

C U R R E N T S

Written by

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FADE IN:

INT. HARRIS' HOUSE - NIGHT - (FLASHFORWARD)

FOOTSTEPS pound the wooden floor. Light spills from under the threshold of the -

GUEST ROOM

The door flies open. HARRIS DUCANT, 30's, portly, distraught and ANTHONY POAG, 20's, apprehensive peer in.

FAYE WARLOW, 20's, beleaguered and weary sits up in the bed looking frazzled.

HARRIS

What's going on? Are you okay?

She looks down to find MOSES MESHACK, 20's, African American lying on the floor, in shorts and shirtless.

He gradually comes-to and looks at her, then to Harris and Anthony, who fumes.

FAYE

What happened?

INT. PROBATION OFFICE - DAY (PRESENT)

The silence is thick. Anthony sits across from a PROBATION OFFICER.

She signs a form, then hands it to him with a sympathetic stare. He signs the form and stands.

He musters a half smile as they shake hands. He heads for the door. Opens, about to leave -

PROBATION OFFICER

Anthony, keep your nose clean. Next time's not gonna be probation.

He nods and exits.

EXT. FLOWER VENDOR - DAY

RAFE MALONE 40's, taxed and jaded approaches an impoverished flower vendor MANNY, 50's.

MANNY

You keep coming around here you're going to put me out of business.

RAFE

Looks like I'm the only business you've got.

Rafe browses through the flowers, making a bouquet.

MANNY

You'd think being so central there'd be more excitement.

RAFE

Excitement's overrated.

MANNY

I'd die for a little excitement once in awhile.

Manny hands him the flowers. Rafe hands him a twenty. More than he expected.

RAFE

Careful. Wishful thinking's weightier than words.

He winks.

MANNY

She's a lucky woman, detective.

Rafe cowers to his police car.

EXT. SUBURBAN STREET CORNER - DAY

CARMEN DUCANT, 30's, stalwart, and Harris, push a stroller down a sidewalk.

CARMEN

See, this isn't so bad, right?

HARRIS

This is ridiculous. What's wrong with our family how it is?

CARMEN

You always do that.

They stop.

HARRIS

Do what?

CARMEN

Deflect the question with another question. We're not getting any younger, Harris. I thought we both wanted this.

HARRIS

I want what you want. Whether it's now or when we're fifty.

Her head lowers. He touches her shoulder.

HARRIS (CONT'D)

We don't have to rush things.

CARMEN

Little ironic coming from you.

He kisses the top of her head as they continue down the sidewalk pushing an empty stroller.

INT. CSUN - DANCE STUDIO - DAY

A ballet troupe performs. The DANCE DIRECTOR, 40's, corrects when necessary. Faye's entranced and dances, flawlessly.

Her and the director lock eyes, smiling. Faye turns to, TIFFANY, 20's. They're excited. They continue dancing.

EXT. CSUN - DAY

Students walk to and from classes. Some linger and chat. Moses comes through the front doors talking on his phone.

MOSES (ON PHONE)

Grand Canyon? No I haven't. Yeah, but I know how you do. Let me know when - don't just show up.

A student passes out flyers. Moses takes one, looks it over.

MOSES (ON PHONE) (CONT'D)

No more pranks like last time. Yeah, I can take a few days. Got to go, man. Call me.

He clicks off the phone and walks away.

INT./EXT. BAY CANTINA - DAY

Few patrons scatter the vacant bar. A manhattan and a gin martini slide in front of Anthony. He nods a thank you.

BARTENDER

Actually gonna drink 'em this time?

Anthony looks away to a CLAMOR from the back of the bar. A DRUNK GUY is restrained by one of his buddies.

The bartender directs his focus to Anthony. Anthony nods and pulls out his wallet.

The bartender prints his receipt, slides it over. A bar stool swings back. The drunk guy's beside Anthony.

Anthony minds his own business. Drunk guy plays it off for a minute, but can't restrain himself.

DRUNK GUY

Don't acknowledge friends anymore?

Anthony gets up to leave. Drunk guy swoles.

DRUNK GUY (CONT'D)

Think probation remedies what you did? You're wrong, Anthony. Dead wrong.

Daggers to Anthony's heart.

ANTHONY

There'll never be a remedy.

Anthony continues toward the door. The drunk guy grabs a beer bottle and darts after him.

Anthony turns just in time, instantly disarming him. They brawl briefly. The bar's a place of havoc.

Drunk guy's atop Anthony, holding back his quivering fist.

ANTHONY (CONT'D)

It won't bring your sister back.

Anthony just lays under him, almost at peace. The drunk guy releases him and steps aside.

Anthony gets up and heads for the door. The Manhattan and martini sit, untouched.

PARKING LOT

Anthony gets in his truck packed with his belongings. Drunk guy races out.

DRUNK GUY
Just tell me why.

Anthony looks at him, then the ENGINE roars to life. He peels out past a sign for Los Angeles with a dust trail of baggage.

The SQUEALING TIRES fade into -

INT. IMMIGRATION CENTER - LOBBY - DAY

CACOPHONIC CHATTER from impatient people. Moses reads the flyer, blaketed with paragraphs of stock and trade jargon.

He looks epiphanized. A suspecting IMMIGRATION OFFICER steps out of an office.

IMMIGRATION OFFICER
Moses Meshack?

Moses smiles and heads over.

OFFICE

Moses fidgets as the officer peruses his application.

IMMIGRATION OFFICER
Little late to be filing for permanency.

MOSES
Yes, sir. I--

IMMIGRATION OFFICER
Don't need your reasoning.

He pulls a packet of papers from a stack of files and hands it over. Moses takes it, abashed.

IMMIGRATION OFFICER (CONT'D)
The test is next week.

MOSES
Pardon?

Moses dauntingly looks over the voluminous pages.

IMMIGRATION OFFICER

How do you think you can contribute to this country if you don't know the fundamentals of its inception?

Moses is unsettled.

IMMIGRATION OFFICER (CONT'D)

In the meantime, may want to find yourself a sponsor. It'll look good and may help expedite the process.

Moses looks hopeful.

EXT. GUN RANGE - DAY

SHOTS are fired at targets yards ahead. Harris holds an AR-15. DAVIS, 40's, boisterous, is in the next bay.

DAVIS

Last time I shot one of those was with Kellen.

They cease fire and reload. Harris looks the AR-15 over as Davis comes into his bay.

DAVIS (CONT'D)

Started the firm together.

HARRIS

What's he doing now days? Lose big and call it quits?

DAVIS

Saw bigger investment opportunities.

HARRIS

Oh, yeah?

Harris hands him back his rifle.

DAVIS

Independent contractor for I.C.E. Ruthless sonovabitch.

HARRIS

Hey, whatever gets him his kicks.

Davis motions with his AR-15. An expensive Armani watch cuffs his wrist. Harris notices.

DAVIS
What do you think?

HARRIS
I prefer my gloc. And my apple watch.

DAVIS
Don't be jealous. If you were making sales you'd splurge, too.

HARRIS
Having a stroke of bad luck lately.

DAVIS
Carmen still pushing for a kid?

HARRIS
Unrelenting, that woman.

DAVIS
When's she going to realize you're not the fatherly type?

HARRIS
Not sure I'm ready for the commitment. Not now at least.

DAVIS
Speaking of commitments - you're still giving the speech, right?

HARRIS
Do I have a choice?

DAVIS
Not this time my friend. Besides I can't put it as eloquent as you.

Harris loads his gloc. Davis goes back into his bay and loads his AR-15. Harris steadies his gloc at a target yards away.

HARRIS
Party. My house. Next Saturday. You're coming, right?

DAVIS
Is that a question or a command?

HARRIS
An invite. Gonna be a good one.

Harris fires a SHOT. The BANG from Harris' gun fades into -

INT. CORRINE'S ROOM - DAY

BEEPING from a heart monitor echo's through the room. Rafe sits beside CORRINE, 30's, comatose. He squeezes her hand.

RAFE

You're doing good. Once you're better we're gonna go to the beach. How we used to. Run the sand between our toes. How's that sound?

Corrine's motionless. Dozens of bouquet's adorn the room.

RAFE (CONT'D)

Come on, baby. Open your eyes. Can you do that for me?

NURSE O.S.

Morning, detective.

A nurse comes in. He gives her a warm smile.

RAFE

Squeeze my hand. Just give me something.

She doesn't. The nurse swaps Corinne's drip bag.

RAFE (CONT'D)

What are you giving her?

NURSE

A saline solution of electrolytes and nutrients.

RAFE

Progress?

His hopeful gaze diminishes at the nurse's response.

NURSE

Just keeping her as comfortable as possible.

Tears well in his eyes. The nurse looks consoling and leaves.

EXT. HOSPITAL PARKING LOT - DAY

CHARLA MAE PETERS, 40s', southern and studious smokes a cigarette next to Rafe's car. Rafe comes over.

RAFE

Patch not cutting it?

CHARLA MAE

They must have a monopoly. Wear the patch - smoke twice as much.

They get into --

RAFE'S CAR - STATIONARY - SAME

Charla drags her cigarette and tosses it out of the window. Rafe sits back, momentarily.

CHARLA MAE

You okay?

He smiles a "no".

CHARLA MAE (CONT'D)

Come on. Let's go to mom's place. Best Cajun from LA to LA.

RAFE

Some other time.

She understands. He starts the engine and reverses away.

INT. DOCTOR'S OFFICE - DAY

Harris and Carmen sit nervously across from a FEMALE DOCTOR. She references a computer monitor as she speaks.

CARMEN

We've really been trying like you suggested. We feel really good.

Carmen notices the doctor's expression.

DOCTOR

Unfortunately Mrs. Ducant, the results of your scan show signs of P.I.D.

She takes a minute. Carmen pales.

HARRIS

What's that mean? What is that?

DOCTOR

There's an infection in her ovaries.

Harris pulls her near. She begins to cry.

HARRIS
Nothing life threatening, right?

DOCTOR
The scans showed minor scar tissue
built up around the uterus.

Carmen's face contorts.

HARRIS
What caused it?

The doctor looks uneasy.

DOCTOR
May I be frank?

Harris grabs Carmen's hand.

HARRIS
Nothing but honesty here.

DOCTOR
It's possibly from the abortion.

Harris shoots Carmen a look and lets go of her hand. She puts her face in her palms. The doctor's empathetic and trails on.

DOCTOR (CONT'D)
This doesn't completely render you
infertile. There's a chance you may
still get pregnant. We can start
treatments for the infection
immediately...

INT. HOSPITAL - HALL - DAY

Harris and Carmen exit the room. Harris is visibly upset.
Carmen is a wreck.

HARRIS
I'll get the car.

He leaves. The doctor approaches, hands Carmen a pamphlet.

DOCTOR
Sometimes it helps to talk about
it.

She darts off. Carmen looks the pamphlet over. It's for a support group.

EXT./INT. ANTHONY'S APARTMENT - DAY

Anthony unlocks the door and looks around the empty room.

LATER

He grabs a box from his truck and heads for his place.

LIVING ROOM

His PHONE rings. He gets in just after it stops. There's a missed call from MALLORY. He stares, quizzically.

INT. HARRIS' CAR - STATIONARY - DAY

Harris and Carmen pull into the driveway. They sit, silently.

HARRIS

Why didn't you ever tell me about
an abortion?

CARMEN

It was from a past I never wanted
to remember.

HARRIS

You should have told me.

He gets out of the car. Her SOBS fade into -

EXT. NEIGHBORHOOD - DAY

Two boxer pups BARKING near a tree. They sniff and stop at everything on their path. Faye holds the leash, impatiently.

INT. HOUSE - KITCHEN - DAY

Faye unleashes the dogs. They run through the house. She gives a glance around, then looks toward the other room.

BATHROOM

Faye rips through the medicine cabinet with haste. Not what she's looking for.

HARRIS V.O.

Find the target. Might or main. The initial intangibles seem suspecting but don't fall for it.

BEDROOM

Faye opens a drawer to a night stand. A bottle of oxycodone catches her eye. She thinks, then closes the drawer.

She walks away. Stops. Goes back to the drawer and pours a couple pills into her hand. She leaves.

HARRIS V.O.

This is a career of deft execution. Hone in on the integers. You'll see your opportunity. Take it. You have to be ready to pull the trigger in an instant.

INT. HOTEL - CONFERENCE ROOM - DAY

A large crowd sits, facing the front. Harris stands next to a table of pamphlets and books. He's giving a speech. Moses sits in the back reading the flyer.

HARRIS

But when you do, remember this is either the one you're finally able to cash out from or it's that one decision that totally wipes you out. Find a way to make an opportunity, 'cause if you don't, the intangibles will remain just that. Intangible.

The crowd APPLAUDS. Harris takes a sip, confidently.

LATER

Harris shakes hands with strangers. They seem to be buying the bullshit he just spat. Moses comes over.

MOSES

Mr. Ducant?

Harris turns from his group and faces him. They shake hands.

MOSES (CONT'D)

Great speech. I'm a numbers guy, too.

Harris doesn't seem interested, but nods for him to follow him. They brush past the crowd of people, towards the exit.

HARRIS
What's your name?

MOSES
Moses. Do you have a minute to talk?

Harris checks his watch, then looks back to him.

INT. RESTAURANT - DAY

The place is packed for the lunch hour. Harris and Moses sit at a booth. They both have half a pint of beer.

HARRIS
Where you from, Moses?

MOSES
Tanzania.

HARRIS
Oh, cool. Wife and I've been talking about visiting Australia.

Moses recognizes his mistake. Drinks a sip.

HARRIS (CONT'D)
Ever done trades before?

MOSES
Not professionally. I have a major in economics and accounting and a minor in finance.

Harris looks baffled.

HARRIS
You're a college kid?

MOSES
Junior at CSUN. I didn't hear where you got your education.

A young athletic waitress, GILLIAN, 20's, comes to the table.

GILLIAN
You gentlemen like anything else?

Harris gestures for the check as he and Moses check her out.

HARRIS
Never had any formal education.

Moses drags his eyes back to Harris as Gillian walks away.

HARRIS (CONT'D)
Pretty, huh?

MOSES
Oh yeah.

HARRIS
Listen, I'm supposed to be meeting
my wife here in a minute.

MOSES
Any chance you wouldn't mind
meeting again sometime?

Harris isn't interested, but pulls something from his pocket.

HARRIS
Here's my card.

Moses takes it from him. They stand from the table.

HARRIS (CONT'D)
Call my office. We can set up a
lunch.

Moses smiles, hopeful.

MOSES
Thank you, sir.

HARRIS
Good luck, kid.

They shake hands. Moses checks Gillian out one last time and exits. Harris holds up his pint and takes a seat at -

THE BAR

Harris pulls out his phone and motions with his glass.

HARRIS
I'll have another one of these.

INT. DONATION CENTER - CARMEN'S OFFICE - DAY

Carmen types on her computer. DEREK, 40's, startles her as he comes in wearing a goofy mask. She laughs, courteously.

DEREK

What, you don't like it?

He comes in and sits beside her desk.

CARMEN

The things people donate.

DEREK

I may have just the news to
brighten your day.

Carmen's all ears. He takes off the mask.

DEREK (CONT'D)

Remember the new store opening next
month in San Fran? Corporate liked
my suggestion for regional manager.

CARMEN

You're leaving us?

DEREK

It wasn't me I suggested.

Her coy smile recedes.

CARMEN

Derek, I'm flattered. Really.

DEREK

I know you've been dealing with a
rough time.

Carmen fidgets. He leans in and sets the mask on her desk.

DEREK (CONT'D)

You'd run your own store. Pay
increase. It comes with beach front
property. This could be a really
good change for you, Carmen.

She looks thankful.

CARMEN

I can't just uproot my life. I
mean, what about Harris?

DEREK

What about Harris?

CARMEN

He's my husband. We're trying to
start a family. And his career...

DEREK
What about your career?

They briefly sit in silence. Her PHONE rings.

DEREK (CONT'D)
Just tell me you'll think about it.

CARMEN
I will.

DEREK
There are times we have to make decisions. Weather we think it through or not. Good or Bad. We just have to do it because we know it's the right thing to do.

This sentiment hits her hard. He heads for the door.

CARMEN
Your mask...

She holds it up for him.

DEREK
Keep it. We all need to put on a different face sometime.

He leaves her office. She answers the phone.

INTERCUT BETWEEN: INT. RESTAURANT - DAY

Some patrons are being salacious toward Gillian. She looks annoyed as she gives Harris another beer. He's on his phone.

HARRIS (ON PHONE)
Hey, I'm here.

The phone's on SPEAKER. Carmen types on her computer.

CARMEN
I thought we were doing lunch Wednesday.

HARRIS (ON PHONE)
Honey, it is Wednesday.

CARMEN
I'm sorry. I'm just - I'm not feeling up to it today. Rain check?

He's disappointed.

HARRIS (ON PHONE)

Okay...

Carmen glances at the pamphlet on her desk. Takes a moment.

CARMEN

I'll be home a little late.

Gillian bends down. A black thong is visible. Harris doesn't try to be discreet as he checks out her ass. Nor do others.

HARRIS (ON PHONE)

Okay... Love yo --

The phone clicks off before he can finish. Gillian rises and smiles to him, innocently. He smiles and sips his beer.

INT. ANTHONY'S APARTMENT - NIGHT

The apartment's meager. Anthony drags a box into his -

BEDROOM

His computer screen illuminates pages of job applications. He sits on a blow-up mattress and peruses through the box.

He pulls out small things. A picture of him and a woman, MEREDITH, falls to the floor. His eyes are moored to it.

INT. MOSES'S APARTMENT - LIVING ROOM - NIGHT

Moses lounges on the couch with a textbook. He studies, intently. His roommate, CONNOR 20s, comes in smoking a joint.

CONNOR

Grabbing a beer. Want to come?

He hands the joint to Moses. He hits it, hard.

CONNOR (CONT'D)

Careful. It'll knock you on your ass. You down, or what?

MOSES

Can't, man. I have to study. My friends are coming in a few days. Lots of partying when they're here.

He tries to hand the joint back. Connor denies.

CONNOR

Keep it. I also left an eighth in your room.

MOSES

Thanks, man.

Connor leaves. Moses goes back to his book. Looks like he's already feeling the affects of the weed.

INT. FAYE'S APARTMENT - KITCHEN - NIGHT

The studio is eclectic and neat. MUSIC blares. Faye dances a cross between ballet and expressionism.

She's a site to see. The MUSIC MORPHS into -

INT. HARRIS' HOUSE - BEDROOM - NIGHT

UNENTHUSIASTIC MOANS in sync with the rocking bed. Harris squints his eyes in concentration, atop Carmen.

CARMEN

This could be really good for us.

HARRIS

Now's not the time.

CARMEN

I think we should talk about it.

She touches his cheek. He swats her hand away.

HARRIS

Not now.

His hand roams over her breasts, tucked behind a bra. She swats his hand away.

CARMEN

This isn't working.

HARRIS

Why do you always pick the worst times to discuss this?

He sighs and rolls over. Beads of sweat roll down his face, into his beard. He tries to catch his breath.

HARRIS (CONT'D)

You want a house, I got you a house.

(MORE)

HARRIS (CONT'D)

You want a baby, I'm trying to give you a baby. But I can't when you keep talking. Or won't take off your clothes for a change!

She looks upset as she leans up.

CARMEN

Why does the idea of moving scare you so much?

HARRIS

Don't be ridiculous. When you're pregnant you're not going to be able to work anyhow.

CARMEN

I can't have kids, remember?

She turns over.

CARMEN (CONT'D)

Feels like you don't even want a baby.

He looks annoyed. Touches her shoulder. She won't face him.

HARRIS

I want whatever makes you happy. But if we're going to try and start a family we need to do it here. In the life we've already created.

She faces him. Comforted now.

CARMEN

It's a good one, isn't it?

He nods and kisses her forehead. He gets out of bed and goes into the bathroom.

Carmen grabs her bathrobe from under Harris' shirt. It falls to the floor. She picks it up and smells it.

Something isn't right. She throws it back on the chair and inadvertently catches her reflection in a mirror.

She stares at her breasts behind her bra. Doesn't like what she sees. Dresses, and gets back in bed.

BATHROOM

Harris dries himself with a towel. He notices a picture of Carmen who's noticeably more thin hugging her sister, Faye.

As he towels himself, he steals another glance. The towel drops - so do his pajama pants.

He finishes what he and Carmen started, picture in hand.

INT. BOOK STORE - DAY

Carmen's in the baby section. She pulls out a book and eavesdrops on the MANAGER having an interview with Anthony.

MANAGER

Okay, you don't have much experience, but that's fine. You seem like you'd be a good fit.

The manager continues to browse over his application.

MANAGER (CONT'D)

Oh, wait a minute. You have the box checked that you're a felon...

Anthony leans forward.

ANTHONY

I was on felony probation. I wanted to be honest.

MANAGER

I appreciate that. But employees must have clean records. Policy.

ANTHONY

I really need a job.

MANAGER

Seem like a nice guy'n'all. Something's bound to work out.

He shakes Anthony's hand, then pads off with an empathetic smile. Anthony tries to sidestep Carmen as she approaches.

CARMEN

Hi. I overheard your interview. I think I can help you.

She smiles to him. He looks optimistic.

GILLIAN V.O.
I remember saying stop. But he
wouldn't. He pinned me down.

INT. MALONE'S OFFICE - DAY

Rafe and Charla sit silently at his desk. They listen intently as Gillian reports.

CHARLA MAE
You said those words, to stop?

GILLIAN
Yes.

RAFE
Okay, Gillian. Walk us through what happened.

She steadies herself.

GILLIAN
We had a few drinks at the bar once I got off. I was in no shape to drive. He offered to take me home.

CHARLA MAE
You know him before he came into your work? Was he a regular?

GILLIAN
No. Just one of those guys who comes around sometimes.

CHARLA MAE
Okay. Then what happened next?

GILLIAN
Once we get to my place we had a few drinks. We started kissing. I went to change. Next thing I know he grabs me. I screamed stop. Stop!

She covers her face with her hands as she cries.

GILLIAN (CONT'D)
He forced himself inside of me. He kept saying it'll all be okay.

CHARLA MAE
You said you were drinking. Is it possible you may have thought you said stop?

GILLIAN
So what I was drinking. He raped
me, okay? He stole my underwear.

CHARLA MAE
What kind were they?

Gillian tries to compose herself.

GILLIAN
A thong.

CHARLA MAE
Color?

GILLIAN
Black.

RAFE
What kind of car did he drive?

GILLIAN
I don't remember. But it made a
screeching sound.

Rafe writes in his note pad.

RAFE
Can you describe how he looks?

A sketch artist comes in.

INT. GARRETT'S HOUSE - LIVING ROOM - DAY

The place is dingy and nondescript. Faye sits on an aging
couch across from GARRETT, 30's, pale and gaunt.

FAYE
I just need a few till I can fill a
script.

His focus is on the xanax he counts on the coffee table.

GARRETT
Sure you don't want tar? Better
than bars.

He gives her a dubious grin and throws her the bag. She
inspects the pills.

FAYE
Little short on cash right now.

He takes a long drag of a blunt. Goes and sits beside her. Arm around her shoulders. She looks uncomfortable.

GARRETT

Sure we can work something out.

He touches her knee and drags his hand up her dress. She quickly shoves it away and stands.

FAYE

Can you just front me right now?
I'll have some cash in a few days.

He looks put off.

GARRETT

Ain't how it works. No mon, no fun.

He snatches the pills from her. She stares back, curious.

INT. HARRIS' OFFICE - DAY

Harris checks a descending chart in excel on his computer. He SIGHS. He's reaches to open a drawer in his desk.

Davis comes in, startling him.

DAVIS

How'd you do?

HARRIS

Got out just in time. Big profit.

DAVIS

You logging your bids? Let me see your charts.

He comes towards his desk. Harris closes his computer.

HARRIS

Still calculating.

He laughs, nervous. The receptionist ELAINE, 30's, comes in.

ELAINE

A Moses Meshack's on the line for you, Harris.

HARRIS

I'm not here.

ELAINE

He's already called three times.

Harris looks vexed. She nods and exits. Davis looks, curious.

HARRIS

Some kid who wants me to teach him
the ropes.

Davis laughs.

DAVIS

We celebrating our victory tonight
or what?

HARRIS

Can't tonight. Carmen's ovulating.

DAVIS

When's she going to realize you
don't want a kid?

Harris looks conflicted.

HARRIS

Gotta keep her happy. Keeps the
taxes low, am I right?

DAVIS

My two cents on marriage - it's a
two way street. She needs hers and
you need yours.

He gestures squeezing breasts and heads for the door.

DAVIS (CONT'D)

Tonight. Think about it. You
deserve just one satisfying night.

He leaves the office. Harris contemplates.

INT. DONATION CENTER - CARMEN'S OFFICE - DAY

Carmen fills out a check at her desk. Faye's aside, antsy.

FAYE

How are you holding up?

CARMEN

We're getting through it.

Carmen finishes filling out the check and hands it to Faye.

CARMEN (CONT'D)

This better be just for school.

FAYE

I'm done with all that.

She grabs the check as they walk through the -

HALL

CARMEN

If the dog walking's not enough
maybe it's time to find something
else. We could use some help here.

FAYE

Sorting old people's useless shit
sounds less than appealing.

CARMEN

Oh, but you're fine picking up dog
shit for a living.

They approach the -

EXT. BACK OF THE BUILDING - SAME

Anthony and another employee unload a large truck. Carmen
gives Faye an incredulous, playful look.

FAYE

It's enough, Car. This is just for
school.

Anthony watches Faye give Carmen a hug.

FAYE (CONT'D)

Harris is still good to pick me up
later, right?

CARMEN

He'll be there.

He continues unloading the truck.

FAYE

Hang in there. It'll be alright.

She walks off. Carmen goes and sorts through donations at a
table. Anthony brings a box over. They work silently then -

ANTHONY

That your sister?

CARMEN
Faye. Yeah.

ANTHONY
Don't look much alike.

CARMEN
Get that a lot.

ANTHONY
You seem close.

Carmen becomes distant.

CARMEN
We try to be.
(beat)
Got any friends or family in the
area?

ANTHONY
No. Not really.

CARMEN
What brought you to the city?

He searches.

ANTHONY
Thought I had something to offer.

CARMEN
Everyone's got something to offer.

ANTHONY
Easy to say when all your
employee's are trying to make up
for their past.

CARMEN
Is that what you're doing?

She notices his unsettled demeanor.

CARMEN (CONT'D)
Listen, my husband's throwing a
little cookout shindig in a couple
days. Probably going to be boring,
but I think you should come.

ANTHONY
You don't even know me.

CARMEN

I've got a good feeling about you.

He's hesitant.

CARMEN (CONT'D)

Faye'll be there. She needs good people in her life.

He lights up.

INT. CSUN - DANCE STUDIO - DAY

Class is over. The girls pack their belongings and head out. Faye hands Tiffany a pair of tights.

FAYE

Thanks for the save. Swore I packed 'em.

Tiffany looks disappointed.

DANCE DIRECTOR O.S

This final is a deciding factor in your future. You've got two weeks. Dance your little butts off.

Her and Faye walk out. The director approaches them.

DANCE DIRECTOR

Faye, are you submitting a demo?

They stop and turn.

FAYE

I did. My brother in-law took me down there. Fingers crossed.

DANCE DIRECTOR

You'll do great.

They share a smile and walk away.

HALL

Tiffany and Faye pad through the passing students.

TIFFANY

Wish I was getting some recognition.

FAYE

You're a good dancer. You'll be fine. Me on the other hand...

TIFFANY

You got this. Just need to stop visiting that friend of yours.

FAYE

Who Garrett? I only see him when I can't fill my script.

Tiffany looks doubtful.

TIFFANY

Just don't want to see you miss this opportunity.

FAYE

Trust me. I've been working hard.

TIFFANY

(mocking)

Right. Remember, this dance is a deciding factor for your future.

FAYE

Duly noted. And on decisions, have you made one about Saturday yet?

TIFFANY

Rich guys, booze, pool? Think I can slack for one day.

FAYE

All we need's one night of depraved debauchery, then it's business as usual. Nothing's going to stop us.

INT. CAFE' - DAY

Carmen's in line. A mother and baby are ahead of her. Her and the baby lock eyes. She waves. The mother turns with a smile.

CARMEN

Hi. I love babies. My husband and I are trying right now.

She can't take her eyes off the baby, mind racing.

TABLE

Carmen's finished with lunch. She looks around at all the young mothers and couples. She sinks.

INT. MOSES'S APARTMENT - LIVING ROOM - NIGHT

The place is cluttered with typical college paraphernalia. Beer cans, bongos, trash, etc.

Moses works on his citizenship application at his desk. Connor comes in, looking around.

MOSES

Thought you left, man.

CONNOR

Seen my keys?

MOSES

Nah, man. Check the sofa?

Connor checks the couch. Nothing. He goes into the kitchen. They're under some pizza boxes on the counter.

CONNOR

Sure you don't want to come?

MOSES

Can't. I really have to study.

Two girls come through the front door. Moses perks up.

CONNOR

This is college. There's always time to study.

(looking at girls)

There's not always beautiful women.

Moses smiles. They all leave. The citizenship application sits on the desk. Unfinished.

INT. HARRIS' HOUSE - KITCHEN - NIGHT

Carmen takes a taste from a pot simmering on the stove. Harris comes in and wraps his arms around her.

HARRIS

Put dinner on hold, let's go cook something up of our own.

CARMEN

Not tonight, Harris. I told Faye
we'd meet up.

Harris looks put back.

CARMEN (CONT'D)

What?

HARRIS

You've just been distant.

She grabs his shoulders.

CARMEN

I know I've been a little off. But
I'm working through it.

HARRIS

You know you can talk to me.

CARMEN

I will. I promise. Dinner's ready.

She kisses his cheek and grabs her purse from the counter.
Harris points to a sack near the front door.

HARRIS

Faye left a bag in my car. Take it
with you. She's got enough shit
over here.

She smiles and leaves. He looks at the stove, then the door.

INT. CLUB - DANCE FLOOR - NIGHT

The place is bouncing. Moses dances dirty with one of the
girls. She's not into it and stops him. Connor and the other
girl dance nearby.

MOSES

Sorry, I get a little freaky when
I'm nervous.

GIRL

It's okay. Just slow down a bit.

MOSES

How about I get us a drink?

He walks to the -

BAR

He orders a couple beers from the bartender. He looks around and spots Harris and Davis at a -

TABLE

Harris and Davis talk across from each other.

DAVIS
Still not putting out?

HARRIS
Not since the news. Even when she was she has this - thing...

DAVIS
The boob thing?

HARRIS
As long as I've known her she's taken her bra off maybe twice in front of me.

DAVIS
Carmen's a fox, no?

Harris has a look of deflating satisfaction.

HARRIS
Not everything that glitters is gold.

Harris sips his beer.

HARRIS (CONT'D)
Speaking of gold. You get some the other night?

DAVIS
Depends on what you mean by "some". Girl started retching. I bounced.

BAR

The bartender hands Moses two beers. Connor comes over.

CONNOR
Man, what was that? You're coming on too strong. You need to--

MOSES

There he is.

CONNOR

There who is?

MOSES

The guy I was telling you about.

CONNOR

The one who blew you off?

MOSES

Yeah, man.

CONNOR

Go talk to him.

MOSES

I can't. Not here.

Connor swings him around to face him.

CONNOR

You're not in Tanzania anymore.
This is America. The land of risks
and opportunity. He's here, you're
here. Take a chance. Worst that'll
happen - he tells you to piss off.

He pats Moses on the back and wanders over to where the two girls are dancing. Moses, now left out, looks back to Harris.

TABLE

HARRIS

I just want one night. No bitching,
no discussions, bra off for once.
Is it really too much to ask?

Davis looks around, then reaches into his pocket. He pulls out a small bag with a couple of pills.

DAVIS

Take this.

HARRIS

What the hell is that?

DAVIS

You want one night, right? Intimacy
with your wife without the nagging,
not showing her tits?

Harris listens closely.

HARRIS

The 80's are over pal. I don't need
rudies to get laid.

DAVIS

This is better. Untraceable.
Totally safe. Just slip one of
these puppies into her Rose'.
She'll be out - you have your fun.
No harm no foul.

HARRIS

Yeah, until she starts retching.

DAVIS

I didn't use 'em. Didn't have to.

Harris considers.

DAVIS (CONT'D)

Harris, she'll never know. Just
take it. You'll thank me later.

Harris shoves the pills into his pocket.

MOSES O.S.

Mr. Ducant?

Harris and Davis swing around to see Moses standing behind
them. Harris blanches.

MOSES

I don't know if you remember me--

HARRIS

Numbers guy. Sorry - work's been
crazy.

MOSES

It's fine. I mean, would you still
be interested to meet sometime?

HARRIS

You know what, give me your number.
We'll grab lunch this week.

DAVIS

Bro, your party Saturday. Have him
come over.

Harris shoots him a death stare.

DAVIS (CONT'D)

Harris tries to play host every now and again. Can't cook for shit, but there's booze.

HARRIS

Always a great time though.

DAVIS

No question there.

Harris deliberates.

HARRIS

What'dya say, Moses? Saturday, party at my place?

MOSES

Definitely. I'm there, man.

HARRIS

Great. Be a time you won't forget.

They all cheers their beers. The MUSIC morphs into -

EXT./INT. HARRIS' HOUSE - DAY (FLASHBACK)

The ENGINE to Anthony's truck as he drives up. He gets out and walks to the front door holding a bottle of wine.

He KNOCKS.

LIVING ROOM

Harris opens the door to reveal Anthony.

HARRIS

Andy? Come on in.

Anthony steps inside.

ANTHONY

It's Anthony.

HARRIS

Oh, sorry. Had a few.

They laugh. Anthony holds up a bottle of wine.

ANTHONY

Hope everyone likes wine.

HARRIS

Can't stand it. Carmen thinks she's
a sommelier. I don't believe it.

They stand awkwardly for a beat.

HARRIS (CONT'D)

Why don't you set it in the
kitchen. Everyone's out back.

Harris pats his shoulder and heads away.

KITCHEN

Anthony plods in. He looks around and sets the wine on the
counter. Carmen rushes in to a TIMER beeping.

CARMEN

Anthony! Glad you came.

They give a friendly hug. She turns the stove off.

ANTHONY

You need a hand with anything?

CARMEN

Just finishing up. There's a keg
out back. You do drink, right?

He follows her into the -

GARAGE

She grabs a dish from the fridge. Anthony spies Harris's gun
case ajar on a table nearby.

ANTHONY

A little.

CARMEN

Good. Well, I'm going to finish up
here. Why don't you go say hi to
Faye? She's excited to meet you.

Anthony gives a half smile.

BACKYARD

Dozens of people CHAT in small crowds. Some swim in the pool.
Others gather around a ping pong table.

KEG TABLE

Faye fills a cup and talks with Moses.

MOSES

I'm working on it. The test's soon.

FAYE

CSUN probably has an extension program, too.

Anthony wanders over. Moses turns.

MOSES

What's up man? Moses.

They shake hands.

ANTHONY

I'm Anthony.

Faye's eyes light up. There's an instant attraction between them. Moses can tell. His smile fades and he ambles away.

FAYE

So, you're Anthony?

ANTHONY

Disappointing, I know.

FAYE

I didn't say that.

Awkward.

FAYE (CONT'D)

Drinks! What are you drinking?

She goes for a cup and turns to the keg.

ANTHONY

I brought some wine - I don't know.

FAYE

Here we drink beer from dixies like barbarians.

They smile.

FAYE (CONT'D)

What brought you to the city?

He shrugs.

ANTHONY

I'm from the bay originally. Kind of different.

FAYE

All the same wherever you are.

ANTHONY

Carmen said you were in school. What are you studying?

FAYE

Contemporary dance. Wasn't good at writing and can't sing to save my life. Only way I can express myself. Been to the ocean yet?

She hands him a cup of beer.

ANTHONY

Not here. No.

FAYE

Maybe we'll go sometime.

HARRIS O.S.

Don't believe anything she tells ya, Anthony.

Harris approaches and puts an arm over her shoulders, playful. She rolls her eyes.

FAYE

He intends to be endearing. Just normally comes off as an asshole.

She shoves his hand away and joins Tiffany nearby. Harris steps closer to Anthony, but holds his gaze on Faye.

HARRIS

How you liking it so far?

ANTHONY

Haven't decided yet.

HARRIS

You a gambling man, Anthony?

ANTHONY

Define your definition of gambling?

HARRIS

New city. No friends. No job. Sounds like a gamble to me.

ANTHONY

I play a little cards, too.

Harris laughs and slaps his back.

HARRIS

My man. When I'm not doing stocks
my ass's planted at the blackjack
lounge. Don't tell Carmen though.

LATER

Empty chafer's and dirty dishes adorn the patio table. All
the partiers are gathered together dancing, having a blast.

Faye and Anthony dance together. Moses is off to the side
talking with Davis.

Harris and Carmen dance, but there seems to be some tension
between them. Anthony notices.

PING PONG TABLE - LATER

The crowd is noticeably smaller at this point. Harris and
Carmen play beer pong against Faye and Anthony.

Moses smokes a joint and watches from a distance. Faye makes
a cup. Her and Anthony high-five.

FAYE

See, college does have its perks.

Harris gulps the cup of beer.

HARRIS

Probably all you're learning at
that community college.

FAYE

I'm sorry. Where was it you went
again?

Harris steadies a shot.

HARRIS

I tried showing you and your sister
investments.

He makes it. Faye's demeanor drops.

FAYE
Must not be doing it right. I see
you coveting your buddies watch.

HARRIS
More like abhorring.

FAYE
It's Armani. That thing's nice!

Faye and Anthony have one cup left. Carmen steadies a shot.

HARRIS
Just one, that's it. Here, let me
shoot for you.

CARMEN
Harris, I got it.

Harris sighs. Carmen throws the ball and makes the final cup.
Harris CHANTS and pulls Carmen into a kiss. She's reluctant.

Anthony and Faye smile to each other. Winning losing -
doesn't matter. Harris jumps in the pool, victoriously.

POOL - LATER

Faye and Anthony drink wine at the edge. The party's pretty
much over at this point. Carmen cleans in the BG.

FAYE
He paid my tuition. Carmen probably
made him, but still did it.

Harris steps out. He and Carmen quietly SHOUT in the BG.

ANTHONY
Are they always like that?

FAYE
Marriage's taking a nosedive at the
moment.

ANTHONY
That's unfortunate. Thought they
were one of those happy couples.

His PHONE rings. It's MALLORY again. He silences it and sets
it aside, not realizing the picture of Meredith fell out.

Moses stumbles over with a joint.

MOSES
You still want to smoke?

FAYE
I think I'm good.

MOSES
You sure? This isn't campus shit.
Come on. Just take a small hit.

ANTHONY
(stern)
She said she's good.

Moses and Faye look at him.

FAYE
I'll take a small one.

Anthony looks put off. Faye takes a small hit and COUGHS.
Carmen goes inside from the BG.

MOSES
Good, huh?

FAYE
Shit. Take it.

She hands it back to him. He looks at the pool, then to her.

MOSES
You coming in?

FAYE
Not tonight.

MOSES
No fun.

He heads to the pong table where Harris cleans.

FAYE
Didn't want to answer?

He shakes his head.

ANTHONY
Didn't know you smoked.

She shrugs. A possible moment. Nope! Moses interrupts, again.

MOSES O.S.
Believe this belongs to you.

He holds out a cup for Faye. Anthony looks pissed. IN BG:
Carmen comes back out. Her and Harris talk, then kiss.

FAYE
Another?

MOSES
Here, I'll help.

He has two cups and pours half of one cup into his.

MOSES (CONT'D)
Cheers.

He hands her the other cup and they chug.

FAYE
Eh! Stale beer.

MOSES
Yeah. That's disgusting.

He heads away.

ANTHONY
You didn't have to drink that.

FAYE
My gradual attempt at self
destruction.

ANTHONY
Why do you want to self destruct?

They lock eyes.

FAYE
Sometimes it just feels like I'm
holding my breath and sinking fast.
Know what I mean?

He nods and sees the picture. Shoves it into his pocket.

FAYE (CONT'D)
What's that?

ANTHONY
A reminder.

FAYE
For what?

ANTHONY
...Self destruction.

She leans in. They slowly kiss. Faye appears to be more drunk once they stop kissing. Carmen comes over.

CARMEN
Hey, guys. We're off to bed.

FAYE
Everything alright?

CARMEN
Just really tired all of a sudden.

FAYE
No with -

CARMEN
Fine. You know Harris.

Still sitting, Faye loses her balance.

FAYE
Whoa.

ANTHONY
You okay?

FAYE
Everything's hitting me all at once. Think I need to lay down.

Anthony helps her up. He looks at Carmen, questioning.

CARMEN
Just a typical night, huh Faye?

He guides her into the -

LIVING ROOM

Moses comes around the corner in shorts.

MOSES
What happened?

ANTHONY
She's fine. Just needs to lay down.

MOSES
I can help you.

He tries to help, but Anthony turns her away.

ANTHONY
I can handle it.

They scoot into the -

GUEST ROOM

Anthony lays Faye down on the bed.

ANTHONY
I'll get you some water.

He turns to leave. She grabs his hand.

FAYE
Lay with me.

He lays down beside her. She curls into his arms. Anthony looks like he wants to, but he can't fully indulge.

FAYE (CONT'D)
I'm tired of self destructing.

Anthony gives an understanding nod. She looks into his eyes. They make out. It's getting steamy.

FAYE (CONT'D)
Don't normally dig the guys Carmen tries to set me up with, but I think I like you.

ANTHONY
Maybe you shouldn't.

FAYE
I have a dance thing in a couple weeks. You should come.

He smiles and tenderly kisses her. She gets on top of him. Takes her shirt off. Becomes dizzy and passes out beside him.

He acts like a gentleman. He tucks her in and walks to the threshold. He gives her one last look, then closes the door.

INT. ANTHONY'S CAR - STATIONARY - NIGHT.

Anthony sits for a moment. He starts the engine, about to drive away - stops. He runs back to the house.

EXT. BACKYARD - SAME

Anthony comes out from the sliding glass door. He wanders over to the pool and finds his phone. He heads back inside.

INT. LIVING ROOM - SAME

Anthony comes in. He quietly closes the glass door and starts to leave. MOANS come from the guest room. He looks over.

GUEST ROOM

The door's ajar. He opens it seeing Moses' clothes on the floor near the door. He looks in only seeing a silhouette.

Miscellaneous NOISES sound. Faye reverberates on the bed. Anthony's face drops. He shuts the door and runs out.

INT. ANTHONY'S CAR - STATIONARY - SAME

Anthony gets in. He brews over what he just saw. He slowly starts the car and drives away. STOP! REVERSE!

He jumps out. A car screeches past as he runs to the house.

INT. HARRIS' HOUSE - LIVING ROOM - SAME

Anthony rushes in. Harris steps out of the kitchen.

HARRIS
Thought you left?

ANTHONY
How well do you know Moses?

HARRIS
Why do you ask?

ANTHONY
Cause either right now he and Faye
are having sex or he's raping her!

Harris rushes past Anthony towards the guest room.

MOSES (PRE-LAP)
That didn't happen!

LIVINGROOM - (PRESENT)

Faye's curled up on the couch beside Carmen. There's a chasm between Moses and Anthony on the opposite side. Harris paces.

ANTHONY

I saw you!

MOSES

So you said, but it wasn't me!

CARMEN

Then who was it, Moses?

MOSES

I'm not entirely sure. But I know I didn't do that.

ANTHONY

He's lying!

HARRIS

Everybody hold on a minute. We heard your side, let's hear his.

Everyone lingers in anticipation. Moses readies himself.

EXT. HARRIS' HOUSE - BACKYARD - DAY (FLASHBACK)

The house bumps with MUSIC. People cluster in groups. Moses talks with a chirpy EMPLOYEE. Davis gets out of the pool.

EMPLOYEE

Three years now. Three, right?

DAVIS

Who gives a damn how long you've been there?

He joins them, toweling himself down.

EMPLOYEE

Either way, it's instinct. You can teach the basics, but if you don't realize when to act, you'll lose every time.

The employee and Davis high-five. Moses sees Faye and Tiffany slamming a shot at the pong table. Faye goes to the keg.

DAVIS

Ah, the ole' sister in-law.

EMPLOYEE

She'd be hot if she wasn't such a wreck.

MOSES

What do you mean?

DAVIS

She's a pill head. Total loser. In and out of schools. Can't keep her shit together. And Harris, poor bastard, fronted the loan for CSUN.

MOSES

I go to CSUN.

EMPLOYEE

There ya go. Maybe you can give her an education the schools can't.

Harris comes over and hands Davis a margarita.

DAVIS

My man.

KEG TABLE

Faye rummages through some snacks on the table. Moses approaches. He fills a cup.

MOSES

You're Harris' sister in-law.

FAYE

Guilty.

MOSES

I'm Moses.

FAYE

Faye.

MOSES

You go to CSUN, right?

FAYE

May not be as prestigious as UCLA but I like it.

MOSES

I go there, too.

FAYE
No shit? Let me guess, stock
acquisitions?

MOSES
Yeah. That is if I'm able to stay.

FAYE
You getting kicked out?

MOSES
Of the country. My visa's expired.

FAYE
Oh, no. File for citizenship.

Anthony heads over.

MOSES
I'm working on it.

FAYE
CSUN probably has an extension
program, too.

CARMEN V.O.
We don't need to hear all of this.

INT. LIVING ROOM - NIGHT (PRESENT)

Moses stops mid-sentence. They're all on edge.

MOSES
You wanted my side. This is it.

HARRIS
Well, get to it already.

EXT. HARRIS' HOUSE - BACKYARD - DAY (FLASHBACK)

Lots of people sit and chat, eating dinner. Moses plays beer
pong with some fellows at the ping pong table.

FAYE O.S.
I knew this party was lacking
something.

MUSIC blares some upbeat tunes. Moses throws the ball and
looks over. People start to get their groove on.

Anthony and Faye laugh and dance together. Harris comes over.

HARRIS
Haven't played beer pong in years.

MOSES
Want to play?

HARRIS
Maybe later. Get yourself something
to eat?

MOSES
Not real hungry. Can we talk now
that we have a minute?

HARRIS
Sure. What's up?

MOSES
Part of my program is to find a job
in my field of study. Honestly, I
may be deported. I need a sponsor.

Harris sees Carmen dancing. He looks almost happy.

HARRIS
I'll check with the company. We may
offer some internship program.

MOSES
That would be great.

HARRIS
I'll see what I can do. I want to
help you. Right now I need to go
smooth things over with the wife.

MOSES
I understand.

HARRIS
I have some shorts if you want to
go for a dip.

MOSES
Thank you.

Harris heads away. Moses watches Anthony grind with Faye.

BACKYARD - LATER

Harris and Carmen play beer pong against Faye and Anthony.
Moses stands with Davis to the side.

DAVIS
You know that guy?

MOSES
Met him earlier. Seems cool.

DAVIS
Doubt it. She don't run with nice
guys. You feel me?

The game's over. They CHANT. Davis downs his margarita and
throws his cup to the ground. Harris jumps in the pool in
victory. Davis looks pretty drunk now.

DAVIS (CONT'D)
I gotta get out of here. Sure I'll
see ya around.

MOSES
Hopefully.

DAVIS
Gotta do what we can to crop the
next generation of investors.

They shake hands. Davis meets Harris at the edge of the pool.

HARRIS
You off?

DAVIS
Why don't you be a gentleman and
walk me to my car.

Moses watches Davis help harris out of the pool. They walk
inside. Faye and Anthony come out with the bottle of wine.

LIVING ROOM

Carmen's got a trash bag and cleans. She meets Moses.

CARMEN
You doing okay, Moses.

MOSES
Fine. Thank you. Need some help?

CARMEN
No, I got it.

She walks past him. He looks out the window. Davis and Harris
talk by his car. They hug. Davis gets in. Harris comes back.

POOL - LATER

Anthony and Faye talk by the pool. Moses sits at a nearby table and rolls a joint. He keeps a watchful eye.

Anthony and Faye are about to have a moment. Harris and Carmen ARGUE. Moses walks over to the pool.

MOSES

Want a hit?

FAYE

It's not a hybrid is it?

MOSES

I don't know, but it's good.

ANTHONY

Don't force her.

FAYE

It's fine. I'll take a small one.

She hits the joint. Anthony's PHONE rings.

MOSES

You guys down for a dip?

FAYE

My feet are all that's getting wet tonight.

She hands the joint back to him. He laughs and walks away.

PING PONG TABLE - SAME

Carmen walks inside. Harris cleans some cups from the table.

MOSES

Everything cool?

HARRIS

Oh, you know. Listen, don't have many beds but you're welcome to take the couch tonight.

MOSES

You sure? Don't want to impose.

HARRIS

No imposition.

Moses reaches for a cup of beer near Harris.

MOSES

Have a few more of these then.

HARRIS

Wait, that's Faye's. From the game.
Was going to make her drink it.
Losing in all.

MOSES

I see. I'll give it to her.

Moses treads away. Carmen steps out. Her and Harris TALK.

POOL - SAME

Anthony and Faye are talking. Moses shows up with the beer.

MOSES

Miss Faye. Have another for you.

FAYE

Where do these keep coming from?

MOSES

I'll help you.

He splits the cup between them. They down the beer. Carmen and Harris hug in the BG. Moses walks back to the -

PONG TABLE

Carmen walks over to the pool. Harris is cleaning.

MOSES

Mind if I get those shorts?

HARRIS

Sure. Check the dresser in the
guest room.

GUEST ROOM - SAME

Moses stumbles in and undresses. He kicks his pile of clothes to the side and puts on some shorts. He falls onto the bed.

LIVING ROOM - SAME

Anthony aides Faye inside. Moses comes around.

MOSES

She okay?

ANTHONY

Dude. She's fine, okay?

MOSES

I can give you a hand.

ANTHONY

I've got her!

He pushes past Moses.

POOL

Carmen finishes cleaning. Moses comes out and shakes his drunk off. He does a cannonball into the pool.

CARMEN

You staying here tonight, Moses?

MOSES

Harris said that'd be okay.

CARMEN

Perfectly. Looks like you probably should.

She laughs. Moses looks pretty woozy.

MOSES

I do feel kind of drunk.

CARMEN

You didn't eat dinner. Why don't you grab something? There's plenty.

MOSES

Maybe I should eat something.

KITCHEN

Moses chows on some food. Harris kisses Carmen. She goes into her bedroom. Harris peers in on Moses.

HARRIS

Just turn out the lights when you're finished.

Moses nods. Harris goes into his bedroom. Moses looks like he'll pass out at any moment.

MOSES V.O.
That's it. That's all I remember.

INT. HARRIS' HOUSE - LIVING ROOM - NIGHT (PRESENT)

Everyone is aghast.

ANTHONY
No! I saw you!

MOSES
You keep saying that. What about
you? How are we sure it wasn't you?

HARRIS
That's a good point!

ANTHONY
Come on! You think I'd do that then
make up this story? That's crazy!

MOSES
I didn't rape her!

CARMEN
Stop! We're getting nowhere. Before
we get the cops involved, I want to
talk to Faye. Alone.

Carmen looks to Faye. She stares, blankly.

FADE OUT:

FADE IN:

INT. HARRIS' HOUSE - GUEST ROOM - DAY

Faye's curled up in the bed. Carmen comes in with two cups of
coffee. She sets one on a night stand and wakes Faye.

CARMEN
How ya' doing, sweetheart?

FAYE
What is that? Smells good.

CARMEN
I brought you a cup.

FAYE
Thanks.

Carmen hands her a cup. She sips it.

FAYE (CONT'D)
I don't think I can do this.

CARMEN
You have to, sweetie.

Faye looks scared.

FAYE
What if they don't believe me? I
don't even believe it.

CARMEN
It doesn't matter who believes you.
You just have to tell the truth.

LIVING ROOM

Harris raises from the couch as Carmen comes in.

HARRIS
How's she doing?

CARMEN
She's scared.

Harris stands back, nervous.

HARRIS
Maybe it's not such a good idea.

CARMEN
What?

HARRIS
It's been two days.

CARMEN
(fired up)
Doesn't matter if it's been two
weeks. They're going to pay for
what they did.

He's contrite.

INT. IMMIGRATION CENTER - DAY

The room is silent. Many people sit behind computers taking tests. Moses looks conflicted and tries to finish his test.

INT. ANTHONY'S APARTMENT - DAY

Anthony opens the front door, deflated. He sets his things on the kitchen counter.

MALLORY O.S.
Hi, Anthony.

He spins around to see MALLORY sitting on his couch.

ANTHONY
Mallory? What are you doing here?

She rises and comes toward him.

MALLORY
Shh! You'll wake the baby.

Anthony spots a baby in a carrier on the floor.

ANTHONY
How'd you get in here?

MALLORY
Weren't taking my calls. Told the
landlord your wife and son were
back. You forgot to leave a key.

She comes over, sensually. He shoves her hands away.

ANTHONY
Who's baby is that?

MALLORY
Keep your voice down. When he wakes
he's a devil to get back to sleep.

He darts for his bedroom. Mallory follows.

BEDROOM

Anthony leads her in. He closes the door behind them.

ANTHONY
Explain!

MALLORY
That night in Oxnard. You were sad.
Needed some cheering.

Anthony looks away, remembering.

ANTHONY

You didn't think to tell me?

MALLORY

Tried calling.

(beat)

I don't want nothing. I need a place to crash for a few nights.

ANTHONY

You clean, Mal? Better not be using with that kid.

MALLORY

Not using anymore. Just need one night. Maybe two. Then I'll go.

Anthony doesn't look to keen on the idea, but relents.

INT. MOSES'S APARTMENT - NIGHT

Moses straightens stacks of papers on his desk. He picks up Harris' business card. Studies it for a minute.

EXT. HARRIS' HOUSE - BACKYARD TABLE (FLASHBACK)

Faye hunches in a chair. Carmen sets a cup of coffee in front of her. She sips it. Carmen sits beside her.

CARMEN

I know this is hard, sweetie. But you need to tell me what happened.

Faye sips her coffee, then sits back to remember.

FAYE

I felt weird. We went into the guest room. I needed a distraction so we made out.

CARMEN

Did he leave the room? Did you see Moses come in at any time?

FAYE

He left - I think. I've been drunk before - this was different. I thought I felt my panties slip down, but I'm not sure. I was passing out. Next thing I know Harris runs in screaming. Moses is on the floor - I'm in the bed.

(MORE)

FAYE (CONT'D)
 (sincere)
 I would know, wouldn't I?

CARMEN
 Sometimes things so familiar to us
 can feel strange. I should have
 never tried to hook you guys up.

FAYE
 From what I remember Anthony was a
 gentleman, Car.

CARMEN
 Gentleman don't rape women. Or run
 away when they see it happening.
 (beat)
 What do you want to do, babe?

She sees Harris, Anthony and Moses in the living room. She
 looks back to Carmen. Contemplates. Then starts crying.

CARMEN (CONT'D)
 Be honest with me. Did you use
 today?

Faye's face says it all.

FAYE
 We can't go to the cops, Car. I
 just want to forget it.

CARMEN
 You'll never forget something like
 this.

Carmen holds her tight as she cries.

RAFE (PRE-LAP)
 That's when everyone left?

INT. MALONE'S OFFICE - DAY (PRESENT)

Faye cries as she finishes telling her story. Rafe sits
 across from her. Carmen at her side.

CARMEN
 I made them leave. Yes.

Charla hands Faye a tissue and sits next to Rafe.

FAYE
 Thank you.

CARMEN

What are you going to do about this?

RAFE

Right now we're going to get statements from both -

He checks his note pad.

RAFE (CONT'D)

...Anthony and Moses. You said you hardly know them?

CARMEN

That's right.

CHARLA MAE

Why didn't you call the police right after this happened?

Faye shoots Carmen a stare. Carmen looks at her. Moments...

RAFE

We take rape allegations very seriously, Mrs. Ducant. I assume you want to press charges.

CARMEN

Yes.

FAYE

No.

Everyone goes silent. Carmen looks at Faye.

CARMEN

Faye...

FAYE

How can we know for sure? I just want to go home.

Carmen looks to Rafe.

RAFE

Without physical evidence there's not really a whole lot we can do.

CARMEN

You're going to look into this, right?

RAFE

We've got your statement. We'll get theirs. We'll be in touch.

Carmen looks incredulous. Charla and Rafe walk them to the door. Harris rises from a nearby waiting area and meets them.

RAFE (CONT'D)

Mr. Ducant. Talk to you for a minute?

Carmen and Faye walk off. Harris waddles over.

RAFE (CONT'D)

Where were you when all of this was happening?

HARRIS

In bed. With my wife.

RAFE

The girl said you're the one who came in.

Harris looks a little flustered.

HARRIS

Carmen fell asleep. I went to the kitchen to tidy up a bit and Anthony runs in, telling me this.

CHARLA MAE

How is it that you know Moses?

HARRIS

I don't. Kid kept harassing me. Looking for a job. Had him over for a small get together and look what he does.

(beat)

Am I a suspect?

RAFE

Just getting all the facts.

HARRIS

Well here's a fact. That girl is my sister in-law. Rape is disgusting. Prosecute this guy. Do your job.

Harris rushes out of the room. Rafe grabs his blazer from his desk. He and Charla walk through the -

LOBBY

Past an arrangement of desks and other police officers.

CHARLA MAE
Hostile?

RAFE
His sister in-law was just raped.

CHARLA MAE
Allegedly.

Rafe looks at her in disbelief.

RAFE
Don't buy it?

CHARLA MAE
Come on, Rafe. Young girl craving
attention. Got a little too drunk
and is now ashamed. Sound familiar?

PARKING GARAGE

Rafe and Charla come in and wander over to their cars.

RAFE
That waitress' situation was a
little different. Thought all you
women stuck together.

Rafe looks to her, mockingly.

CHARLA MAE
I'm a feminist as much as the next
girl, but when in today's culture
women make up a stories to feel
better about their actions, gotta
draw the line somewhere.

RAFE
Alright, alright. One thing though -
the panties.

Charla stands back, caustically.

CHARLA MAE
What about 'em?

RAFE
Said she couldn't find 'em. Isn't
that what the waitress said?

CHARLA MAE
See the skirt she was wearing?

He sneers and gets into his car.

CHARLA MAE (CONT'D)
You off to see Corinne?

RAFE
Yeah.

CHARLA MAE
I can handle these burglary and
assault cases why don't you...

RAFE
If I'm not working - losing her's
the only thing I think about.
(starts the car)
I need this, okay?

He speeds away. She stares, condoling.

EXT. FLOWER VENDOR - DAY

Rafe idles at the stand as Manny makes a bouquet of flowers.

MANNY
Anther store got hit?

RAFE
Owner was shot. Recognize him?

Rafe holds up an obscure drawing. Manny shakes his head.

MANNY
This gang related, you think?

RAFE
We don't think so. Just be alert,
okay?

MANNY
Dont'cha worry, detective.

He holds up a shotgun.

RAFE
Hey, careful with that thing. You
see anything you let me know. Got
it? Don't go trying to be no hero.

Manny puts the gun away, then hands him the bouquet.

MANNY

When am I going to meet this lucky
lady of yours?

Rafe melts.

RAFE

I'll see ya' Manny.

MANNY

Sooner than later, I'm sure.

Rafe walks off. Alone. Deplored.

INT. CHURCH - NIGHT

There's a sign on the door, "survivors of sexual assault". A large group of women sit in a circle. TANYA GIBBS, 40's, African American, inviting, finishes her gab.

TANYA

I saw him again last week. I'm not sure if he recognized me. I felt the panic coming on. Normally I'd be filled with rage about here. But I just prayed and remembered how to deal with the pain.

SURVIVOR

Blow him away. That'll take away the pain.

People CHANT and APPLAUD.

TANYA

We can't entertain ideas of vengeance. It may take away the pain momentarily but it makes us no better than them. We can either choose to be in bondage or not. Weather we stay there, that's up to us. Forgiveness. That's the only way to lift the burden.

Carmen sits in the back of the crowd, torn.

INT. CSUN - DANCE STUDIO - DAY

Tiffany lines up for dance practice amongst the other girls. She looks around for Faye. Nowhere in site.

INT. FAYE'S HOUSE - NIGHT

MUSIC blares. Faye is drunk and on pills. She dances, thoughtless, to the music. Eyes closed.

She knocks over a picture of her as a youth, young carmen and her parents. She picks it up and holds it gently. Tears well.

BATHROOM

Faye opens the medicine cabinet. Tear streaked cheeks. She grabs a bag. No pills. Next to it - a razor blade.

She pulls up her skirt. She slices her inner thigh until it weeps crimson. She embraces the endorphins.

EXT./INT. DONATION CENTER - DAY

Anthony sorts through old clothes and books at the table. Carmen steps out.

CARMEN

Anthony. We need to talk.

Anthony stops and looks over.

CARMEN'S OFFICE

Carmen's animated as she talks to Anthony. Her eyes land on the mask as he drags himself out. She grabs it and stares.

INT. HARRIS' OFFICE - DAY

Harris boots up his computer, afflicted. He's about to open his desk drawer as Elaine enters.

ELAINE

There's a young man to see you.

He stops and sits up straight.

HARRIS

I'm out.

ELAINE

He says it's urgent.

MOSES (PRE-LAP)

I saw Davis give you some pills. I know me. I could never do that.

LATER

Harris is behind his desk. Moses stands across from him.

MOSES

I heard what you guys were talking about.

HARRIS

She's already given a statement to the cops.

MOSES

That's fine. I want to help you. You just have to help me.

Harris sits back. Eyes locked with Moses.

INT. DAVIS' OFFICE - DAY

Davis stops typing on his computer as Harris rushes in.

DAVIS

There he is. Damn, what'd you put in those ritas?

HARRIS

You come for the drinks not the food, remember?

DAVIS

Shit knocked me out. Think I left my watch.

HARRIS

I'll keep an eye out. Listen, I need a favor.

INT. CSUN - DANCE STUDIO - DAY

Faye doesn't seem as concentrated as before. She still performs well but loses her footing and stumbles.

She peers around, making sure this was unnoticed. Not quite. Tiffany shoots her a gnarling stare and points.

Faye brushes it off and recoups. She notices a red pool forming around her crotch. She hustles out.

BATHROOM

Faye is in one of the stalls. She dabs a wad of toilet paper on her leg. She cries.

INT. GARRETT'S HOUSE - DAY

Faye stands at the stoop. Garrett answers the door.

GARRETT

Told you don't have no pills.

Faye looks desperate.

LIVING ROOM

Garrett holds a lighter to a spoon. The sand slowly becomes liquid. He injects her vein.

She sinks in her chair. He slides his hand up her skirt. She scoots his hand back. He kisses her neck.

INT. CORINNE'S ROOM - NIGHT

Rafe's beside Corrine. His PHONE rings.

RAFE

What do you got?

INTERCUT BETWEEN: INT. MALONE'S OFFICE - SAME

Charla is at the desk scrolling over Anthony's file.

CHARLA MAE

Got Anthony Poag's sheet. Just came off four year felony probation.

RAFE

What for?

Rafe kisses the top of Corinne's head. He leaves the room.

CHARLA MAE

Murder...

INT. ANTHONY'S CAR - STATIONARY - DAY

Job applications are strewn across the passenger seat. Anthony cries as he grips the picture of him and Meredith. He turns the engine off and steps out.

EXT./INT. ANTHONY'S APARTMENT - DAY

Anthony ascends the stairs to his second floor apartment. The BABY cries from inside. He quickly opens the door.

He rushes to the baby. Looks around. He walks over to his counter and finds a note from Mallory.

"You'll know what to do. Sorry. Mal."

He shoves the paper off the counter and holds the baby. He dials Mallory. Gets her voice mail.

ANTHONY

How could you do this, Mallory? You know this isn't my kid.

KNOCKING from the door. He rushes to answer it. It's Rafe and Charla. The baby cries hard.

RAFE

Anthony Poag?

Anthony nods.

RAFE (CONT'D)

Rafe Malone and Charla Peters.
L.A.P.D. Mind if we come in?

Anthony tries to quiet the baby. Rafe and Charla come in.

CHARLA MAE

Cute kid.

ANTHONY

Got any suggestions?

CHARLA MAE

May I?

Anthony hands her the baby. She wanders through the living room, trying to quiet him.

CHARLA MAE (CONT'D)

He yours?

ANTHONY
I'm just watching after him.

RAFE
Where's the mother?

ANTHONY
She stepped out. You're here about
the other night, right? Did you
arrest him?

RAFE
Arrest who?

ANTHONY
Moses.

RAFE
Right now we're interested in
hearing your side of things.

ANTHONY
I saw him raping her.

RAFE
You physically saw him rape her?

Anthony sits on the couch. Charla finds a bottle in the
carrier. Gives it to the baby. He settles.

ANTHONY
It was dark. I heard her and
someone else moaning.

CHARLA MAE
How are you sure it was him?

ANTHONY
I saw his clothes. All night, it
was like he was trying to make a
move. After I left, he finally did.

CHARLA MAE
If you're so sure you saw what you
saw, why didn't you try to stop it?

Anthony sits back, aggrieved. The baby's calm now.

RAFE
I know about Meredith Miller.

ANTHONY
Yeah, what do you know?

RAFE

I know you paid a small price for a debt that can't be paid.

Anthony sinks. Rafe steps closer.

RAFE (CONT'D)

Losing someone you love is hard. But knowing there was something you could have done, and didn't - that's a never relenting pain.

ANTHONY

What would you know about it? I swore I'd never let it happen again. But I did.

CHARLA MAE

Why'd you leave that night?

ANTHONY

Maybe I believed there was something between us. Even though we just met. But maybe there was something between them too and she was going to get with one of us. Didn't matter who. When I saw what was happening, I felt betrayed, you know? So I left. But Meredith kept flashing in my mind - I knew something wasn't right. By then it was too late.

He wipes his glossy eyes.

RAFE

It's okay, Anthony.

ANTHONY

You're going to arrest him, right?

Rafe gives him an empathetic grin.

ANTHONY (CONT'D)

I won't sit by and watch something I know I can stop again. I can't.

Charla and Rafe look at each other. Rafe gestures to leave. Charla hands Anthony the baby.

CHARLA MAE

Gotta feed him every couple hours.

RAFE

Don't beat yourself up too much.

ANTHONY

Sometimes people don't get punished
the way they should.

They leave. Anthony notices little dancers on the baby's
clothes. He looks epiphanized.

INT. HARRIS' HOUSE - OFFICE - NIGHT

Harris is at his computer. The chart from before has declined
further. Their savings have dropped significantly. He sighs.

LIVING ROOM

Carmen's TALKING into her phone.

CARMEN

You have to talk to me. I need to
know that you're okay. I love you.

She clicks off the phone. Grabs her purse. Harris comes in.

HARRIS

Honey, there's something we need to
talk about.

CARMEN

Harris, not now. I'm going to check
on Faye.

Harris looks put off.

HARRIS

You never have time for us anymore.

CARMEN

What is this? Mr. I'm too busy
stock exchanging - making big
deals. Never had time for me but
now has some quarrel?

Harris walks away a few steps.

HARRIS

You've been drinking. And now
you're trying to pick a fight.

CARMEN

I'm not picking a fight. I'm trying to figure things out. Faye was raped, Harris. She was raped.

HARRIS

She told the cops. What else can we do? Everything's going to be fine.

CARMEN

Everything is not fine! Not until there's justice.

Carmen rushes out. Harris collapses against the wall.

INT. MOSES'S APARTMENT - NIGHT

Moses studies on the couch. A KNOCK at the door. He checks his phone. Another KNOCK. He goes over.

Swings the door open. Two hands reach out and cover his mouth. He's yanked out of his apartment. The door closes.

INT. MALONE'S OFFICE - DAY

Charla and Rafe browse over Moses' file. He switches to a new window. Faye's file pulls up:

"Both parents deceased. Car accident." Raised by Drew Warlow."

He types in Carmen Warlow Ducant. Her file comes up. "Emancipated at 16."

He types in Drew Warlow. His file comes up. "Age 65. Resident of Valley hospital. Alzheimer's."

INT. CHURCH - NIGHT

A group of women gather in a circle. Some cry and appear triumphant. Carmen sits alone, tentatively.

EXT. CHURCH - LATER

The women are leaving. Carmen steps through the exit.

TANYA O.S.

Carmen.

Carmen turns to see Tanya coming after her.

TANYA

Tanya...

CARMEN

Yeah, I remember.

TANYA

The first time's always the hardest. I've seen you in here a few times. Haven't heard from you.

Carmen looks away.

CARMEN

It's something you never think you'll have to articulate.

TANYA

You like ceviche?

Carmen looks curious.

TANYA (CONT'D)

I know a place. Best you've ever had. Looks like it'd do you good.

CARMEN

Maybe another time.

TANYA

Would you believe me if I told you it gets easier?

CARMEN

Does it?

Tanya takes out a small book. Writes her number on a page. Tears it out and hands it to Carmen.

TANYA

We need all the support we can get.

INT. HOUSE - DAY

The dogs from before poop in the living room. Faye's slouched on the couch, high. She doesn't care or recognize.

INT./EXT. MOSES'S APARTMENT - DAY

Connor answers the door, revealing Rafe and Charla.

CONNOR
Can I help you?

RAFE
Detective Rafe Malone. L.A.P.D.
Moses Meshack here?

CONNOR
He's not here. What's this about?

RAFE
Just need to ask him some
questions.

CONNOR
He in trouble?

CHARLA MAE
Know where we can find him or not?

CONNOR
Class? How should I know? I'm not
his tour guide.

CHARLA MAE
What's that supposed to mean?

CONNOR
Usually where you'll find him.
Doesn't like to go out much.

Rafe sighs.

RAFE
Notice anything different lately?

Connor laughs, small.

RAFE (CONT'D)
Did I say something funny?

CONNOR
He's a foreigner. Everything's
different. I got class in a bit. Is
there anything else?

RAFE
Have him give us a call when he
shows up.

Rafe hands him his card. They leave.

INT. MALONE'S CAR - STATIONARY - DAY

Rafe and Charla get into his car.

RAFE

Convenient.

CHARLA

Not like we have a warrant. She doesn't even want to press charges. What are we doing here, Rafe?

RAFE

We're looking into it. Like we said. I don't want to turn up short for this girl, too.

CHARLA MAE

We should be focusing on the vendor robberies not a woman hell-bent that her sister was raped who's got a foggy memory because she was too intoxicated.

RAFE

We're following leads. Same as the burglaries.

Charla gives him a precarious look.

RAFE (CONT'D)

What?

CHARLA MAE

I know you think you're doing right by Corinne by wanting to help this girl. But at some point you have to realize there's nothing you can do.

He looks away from her as he starts the car. Drives away.

INT. HARRIS' OFFICE - DAY

Harris tries to make a sale. Nothing. Davis comes in.

DAVIS

Got a feeling about this one. Sale in a couple days. Swear to God, big rewards.

Harris shakes his head. Davis motions to his wrist.

DAVIS (CONT'D)

Any luck?

HARRIS

Still looking. Sure it'll turn up.

Davis closes the door as he leaves.

INT. CSUN - DANCE STUDIO - DAY

Anthony stands outside the dance studio. The girls exit. Faye's nowhere. Tiffany comes out and walks past.

ANTHONY

Tiffany, right?

She doesn't recognize him as she comes over.

ANTHONY (CONT'D)

Anthony - from the party.

TIFFANY

What are you doing here?

ANTHONY

You seen Faye?

TIFFANY

She hasn't been returning my calls.

ANTHONY

Know where I can find her?

Tiffany looks hesitant. Anthony looks desperate.

INT. DONATION CENTER - CARMEN'S OFFICE - DAY

Carmen types at her desk. Derek comes in.

DEREK

Given it anymore thought?

CARMEN

Really haven't had time to think about that right now. I'm sorry.

DEREK

You are interested, right?

CARMEN

Yes, very. I'll have an answer soon.

DEREK

I have to let corporate know by
next week. Think about it.

He smiles and leaves. Carmen thinks at her desk. She spots
Tanya's number. Grabs it, ruminates.

INT. RAFE'S HOUSE - NIGHT

Rafe lays some flowers beside a picture of him and Corinne.
His PHONE rings. He answers, quick.

RAFE

Detective Malone.
(beat)
I'll be right there.

INT. HOSPITAL - OFFICE - NIGHT

Rafe hovers behind a doctor with Corinne's MOM and DAD. A
computer monitor shows Corinne's brain activity.

DOCTOR

The cancer's progressed. We hoped
keeping her in an induced coma
would prevent swelling.

CORINNE'S MOM

Is she going to be alright?

DOCTOR

The stroke had massive
implications. Do you see this black
spot, here?

He points to the monitor.

DOCTOR (CONT'D)

This is the area responsible for
Corinne's motor and mental
faculties.

CORINNE'S DAD

What's all this mean?

RAFE

Means she's not coming back.

DOCTOR

This is a possibility we feared
could happen. Life support can only
do so much at this point.

Rafe leaves the room. Corinne's parents embrace.

INT. CORINNE'S ROOM - NIGHT

Rafe collapses beside her bed. Tears streaming. He squeezes her hand, tight. Her mom and dad embrace from the threshold.

INT. ANTHONY'S CAR - NIGHT

Anthony parks a few houses down from Garrett's. He looks at the baby who's quite for once.

ANTHONY

This is a good idea, right?

The baby just smiles.

ANOTHONY

Stay here. I'll be right back.

EXT./INT. GARRETT'S HOUSE - NIGHT

Anthony confidently knocks on the front door. Several moments pass. Finally, Garrett answers. He scrutinizes Anthony.

GARRETT

What?

ANTHONY

I need to speak to Faye.

Anthony notices a couple of other guys in the living room.

GARRETT

Don't know her.

Garrett swings the door to shut it. Anthony sees Faye with a tourniquet and needle in her arm. He pushes into -

THE LIVING ROOM

One of the thugs comes at him. Anthony punches him out. The other guy runs out. Garrett tries to stick a gun in Anthony's face, but he's a beast and knocks him out.

Faye's zoned out. Anthony tucks the gun in his waistband and rips the tourniquet off her arm. He carries her out.

INT. RESTAURANT - NIGHT

The place is small and elegant. Tanya and Carmen eat ceviche.

TANYA
Good isn't it?

CARMEN
It's pretty good. Not going to lie.

TANYA
My normal spot after meetings.
Usually in the company of another
survivor.

CARMEN
Is that what we are?

TANYA
You're here, aren't'chya? Talking's
part of the heeling.

Carmen sips her water, readies herself. Moments pass.

CARMEN
My sister was raped a few days ago.

TANYA
How's she doing?

CARMEN
Getting through it, I guess. She's
tough. She's not why I come though.

Carmen unhinges.

TANYA
It's okay. Take your time.

CARMEN
My uncle took us in after our
parents died. He was a big God
person. Or at least he pretended to
be. Church he used to call it. But
I never saw one congregation. Just
the back seat of his '67 Cadillac.
He manipulated me with religious
rhetoric. Said we were doing God's
will. I was so stupid.

Tanya leans in and grabs her hand.

TANYA

Honey, don't you dare say that about yourself. He's not the first person to maliciously use God's name and he certainly won't be the last. You are not stupid for believing him.

Carmen cries.

CARMEN

When I finally realized what was happening, nobody believed me. I had to leave her to get away from him. He never had an attraction to her. Only me. Just believed that was all the truth he had in him. I got emancipated. Worked my way up a job and took care of Faye until she decided she was old enough to look after herself.

Tanya grabs her napkin and sits next to Carmen. She dabs her tears and holds her tight.

TANYA

You're strong, you hear me? Don't go fallin' into them voices of why me? What did or didn't I do? 'Cause you survived. And you're going to continue to survive, right?

Carmen's got a small smile now.

CARMEN

Can I ask you something?

TANYA

Of course.

CARMEN

Why do you believe in God?

TANYA

I like the idea of unconditional love. If He can love our offenders, just think how much He loves you.

CARMEN

You say that, but why would a God allow these things to happen?

TANYA

It's easy passing blame. I can't tell you why certain things happen to certain people or why they don't. But there's one thing I can tell you, He often disguises triumph in tribulation. If only we'd open our eyes and recognize.

CARMEN

Do you actually believe that?

TANYA

Sure I do. Because I realized it.

CARMEN

In what way?

TANYA

You never understand how truly strong you are until that moment you decide to forgive somebody.

CARMEN

What if you can't forgive? What if they should get what they deserve?

TANYA

Who are you to know what anyone deserves? That's the beauty of unconditional love.

Tanya may be getting to Carmen. She gets up.

TANYA (CONT'D)

You and your sister are going to be all right, hear me? Bring it in.
(they hug)
Through forgiveness we find freedom.

BATHROOM

Carmen wipes her eyes as she comes out. She heads for the door, but spots something.

MALONE'S TABLE

Rafe's at table near the window. A watered down, condensing glass of bourbon to the side. Carmen comes over.

CARMEN

Detective. Any word on the case?

RAFE

We're working on it. Paid Anthony a visit. Seem's like a real good kid.

Carmen sighs.

RAFE (CONT'D)

Haven't been able to locate Moses. We will. Just a matter of time.

CARMEN

What about you? By the looks of it you could use some company.

RAFE

Not so sure I'd be good company tonight.

She slides in across from him. He takes a minute. Twirls his ring around his finger.

RAFE (CONT'D)

Came to this city when I was about eighteen. Thought I'd make it in entertainment somehow. Never put in the effort. Just couldn't stay away from the beach. That's where I met my wife.

His jaw begins to tremble.

RAFE (CONT'D)

Past six months she's been in a coma. And I found out today she won't be coming out of it.

She grabs his hand.

CARMEN

I'm really sorry.

RAFE

Always promised her we'd go back someday. Relive that day at the beach. Never got around to it, naturally. She always complained about headaches. I did as I always do. Blew it off as nothing.

He breaks down.

RAFE (CONT'D)

Now it's all I can think about. Why didn't I listen to her? Taken her to the hospital earlier? Could she have been saved? Should have given her that last memory. It'll haunt me until the day I die.

They sit in silence for a minute.

CARMEN

Always thought it was funny, people picking the times you're at your worst to sound encouraging. Know this, it's not what we remember - it's how we choose to remember it.

He lifts his dreary head.

RAFE

You've got an odd way of sounding encouraging without meaning to.

CARMEN

Hollow words fall on deaf ears when we embrace sorrow. Can make us do things we wish we hadn't.

She stands.

CARMEN (CONT'D)

Go to the beach, detective. Relive that memory. Describe it the way you want to remember it. You and her. There. Together.

They share a sanguine smile.

INT. ANTHONY'S CAR - DRIVING - NIGHT

Anthony checks on Faye in the backseat from the rearview mirror. She looks like she could get sick.

FAYE

Pull over. Pull over.

Anthony quickly pulls the car to the side of the road. She leans her head out and pukes.

He comes around and holds her hair back. He looks out at the crashing waves in the distance.

ANTHONY

We made it.

BEACH - NIGHT

Anthony and Faye sit on a blanket in the sand. The baby is asleep in the carrier beside them.

FAYE

Why did you do that?

ANTHONY

Done a lot of things wrong in my life. Didn't wanna add another.

FAYE

Should've left me. I don't belong here.

ANTHONY

What's so wrong in your life?

FAYE

It was my fault. My parents are dead because I wanted to be a dancer. They were coming to see me.

She breaks down. Anthony holds her. He looks away, understanding.

ANTHONY

No. You have no control over that. So stop acting like you do.

FAYE

Easy to say when you don't know how it feels.

Anthony takes out his picture of Meredith. Faye looks at it.

ANTHONY

You asked why I came to the city...

FAYE

Who is she?

ANTHONY

A reminder, remember?

He holds the picture, emotionally.

ANTHONY (CONT'D)

Manhattan and a Gin Martini. Those were our drinks. Thought we'd spend the rest of our lives together. Spun out dreams from drug binges. She wanted to get clean first. We tried, but one night. One night was all it took. I relapsed. Thought I could get rid of it before she found out. Woke up the next morning. Found her in her car. She OD'd. She never would have died if I hadn't been so selfish.

FAYE

Anthony...

ANTHONY

D.A. cut me a deal. Roll on the supplier and get probation. Now all I've got is this. A reminder.

He throws the picture down.

FAYE

Life's one sick joke, isn't it? Only funny if you're in on it.

She lays her head on his shoulder.

FAYE (CONT'D)

Meeting you was no coincidence.

ANTHONY

Serendipity is something I'm learning to appreciate in stride.

He wraps his arm around her shoulder and pulls her close. She takes out her phone.

ANTHONY (CONT'D)

What are you doing?

FAYE

Giving you a reminder of something you did right.

She holds the camera out in front of them and snaps a photo.

INT. FAYE'S HOUSE - NIGHT

Anthony lays Faye in her bed. He sets the gun on a night stand. He lays down beside her. She pulls up her dress.

He rubs her leg and sees her cuts. He kisses his hand and touches her scars. She tears up. He cuddles her.

INT. FAYE'S HOUSE - DAY

The front door UNLOCKS. Swings open. Carmen edges over to the bed. Anthony and Faye are asleep. The baby's aside, asleep.

CARMEN

This is why you haven't been answering your phone?

Anthony and Faye perk up. Carmen drops Faye's bag aside.

FAYE

What are you doing here?

CARMEN

What's HE doing here?

ANTHONY

Carmen, wait a minute.

Anthony throws on a shirt. The baby CRIES. He grabs him.

CARMEN

And you have a baby?

ANTHONY

I'm just watching him.

Anthony takes the baby and goes outside. Faye jumps up.

FAYE

Oh, big sister to my rescue, huh?
Can't keep trying to control me.

CARMEN

Control you?

FAYE

All my life I've never been good enough. You abandoned me, remember?

CARMEN

Faye, it wasn't like that.

FAYE

They had just died, I needed you. But you left me. Alone. And now I'm fucked up.

(MORE)

FAYE (CONT'D)

I take drugs to feel something. I run with a bad crowd. Maybe I got raped. And you know what, maybe I deserved it! You don't even know.

Faye sobs herself to the floor. Carmen kneels and holds her.

CARMEN

Stop it, Faye! Stop. Don't you say that. Look at me. You do not deserve the bad that happens to you. Do you understand me?

Faye looks at her through the tears.

CARMEN (CONT'D)

I left you, yes. But I had to.
(pause)
Because it happened to me.

Faye gains a little emotional control. News to her.

FAYE

What are you talking about?

CARMEN

Uncle Drew. Ever wonder why he never took you to church?

FAYE

Carmen... Why - how could you not tell me?

Faye starts to cry again. Now for Carmen. She cries to.

CARMEN

I thought keeping it in made me stronger. And someone had to be strong for you.

(beat)

I did what I did to get us out of there. To start our own life. And yeah, maybe I can be overbearing sometimes but I wanted to make sure you knew somebody loved you. That somebody cared.

FAYE

I always knew that you cared, Carmen. But I always felt like I wasn't meeting your expectations.

CARMEN

All I ever expected from you was to become the woman that you are. You're beautiful, Faye. It's time you started realizing it.

They embrace, strong and empowered. The baby CRIES loud. Anthony creeks in.

ANTHONY

Can't get him to stop crying.

Carmen gets up and takes the baby. Anthony helps Faye up.

FAYE

I was probably going to die if Anthony didn't come. I was heading down a dark path. He saved me.

She grabs anthony's hand. Carmen rocks the baby to sleep, then sets him in his carrier.

She notices the gun on the night stand. Anthony grabs it.

ANTHONY

Maybe you can get rid of this. It's not mine.

Carmen looks at him, sincerely, then takes it.

INT. VALLEY HOSPITAL - ROOM - DAY

Carmen opens the door to a room. A debilitated man lies in a hospital bed. Carmen looks vengeful as she closes the door.

INT. HARRIS' OFFICE - DAY

Harris fills out an excel spreadsheet. His chart is declining fast. He holds his face with his palms.

RECEPTION

Harris locks his office. Elaine sets some files on her desk. Harris stares at her. Maybe a moment too long.

HARRIS

Heading out, too?

She faces him with a smile.

ELAINE

Got about another hour. A drink sure could help pass the time.

HARRIS

Hear you on that one.

ELAINE

Why don't we?

HARRIS

Think I'll do my sulking at the house. Another time, though.

He pads off.

INT. CORINNE'S ROOM - NIGHT

Charla holds Rafe. Corinne's mom, dad and other relatives huddle around together for support.

INT. HARRIS' HOUSE - BEDROOM - NIGHT

Carmen scrutinizes her reflection. Takes off her clothes and stares at her naked breasts. She smiles.

Harris is in bed. She crawls in, wrapping her arms around him. He turns over and notices she's being sensual.

HARRIS

Why are you naked?

CARMEN

I need to tell you something.

HARRIS

I need to tell you something, too.

She grabs his face. They begin to kiss, passionately. She crawls on top of him.

They start having sex. He's finally into it. He crawls on top. Pins her wrist above her head.

He takes total control. Carmen is into it. It's passionate, but forceful. They climax.

INT. MALONE'S CAR - STATIONARY

Rafe looks over Carmen's file. He types Drew Warlow on his computer. The address comes up. Says recently deceased.

INT. CSUN - DANCE STUDIO - DAY

The dance troupe is in the middle of choreography. Faye stands with the director in the threshold.

DIRECTOR

You won't be caught up in time.

FAYE

I'll work hard. I want to do this.
I *can* do this. We all deserve a
second chance, don't we?

They share a tacit look. The director opens her arm. Faye walks in and gets into position. Her and Tiffany smile.

INT. DREW WARLOW'S ROOM - DAY

A NURSE makes the vacant bed. Rafe stands in the threshold and notices a check-in chart on the side of the door.

Carmen Ducant is written under visitors.

RAFE

Excuse me, what happened?

NURSE

Are you family?

RAFE

L.A.P.D.

NURSE

One of our patient's passed away
yesterday.

He spots a camera in the corner.

RAFE

There are camera's in the rooms?

NURSE

Only for some of or more volatile
patients. Threats to either
themselves or others.

RAFE

I need to see the tape.

EXT. RESTAURANT - DAY

Charla stands at the entrance talking with Gillian.

CHARLA MAE

We watched the security footage.
 Couldn't make out a clear image.

GILLIAN

Do you ever find rapists?

Charla's taciturn.

CHARLA MAE

Don't give up on us yet.

Gillian dabs out a cigarette and goes back in. Charla stares at the smoking butt. Thinks. Grabs it - smokes a few drags.

INT. HOSPITAL - NURSES STATION - DAY

Rafe and the nurse check the video footage.

INT. DREW WARLOW'S ROOM - DAY (VIDEO)

Carmen walks into the room. She looks up at the camera, then to Drew. He sees her. She is calculated in her approach. She finally comes over and sits beside him.

CARMEN

Hi, uncle Drew. Can you even remember me? You should.

He may recognize her.

CARMEN (CONT'D)

God. All these years I've thought, why me? What did I do?

He looks away.

CARMEN (CONT'D)

Look at me.

He turns his face.

CARMEN (CONT'D)

Such a talker all those times. Now all you can do is listen.

Her eyes glisten. She jumps up and hovers above him.

CARMEN (CONT'D)

You stole my innocents. You robbed me of motherhood.

(MORE)

CARMEN (CONT'D)

You made a deal with the devil the day you did what you did. And now that you're on your way to meet him - as much as I want to tell you I hope you know what it feels like to be alone. To be helpless and that you feel every burn for every time you touched me.

She catches her breath. Tears run down his cheeks.

CARMEN (CONT'D)

I can't. I'm not like you. There's no part of you in me. And because of that - I choose to forgive you.

She squeezes his hand.

CARMEN (CONT'D)

Even though you don't deserve it. In order to move on with my life - I have to forgive you.

He clutches her hand back. They cry together, allayed. She leans over him, maybe a hug.

INT. HOSPITAL - NURSES STATION - SAME

The video ends. Rafe's relieved.

NURSE

There you have it.

RAFE

What happened to the old man?

NURSE

Cardiac arrest.

Rafe looks puzzled.

NURSE (CONT'D)

It happens.

He walks off.

INT. HARRIS' HOUSE - KITCHEN - DAY

Harris exits the guest room and comes into the kitchen. Carmen greets him with a kiss.

HARRIS
What's that for?

CARMEN
You never made love to me like that
before.

Harris searches for the words.

HARRIS
I --

She hugs him.

CARMEN
I've missed you. What was it you
wanted to tell me?

HARRIS
After what you told me - I can't
seem to think of it.

CARMEN
No more secrets, okay?

He's apprehensive as she lets him go.

HARRIS
No more secrets.

CARMEN
I spoke to that detective. Said
they can't find Moses.

Harris is wary.

HARRIS
He said something about being
deported. Maybe he actually did.

She heads for the door. She turns back.

CARMEN
You're behind me.

HARRIS
Here, we'll swap for the day.

He throws her his keys.

CARMEN
I love you.

HARRIS
I love you, too.

She leaves.

BATHROOM

Harris comes in. He stares at his reflection. He notices the picture of Carmen and Faye.

INT. MOSES' APARTMENT - DAY

Rafe holds Moses' phone. There are several missed calls from Harris' firm. Charla and Connor stand beside him.

CONNOR
Didn't think anything of it until
his phone kept ringing. He never
showed up.

Rafe and Charla look at each other.

INT. HARRIS' OFFICE - DAY

Harris prepares his computer to make a sale. His graphs are pulled up. He's in the zone. KNOCK - KNOCK. Elaine comes in.

HARRIS
What is it? I'm kind of busy.

ELAINE
Harris, there's a detective here.
He wants to speak to you.

Before Harris can gesture get rid of him, Rafe peeks in.

RAFE
Mr. Ducant, got a minute?

Harris is nervy.

HARRIS
Uh, sure. Come in.

Rafe comes in closer.

RAFE
Don't want to take too much of your
time. Just have a couple questions.

HARRIS

Okay...

RAFE

Can you tell me when the last time
you saw Moses was?

Harris fidgets as he thinks.

HARRIS

Must have been a few days ago.

Rafe waits for him to continue.

HARRIS (CONT'D)

Came in a few days after - you
know, was pressing hard for an
internship.

RAFE

Haven't seen him since, right?

HARRIS

Uh, no. Something wrong?

RAFE

Phone records showed the last call
he made was to you.

Harris checks his computer. The time to sell is approaching.

HARRIS

Yeah, like I said asking about an
internship. So you got him in
custody then?

RAFE

I didn't say that.

Harris eyes his computer.

HARRIS

I assumed because you checked his
phone records. Tried calling him,
never picked up.

RAFE

Right now he's missing. Up and
vanished. I know he wasn't
deported. Only two reasons why a
man disappears after having
involvement in an incident.

(beat)

Guilt or knowledge.

There's a long pause.

DAVIS O.S.

Now, now, now. Time to sale!

HARRIS

What are you implying?

RAFE

No implication. You hear from him,
be sure to let me know.

Harris stares him down as he leaves. Harris closes the door.
He jumps to his computer and opens his stock chart.

Davis is HOLLERING excitedly next door. Harris rapidly clicks
around. He missed the sale. He lost a whole bunch of money.

HARRIS

Fuck!

He shoves everything off his desk and broods on the floor.

HARRIS' OFFICE - RECEPTION - DAY

Harris comes out looking lifeless. Elaine looks at him.

ELAINE

Harris, everything alright?

HARRIS

I'm taking the rest of the day.

Elaine watches him leave, hurriedly.

INT. HARRIS' CAR - STATIONARY - DAY

Carmen parks the car in the driveway. She grabs a box from
the backseat. Something catches her eye.

She turns back and finds Faye's panties tucked in the seat
pocket. She pulls them out and cringes.

EXT./INT. CASINO - DAY

Harris barrels into the parking lot. The neon sign for the
casino obscures his curious, yet desperate gaze.

His PHONE rings. It's Carmen. He declines the call.

INT. ANTHONY'S TRUCK - MOVING - NIGHT

Anthony and Faye are on edge. He kisses her hand.

EXT. FLOWER VENDOR - NIGHT

Rafe grabs a bouquet of flowers from Manny.

RAFE

She would've loved 'em.

Manny empathizes.

MANNY

She's got a flower for every one of
your memories.

RAFE

I'll see ya.

Rafe tries a smile and trots off.

MANNY

Vaya con Dios.

INT. HARRIS' HOUSE - DAY

The door opens. Faye and Anthony's expressions drop upon
seeing Carmen. Eyes rimmed red. Make-up a mess. They come in.

INT. CASINO - BLACKJACK TABLE - NIGHT

Harris is losing and drinking heavy. He just lost a big pot.
He's upset. He slams his drink and motions for another.

INT. HARRIS' HOUSE - LIVING ROOM - NIGHT

Carmen cries on the couch. Faye consoles her from the floor.
Anthony stands aside and eyes Faye's panties on the table.

CARMEN

I feel disgusting. I - I can't
believe this. How could he do this?

FAYE

This makes it really real.

CARMEN

I feel so stupid. I trusted him.
And you - oh my God. I'm so sorry.

She hugs her. Anthony looks distressed as he leaves the room.

CARMEN (CONT'D)
We have to call the police.

FAYE
He's your husband, carmen.

CARMEN
And you're my sister. I'll kill
anybody who hurts you.

They stare back at each other.

FAYE
Let's just call the police.

KITCHEN

Faye and Carmen come in. Anthony's not there.

FAYE
Anthony. We're calling the police.

They walk into the -

GARAGE

They open the cracked door. He's not there. An ENGINE surges
alive. They run out. Harris' gun case is opened and empty.

LIVING ROOM

Carmen and Faye look out the window. Anthony peels away.

EXT. CASINO - NIGHT

Harris spills out into the parking lot. He finds Carmen's
car. Gets in. Dials the phone.

HARRIS
I could use that drink.

He drives away.

INT. ANTHONY'S TRUCK - STATIONARY - SAME

Anthony watches from a distance. He starts his truck and
follows after Harris.

INT. CORINNE'S ROOM - NIGHT

Rafe's PHONE rings. He steps away from the family toward the back of the room.

RAFE

Mrs. Ducant, paid a visit to your husband a little while ago. What? Okay. Stay there.

He hangs up the phone and dials another number.

RAFE (CONT'D)

Charla get an A.P.B. on Harris Ducant.

INT. HARRIS'S HOUSE - LAUNDRY ROOM - NIGHT

Faye spots her skirt from the party on the washer. She grabs it, looks revelatory.

FAYE

Oh shit.

She dials Anthony. Voice mail. She hangs up.

LIVING ROOM

Carmen paces around. Faye runs in holding her skirt.

FAYE

Carmen...

EXT./INT. ELAINE'S HOUSE - NIGHT

Elaine's on the couch, nervous. Harris makes some drinks from the kitchen counter.

ELAINE

We've talked about having drinks for some time now. What made you change your mind?

HARRIS

It was just the right time.

He comes in. Hands her a drink and sits beside her.

ELAINE

What'd that detective want earlier?

HARRIS
I'm in trouble, Elaine.

He gives her a devious look. She's about to sip her drink.
KNOCKING at the door. She stops and answers the door.

Harris stands behind her. Anthony brandishes a gun and comes in. Elaine rushes back.

HARRIS (CONT'D)
What the hell are you doing?

Anthony ushers Harris back with the gun.

HARRIS (CONT'D)
Whoa. Take it easy.

ANTHONY
Like you did with Faye?

Anthony shuts the door.

INTERCUT BETWEEN: EXT. FLOWER VENDOR - SAME

Manny tidy's up. Garrett approaches and sticks a 357 to Manny's back.

GARRETT
Don't move an inch. Slowly reach behind you and empty the till.

Harris backs up against a side table with a lamp.

ANTHONY
Tell me what you did.

HARRIS
Okay. Just relax.

Harris' hand slides down the lamp. He jerks it up and hits the gun from Anthony. They begin to brawl.

Manny tries to swiftly swing around and grab Garrett's gun. He steps back. Manny grabs his shotgun. Aims it.

Anthony grabs the gun on the floor. Harris comes at him - points it at him.

BAM!!

FADE TO WHITE:

FADE IN:

INT. HARRIS' HOUSE - DAY (FLASHBACK)

Carmen comes out of the bedroom meeting Harris. He sniffs.

HARRIS
What is that?

CARMEN
Thought if I smelled like her I'd
be more appealing to you.

HARRIS
Who is her? Do I really need to
convince you daily I'm not having
infidelities?

CARMEN
Where is it you go every week?

Harris sneers.

HARRIS
Go wash it off.

KNOCKING at the door. Harris answers. Carmen wanders away.

HARRIS (CONT'D)
Anthony?

BACKYARD - SAME

Everyone sits around eating dinner. Moses plays beer pong
with some fellow's. Carmen's by the keg. Faye comes over.

FAYE
You okay, Car?

Carmen smiles to her. Harris watches from the patio table.

FAYE (CONT'D)
Come on. This is a party. Time to
be cheerful.

She leans over and throws on some JAMS.

FAYE (CONT'D)
I knew this party was missing
something!

Everyone gets into it.

PONG TABLE - NIGHT

Faye and Anthony play against Harris and Carmen. She throws the winning shot.

Harris pulls her into a kiss, then jumps into the pool. Moses and Davis talk a few yards away.

EXT. FRONT YARD - NIGHT

Harris walks Davis to his car.

DAVIS
Tonight the big night?

HARRIS
She's pissed at me. Keeps thinking Elaine and I are fooling around.

DAVIS
Hey, if she already believes it, why not?

Harris doesn't remark. Davis gives him a hug.

DAVIS (CONT'D)
Use the pills. You'll thank me.

LIVING ROOM - SAME

Carmen cleans around the house. Harris watches her for a minute. He sees Faye and Anthony out by the pool.

BEDROOM

Harris rummages through his dresser. He takes out the small bag of pills. Chews it over. Pockets the small bag.

EXT. PONG TABLE - NIGHT

Harris cleans the remnants of the game off the ping pong table. He looks around and pulls the pills from his pocket.

He tries to dump one into a cup. It hits the rim and falls to the floor. CRUNCH. Carmen steps on it as she comes out.

CARMEN
Are you going to help me or what?

HARRIS

What's it look like I'm doing? God, does everything have to be a fight with you?

CARMEN

With me?

HARRIS

All night. You've been on my case. Go back inside. I'll be there in a minute.

She storms back inside, speechless. Harris collects himself and discreetly picks up the remains of the pill.

He hovers his hand over one of the cups. Moses approaches. He quickly pulls his hand away.

MOSES

Thanks for having me over. I really appreciate it.

HARRIS

Don't mention it.

MOSES

Everything alright with...

Motions to Carmen inside. Harris looks at her. Back to Moses.

HARRIS

Oh, yeah. Just a stupid fight. Listen, you can take the couch if you're not good to drive.

MOSES

You sure?

HARRIS

Yeah. Why not?

Moses reaches for one of the cups.

MOSES

Have a few more of these then.

He smiles and grabs a cup.

HARRIS

Wait, that's Faye's. She made a big deal about winning, then lost. She should drink it.

MOSES

I see. I'll give it to her.

Moses smiles and heads away. Carmen comes back out.

CARMEN

You know--

HARRIS

Honey, I'm sorry. Okay, I'm sorry. I've been drinking. Works been stressful. Trying to make a baby... There's no excuse. And your right to be suspicions of where I go.

CARMEN

You're gambling again, aren't you?

HARRIS

I'm going to stop. I promise. But I want you to know, as you should already - there's no one else.

She melts. He pulls her into a kiss, then grabs the cup.

HARRIS (CONT'D)

We won the game. We've made up. Let's cheers to a good night.

She takes the cup. He drinks from a beer bottle. They cheers. She kisses him one last time.

INT. KITCHEN - NIGHT

Harris and Carmen see Moses eating food at the table.

CARMEN

I'm so tired. You coming to bed?

HARRIS

Be in, in a minute.

He leans into the kitchen.

HARRIS (CONT'D)

Couch is ready. Turn out the lights when you're finished.

Moses looks like he could pass out at any moment.

INT. BEDROOM - NIGHT

Carmen's in bed in her pajamas. Harris comes over and kisses her shoulder. She turns over.

CARMEN
Babe, not tonight.

He sits back for a moment.

CARMEN (CONT'D)
I'm just too tired tonight. You
really do make me so happy.

She passes out. He stares at her with a sincere smile.

HARRIS V.O.
I couldn't do it.

INT. ELAINE'S HOUSE - NIGHT (PRESENT)

Harris is more relaxed now. Anthony still has the gun at him.

HARRIS
All I know about that night is you
came in. You told me what happened.
That's it. That's all I know.

ANTHONY
Cut the bullshit. Carmen found
these in your car.

Anthony re-aims the gun at Harris and pulls Faye's panties out of his pocket. He throws them at Harris.

HARRIS
These? She left a bag in my car
after I took her to a dance studio.
Found them the next day.

Anthony lowers the gun. Harris sits on the edge of the couch. Elaine's hunched down in a corner, frightened.

ANTHONY
What are you doing here?

HARRIS
I messed up. I lost everything. I
just couldn't face telling Carmen.

Harris looks over to Elaine.

HARRIS (CONT'D)
Sorry, Elaine. I love my wife. I
should be with her. Not here.

Anthony's PHONE rings. He answers.

FAYE V.O.
Anthony, are you with Harris?

ANTHONY
You're on speaker.

FAYE V.O.
I remember that night.

INT. FAYE'S APARTMENT - DAY (FLASHBACK)

Faye holds up an empty bag. She crumples it and opens a small jewelry box on her dresser. There's a syringe and heroine.

She props up her leg and injects the needle into her inner thigh. She feels it kicking in.

She puts the syringe back and checks herself in the mirror. Pantie lines. She takes them off.

EXT. HARRIS' HOUSE - POOL - NIGHT (FLASHBACK)

Faye hits the joint. She instantly looks more drunk.

FAYE V.O.
I got super woozy after I smoked.

INT. HARRIS' HOUSE - GUEST ROOM - NIGHT (FLASHBACK)

Anthony leaves the room. Faye's in between consciousness. Moments pass. Moses stumbles in in total delirium.

He falls onto the bed. On top of Faye. They both MOAN.

INT. ELAINE'S HOUSE - NIGHT (PRESENT)

Harris and Anthony look confused, yet relieved.

FAYE V.O.
When people talk about things long
enough eventually we believe it to
be true. We all spun a yarn that
balled out of control. But that's
what happened. The truth.

Harris takes the gun from Anthony. He sits on the couch.

EXT. FLOWER VENDOR - NIGHT

Rafe and Charla stand over Manny's corpse.

CHARLA MAE

That's him. We got him.

Garrett is obscured in a police car. Rafe makes a bouquet from some flowers on the ground and sets them beside Manny.

RAFE

Vaya con dios, amigo.

INT. HARRIS'S HOUSE - DINNING ROOM - DAY

Carmen and Harris embrace. Faye and Anthony hold hands. Rafe and Charla talk with all of them at the table. They're animated and sincere. They shake hands. It's over.

INT. HOSPITAL ROOM - DAY

Rafe says his final goodbye to Corrine. He leans over and kisses her forehead.

RAFE

I'll see you later, sweetheart.

He lays a bouquet next to her. The family stands near. The doctor turns off the life support.

INT. INTERROGATION ROOM - DAY

Rafe throws pictures of victims across the table to Garrett. He looks maniacal and jacked on drugs.

RAFE

Tell me why you did it.

GARRETT

This society is made of laws supporting those who rape and pillage on the daily. And what happens to them? Nothing.

He jumps up and shoves the pictures to the floor.

GARRETT (CONT'D)

You gotta fend for yourself. What
can I say? We crave the things that
hurt the most. You know how it is.

INT. OFFICE - SAME

Gillian and Charla watch from behind a two-way mirror. Charla
holds up the sketch.

CHARLA

It's over. We got him.

INT. GILLIAN'S HOUSE - NIGHT (FLASHBACK)

Gillian's thrown to the floor in her hallway. An obscure man
kisses her. He Pins her arms back. Rapes her. She screams.

INT. OFFICE - SAME (PRESENT)

Gillian has tears.

GILLIAN

It's over.

INT. HARRIS' HOUSE - OFFICE - DAY

Harris shows carmen the chart on the computer.

CARMEN

Why didn't you tell me?

HARRIS

We think by not talking about it
it'll just go away or get better.
But that's not the way it works.

(beat)

I should have been honest with you.
How can you forgive me?

She hugs him.

CARMEN

Forgiveness is the first step to
freedom

INT. DONATION CENTER - DEREK'S OFFICE - DAY

Derek and Carmen smile and hug.

DEREK

We'll miss you around here.

CARMEN

Thanks for encouraging me.

She hands him his mask.

CARMEN (CONT'D)

It does help to put on a different face sometimes.

He takes it. She leaves.

INT. HARRIS' HOUSE - DAY

Harris answers the door. It's Anthony.

ANTHONY

There's something I'd like to ask the both of you.

LIVING ROOM - LATER

Carmen gives Anthony a big hug. He walks to the door, looks back. He smiles and leaves.

EXT. BEACH - DAY

A large crowd culls around a picture of Corrine on an easel with dozens of flowers. Charla hugs Rafe.

Rafe has an epiphany and steps away. He wanders down the beach and looks out toward the ocean.

RAFE

Calm. Peaceful. Calculating. The shoreline's cool. The wind's to our backs and the sun in our eyes.

He looks to the side and sees Corinne coming to him. They bury their toes in the sand. Smiling, brilliant.

RAFE (CONT'D)

Underneath, the current seems to take grip. Unrelenting. Entwined. Destined to hold us together. For each other.

They're a silhouette against the ocean as they embrace. Corinne lets him go and disappears in the horizon.

CHARLA MAE O.S.
What are you doing?

He opens his eyes to see Charla beside him.

RAFE
What do you say we go to your mom's
place?

CHARLA MAE
'Bout time. Best Cajun food from LA
to LA.

They laugh and wander towards the parking lot.

CHARLA MAE (CONT'D)
Spoke with Moses the other day.

Rafe looks to her.

CHARLA MAE (CONT'D)
His friends came into town. Decided
to play a little prank on him.
Scooped him up in the night and
drove to the grand canyon.

RAFE
Picked a hell of a time for a
vacation.

CHARLA MAE
Sure did. You almost had me
convinced.

Rafe looks at her as they approach his car.

CHARLA MAE (CONT'D)
That girl, Faye. Potentially raped.

Rafe sighs.

CHARLA MAE (CONT'D)
You believed it so strongly.

RAFE
Yeah, but you were right. There was
no incriminating evidence,
corroborating testimonies.

CHARLA MAE
Sometimes we let things obscure or
perceptions. At least there was
justice for Gillian.

RAFE

A few years behind bars is hardly justice. Some people just don't get punished the way they should.

They get in. He drives off.

INT. CHURCH - DAY

Tanya hands Carmen her rosary beads. They hug.

INT. CARMEN'S CAR - MOVING - DAY

Carmen drives past a sign for San Francisco with a determined look fastened to her face.

She hangs Tanya's rosary on the mirror and checks the backseat. Anthony's boy is asleep. She looks further back.

INT. MOVING TRUCK - DAY

Harris drives the truck while on the phone.

HARRIS

Thanks, Davis. I'm sure he'll do just fine. What? Your watch? No. I didn't. Must have left it some place else. I'll hit you back when we're settled.

INT. HARRIS' OFFICE - DAY

Davis hangs up the phone. He peeks into the office.

DAVIS

Soak it up, son. I'm going to make you rich.

Moses stands back in Harris' old office with a big smile.

INT. BAR - NIGHT

Anthony stares at the photo of him and Meredith. Then the one of him and Faye. He rips the picture of him and Meredith.

RAFE V.O.

We crave the things that hurt the most. Sometimes we hold on to the things we're meant to let go.

He grabs a bouquet of roses and walks away. The ripped picture sits next to two empty martini glasses as he leaves.

INT. THEATRE - NIGHT

The place's packed. A dance troupe's on stage. Faye takes the center. Her and Tiffany smile. She clenches her eyes shut.

She performs, flawlessly. The MUSIC stops. The audience stands and APPLAUDS. Anthony stands and CLAPS, triumphant.

RAFE V.O.

We get bruised and battered with
the currents of life but with each
current brings a stronger tide.
Everyday - a new memory in a new
life.

INT. HARRIS' OFFICE - RECEPTION - NIGHT

Davis sets a glass of wine on Elaine's desk.

DAVIS

One drink never hurts anybody.

ELAINE

Last time I had a drink I was out
like a light.

DAVIS

All part of the fun.

She wavers, looks at him precariously, then sips. He's about to step into his office. He looks back to her and winks.

INT. MALONE'S OFFICE - DAY

There's a bulletin board with pictures of wanted offenders. The sketch sticks out. It looks like Garrett, but it's a rough depiction of Davis!

INT. FAYE'S APARTMENT - NIGHT

Faye's on the phone as she comes in. She sits on the floor and sorts through a box. Anthony goes in to the kitchen.

FAYE (ON PHONE)

I wish you were there too. But I'm
happy for you both. Yes.

(MORE)

FAYE (ON PHONE) (CONT'D)
I'm going through it now. Okay.
Call me in a few days. Love you
too. Peace.

She hangs up the phone and continues to look through the box.
Anthony comes in.

ANTHONY
How are they doing?

FAYE
She sounds happier than ever.

ANTHONY
I'm glad to hear it. I'm gonna run
to the store. Can't celebrate
without some wine.

She smiles. He bends down and kisses her. He leaves. She
continues searching through the box, pulling things out.

She looks confused as she pulls out Davis' watch.

FAYE
What the hell?

She thinks.

EXT. HARRIS' HOUSE - DAY (FLASHBACK)

Harris and Carmen play beer pong against Faye and Anthony.

FAYE
Must not be doing it right. I see
you coveting your buddies watch.

HARRIS
More like abhorring.

FAYE
It's Armani. That thing's nice!

INT. FAYE'S APARTMENT - NIGHT (FLASHBACK)

Faye takes off her panties, then puts on a different pair.
The pair that Harris had...

INT. FAYE'S APARTMENT - NIGHT (PRESENT)

Her eyes bulge. She starts to hyperventilate.

INT. HARRIS' HOUSE - GUEST ROOM - NIGHT (FLASHABCK)

Someone is on top of her. Assaulting her. She is in and out of consciousness. She grabs at his wrist.

The Armani watch rips off. She is no match. The perpetrator continues assaulting her.

INT. FAYE'S APARTMENT - NIGHT (PRESENT)

Faye CRIES. Anthony comes back through the front door.

ANTHONY
I forgot my wallet.

He notices her and runs over.

ANTHONY (CONT'D)
What is it? What's wrong?

She holds up the watch in hysterics. He holds her.

INT. CARMEN'S HOUSE - NIGHT (PRESENT)

The house is elegant and dark. Harris peers in on the baby asleep. He closes the bedroom door.

He looks into his and Carmen's bedroom. The SHOWER'S running. The door's ajar. He closes the door and walks away.

LIVING ROOM

Harris unlocks a drawer of his desk. He pulls out a tin lock-box. He looks curious as he opens it.

He slowly walks over to the window overlooking the beach.

INT. BAR - NIGHT (FLASHABCK)

Gillian and Davis take shots at a table. She's pretty tipsy.

GILLIAN
I know where we can find another
bottle. What do you say?

He smiles. They grab their stuff and leave.

INT. GILLIAN'S HOUSE - NIGHT (FLASHABCK)

Davis and Gillian slam a shot at her house. They're flirtatious. She retches. He looks put off.

She collects herself and starts to make out with him. He allows for a minute, but eases back.

GILLIAN

Don't you go anywhere.

She runs around the corner. A DOOR slams. He looks at her closed door. Contemplates, then leaves. Moments pass.

She opens her door, excited and in skimpy lingerie. Immediately she's thrown to the floor and pinned down in the same fashion Harris did to Carmen the night they had sex.

EXT. HARRIS' HOUSE - GUEST ROOM - DAY (FLASHBACK)

Outside the window, Davis emerges from the pool and talks with Moses and another employee.

Harris steals Davis' watch from his pile of clothes neatly on the bed. He puts it on and smiles.

EXT. HARRIS' HOUSE - FRONT YARD - DAY (FLASHBACK)

Harris walks Davis to his car.

HARRIS

Sure you can drive? You can always stay here. Come on, I insist.

DAVIS

No, no. I'll be fine. Can't believe I lost my watch, though.

HARRIS

It'll turn up.

They hug. Davis gets into his car. Harris walks away. Davis starts the engine. Closes his eyes and leans back in the drivers seat. Turns the engine off.

EXT. PONG TABLE - NIGHT (FLASHABCK)

Harris cleans off the ping pong table. He looks around and pulls the pills from his pocket.

He tries to dump one into a cup. It hits the rim and falls to the floor. CRUNCH. Carmen steps on it as she comes out.

CARMEN

Are you going to help me or what?

HARRIS

What's it look like? Everything's got to be a fight with you.

She storms inside. He grabs the remnants of the pill and throws it into a cup. Moses comes over.

MOSES

Everything alright with...

HARRIS

Oh, yeah. Just a stupid fight.

Moses grabs one of the cups.

MOSES

Have a few more of these then.

HARRIS

Wait, that's for Faye.

MOSES

I'll give it to her.

Harris watches him deliver the cup to Faye.

INT. HARRIS' HOUSE - KITCHEN - NIGHT (FLASHABCK)

Harris sees Anthony come out of the guest room, then leave.

INT. GUEST ROOM - NIGHT (FLASHABCK)

The door creaks open. A pool of light illuminates Faye passed out on the bed. Harris slowly comes over.

He slips her panties off, then assaults her. She's in and out of consciousness. She rips the watch from his wrist.

The door opens. It's Anthony seeing only a silhouette. He closes the door and leaves. Harris finishes, then jumps off.

MOMENTS LATER

Harris drags Moses into the guest room. He lays him beside the bed, grabs Faye's panties, then runs out.

INT. HARRIS' HOUSE - GUEST ROOM - DAY (FLASHBACK)

Carmen and Faye come in.

CARMEN

We have to check, Faye.

FAYE

Later. I just want to sleep.

Faye curls in bed. Carmen watches and shuts the door. The watch visible under the bed. Undetected.

INT. ELAINE'S HOUSE - NIGHT (FLASHABCK)

Harris prepares drinks at the counter. He takes out a pill and drops it into her cup.

Elaine's about to sip when Anthony bangs on the door.

INT. HARRIS' CAR - DAY (FLASHBACK)

Harris gets out and walks to the house. He realizes Faye's panties are in his pocket.

He runs back to his car and sticks them in the pocket behind the seat.

FAYE V.O.

When people talk about things long enough eventually we believe it to be true. We all spun a yarn that balled out of control. But that's what happened. The truth.

INT. HARRIS' HOUSE - DAY (FLASHBACK)

The house is empty. Carmen hands Harris a box.

CARMEN

Can you take this over to Faye's?
This is the last of her stuff.

INT. FAYE'S APARTMENT - NIGHT (FLASHBACK)

She's not home. Harris walks in. Looks around. He sets the box down. Pulls out her panties. Sets Davis' watch inside.

He leaves.

INT. CARMEN'S HOUSE - NIGHT (PRESENT)

Inside the lock-box are several pairs of women's panties, including Gillian's black thong.

Harris is still at the window with his fingers curled tightly around Faye's panties as he inhales deeply. He's entranced.

CARMEN O.S.

Harris...

Harris flies around, faced with Carmen standing behind him, brandishing his gloc.

HARRIS

Thought you were in the shower.

CARMEN

I found your trophies.

He gives a sarcastic smile.

HARRIS

What can I say, honey. I'm a gambler. You knew that when you married me.

CARMEN

Faye's my sister. Your family.

HARRIS

Sometimes thoughts pop in your head and the only way to rid yourself from it is just to act on it.

He comes closer. She holds the gun firm. He stops.

CARMEN

Don't move.

Hands raised, he inches closer.

HARRIS

You're not going to hurt anybody.

He presses his chest against the barrel of the gun. She squeezes the trigger. It's empty. He grabs the gun from her.

HARRIS (CONT'D)

Don't want to wake the baby.

He slaps her, then grabs the gun and goes to his desk. He pockets Faye's panties and He grabs a clip from a drawer.

HARRIS (CONT'D)

After Anthony's stunt, thought we shouldn't keep it loaded.

He shows her the clip. She deflates. He throws the gun on the desk and runs over and grabs her by her hair.

He throws her down to the ground. She quickly gathers herself and runs into the bedroom. The BABY cries.

He grabs her and throws her down on to the bed. He pins her wrists behind her head. She cries and flails around.

HARRIS (CONT'D)

You were always so beautiful. But you would never give yourself to me. Not fully.

He rips her clothes and kisses her neck, forcefully.

HARRIS (CONT'D)

You know what happens to a man when his wife doesn't fulfill his needs?

He pulls Faye's panties out of his pocket.

HARRIS (CONT'D)

This.

He holds up the panties. Carmen manages to free a hand. She reaches behind the headboard. Garrett's gun is taped to the back. She rips it off and pulls it out.

She sticks it in Harris' face. He slowly backs off her. She gets up, ushering him back into the living room.

CARMEN

I have Anthony to thank for this one, too. After I found your little collection, I took precaution.

HARRIS

Okay. Just put the gun down. Call the police. I'm sick. I need help.

CARMEN

What about Faye and all those other women? They needed help.

HARRIS

You're right. She needs help. But those other bitches were just asking for it.

CARMEN

For every woman out there - there's
got to be justice.

HARRIS

Forgiveness is the first step to
freedom. Remember, you said that?

She cocks the hammer. The BABY wails from the other room.

HARRIS (CONT'D)

You can't kill me. You'll never be
able to live with yourself.

CARMEN

You'd be amazed at what you can
learn to live with.

INT. DREW WARLOW'S ROOM - DAY (FLASHBACK)

Carmen looks up at the camera, then to Drew. She hugs him -
but has a blade and cuts his air tube. She leaves.

CARMEN O.S.

Like you said, Sometimes the only
way to rid yourself of a certain
thought is to just to act on it.

INT. CARMEN'S HOUSE - NIGHT (PRESENT)

He jumps toward her. She shoots two SHOTS. He goes back.

HARRIS

You'll never get away with this.

CARMEN

You did.

She takes a step forward, aiming the gun at his head.

EXT. CARMEN'S HOUSE - NIGHT

The ocean bats at the beach below Carmen's condo. A flash of
light illuminates the interior - followed by a BANG!

FADE OUT.

THE END