a lot like  
Christmas.

INT. MARGO'S MANSION - DINING ROOM - DAWN

Some super-cool jazz rendition of a Christmas classic over --

The first rays of light stream in through the windows. Carrie, Bernie, Seth and Blue sit at the large table. Also seated are the two cops, and Tip, bundled up in a blanket.

HOT FEMALE OFFICER  
This is really nice of you.

GRIZZLED VET OFFICER  
Yeah, thanks. Sure smells great.  
(smiles)  
We'll take your statements after we eat.  
Fuck the chief if he can't deal with it.

HOT FEMALE OFFICER  
Besides, the crime scene techs have a lot  
of ground to cover.

Eva wheels Margo into the room holding a huge tray of food.

(CONTINUED)



CONTINUED:

MARGO

This'll give you guys a start. I didn't have enough eggs for everybody --

EVA

So we improvised.

MARGO

Eva added MILK. And CHEESE. Brilliant.

EVA

Old German trick.

They start serving the food. Everyone digs in.

CARRIE

(to Bernie)

About that -- thing that happened in the tunnel --

BERNIE

Never happened. Mum's the word.

(hands her a plate)

Roll?

She takes one. Smiles. WOLFS it down.

BLUE

(to Seth)

So I was thinking --

SETH

(eating)

Yeah? About what.

BLUE

Well, if we could think of this as our first date, we could get it out of the way.

SETH

Get what out of the way.

BLUE

This.

PUSH IN ON Blue. She leans over. Kisses him. They fall into each other's arms.