

Diamondfire



IN TECHNICOLOR® AND TECHNISCOPY®

WRITTEN BY GRANT WIGGINS

SPECIAL THANKS CLEM HAWKINS · ELLEN BARKIN · ROGER ADDAMS AND LEE SHORTEN

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9-22-2025

EXT. LOS ANGELES - 1975 - NIGHT

Simon & Garfunkel's "Wednesday Morning, 3am" plays us in as a black 76' Cadillac Calais cruises through the night.

*♪ My life seems unreal, my crime an illusion.
A scene badly written in which I must play...*

INT. CAR - NIGHT

Five (46) is behind the wheel. A cool black dude with a handlebar mustache and an afro as perfect as the broad shoulders straining his fitted black suit that he has a shining silver number "5" pinned on the left lapel of.

♪ Yet, I know as I gaze at my young love beside me...

Riding shotgun is **Seven (28)**, the kittenish blonde in a beatniky black sweater, matching leggings and moccasin style knee boots. Looking like Julie Newmar's catwoman off duty, she's nonchalantly tapping a nickel plated 38 revolver with a pearl grip between the headrests.

♪ The morning is just a few hours away...

FIVE

Would you put that thing away?

SEVEN

Where? These old clothes your mom gave me ain't got pockets, I feel like a diver.

FIVE

Aren't those my sister's old clothes? Why was she dressing you to begin with?

SEVEN

Well, when we got there I was wearing a damn robe. Which was your fuckin' fault for rushing me out my apartment so fast.

FIVE

Oh! I'm sorry I saved you from getting your head blown off and thought hey maybe we need to hurry up and get the hell on!

SEVEN

You killed him! We had plenty of time!

FIVE

His brains are in your bathroom sink!

She lifts the sweater, angling the gun, he looks over.

FIVE (CONT'D)

Use the waistband.

The car swerves and straightens back out.

SEVEN

Ain't trying to blow my dick off.

FIVE

Even if you had a dick it wouldn't be big enough for you to worry about that.

SEVEN

Why I gotta have a little dick? Having a nice drive tonight to go kill an old friend and now i'm small dong sally?

FIVE

It goes with that little ass brain.

SEVEN

Blonde jokes? Original. How bout' I hide it in your hair, Foxy Brown.

FIVE

Don't touch my fucking hair. Wait, did she give you that gun too?!

SEVEN

It was your dad's, she said she didn't want it in the house after he died.

FIVE

Looks like something a pimp in Harlem would carry around in his socks. That was pops, angry old motherfucker.

Seven laughs, then tenses up for reasons we'll discover later, she quickly tries to change the subject.

SEVEN

Hey! They say if you wanna know how big your cock would be you measure from the tip of your thumb to your index finger.

FIVE

Who is they? Is this what women talk about at sleepovers?

SEVEN

Not at mine, at mine we just dry humped each other to try to kill time.

FIVE

I didn't ask for that mental image.

SEVEN

What did you ask me then?

FIVE

I asked if that's what you motherfuckers talk about at motherfucking sleepovers.

SEVEN

My face was always in a pillow. I wasn't doing a lot of talking. I'm why bitches show up. I'm a passionate yet lazy giver.

FIVE

Girl *please*.

SEVEN

What? It wasn't a big deal. You tellin' me, you've never humped a pillow?

FIVE

Fuck it, sure, but what does that have to do with you letting the cheer squad find the joys of friction all over your ass?

SEVEN

It kept me popular with a minimal effort.

FIVE

That explains a lot. But sure, when I was younger. There may have been a few parties, you know the fellas horsin' around. I may have done something similar as I came out. But I'm the top, still am.

SEVEN

That make a difference to your dad?

They knowingly burst out laughing together.

FIVE

Fuck no, you met him that's why I let you deal with him. But I don't care who I'm with. I'm the top. I don't understand you people with the face in the pillow, lay there like a dead fish, what's the point?

SEVEN

There's something about feeling someone on top of you, you know? Knowing they want you and they're focused on you.

Seven tussles her hair and bites her lower lip. Five looks over in disgust and shakes his head.

FIVE

Hey man, settle down, you're trying way too hard to justify your lack of self esteem. Reel it in Eartha Kitt.

SEVEN

Bottoms are giving, we take what is being given to us and make magic, what would the world be without us? Nowhere. Even with heterosexuals. The species would cease. Somebody's gotta get fucked.

FIVE

And somebody's gotta do the fucking.

SEVEN

But somebody's gotta let them. *MUHFUCKA*.

FIVE

How we get on this topic? Shit.

Seven shrugs and aims the gun towards Five looking at how far her finger goes down the short tip of the snub-nose.

SEVEN

See it wouldn't be *that* little.

He reaches pushes the gun away, the car swerves again.

FIVE

Stop fucking around and focus.

SEVEN

I am focused, we cool Kojak.

FIVE

Get a gun out of the trunk when we get there. Can't have you relying on that old piece of shit when the shooting starts. Pops probably ain't cleaned it since the 40s. The rounds might be stale.

SEVEN

Whatever happens is gonna happen.

FIVE

You're right but tonight is do or die and I'd rather stack the do's in our favor.

SEVEN

If you want to stack them, give me some blow, i'm sleepy, your mom woke me up.

FIVE

I don't have any and I don't need your aim shaky, you get weird when you're high, i'll get you some coffee. If someone sees us out here we're fucked.

SEVEN

They've got a lot of men but why would they be all the way out here looking for us? They hit us in the city. We're far out man, like literally far fuckin out.

FIVE

If they were going to make a move like that, why wouldn't they guard their new best friend's place? You dig?

SEVEN

Cause they think we're dead.

EXT. 7-11 - NIGHT

The Cadillac pulls up and parks outside. Five climbs out and heads into the store, leaving Seven inside the car.

INT. FIVE'S CAR

She looks towards her waistband again, about to finally tuck the gun but gives up and gets out with it in hand.

EXT. 7-11 - NIGHT

An ugly forest green Lincoln Continental pulls in next to their car with a man in a pink suit behind the wheel. She quickly tucks the gun in the back of her pants to hide it but before she gets a look at the driver. **BANG!** She jumps and looks across the street towards the intersection, it was just a car backfiring, she heads inside while notably forgetting to get a fresher firearm from the trunk.

INT. 7-11 - NIGHT

The door chimes as Seven comes in. Five is already talking to the cashier at the counter, but he looks over to the door towards Seven who walks to the back of the store, Five notices this and snaps his fingers like she's a dog wandering off, pointing to the coffee machine.

FIVE

Fuck are you going?

SEVEN

Look, they got boiled eggs!

FIVE

Motherfucker, you are not buying a *boiled* egg from here and shitting all over my goddamn car. We're here for coffee.

SEVEN

We should have gone to Hawkins!

FIVE

Too out of the way.

Five turns back to the cashier.

CASHIER

Who's your friend? She seems fun.

Five's expression changes, glaring at the cashier. Seven gets on every one of his nerves but he's protective.

FIVE

Don't worry about her, Why are ya'll selling boiled eggs? You know what time it is? How long they been sitting out?

We join Seven in the back where she's doing everything but getting coffee, looking at cheap toys. She picks up a bunny and hugs it before continuing to where the Slurpee machine is. She grabs a small cup, only to switch to a large and fills it with piña colada flavor, then takes a peek up front to make sure Five isn't looking and crams a boiled egg in her mouth as the door chimes again, it's the man in the pink suit, contrasting Five's. Five looks over his shoulder and sees him, in that same glance he checks Seven's position, they share a knowing nod.

CASHIER

You good?

FIVE

Yeah, i'm good.

Pink suit draws his gun, Seven sees this and pulls the 38 and aims it at the man in the pink suit, she pulls the trigger! BOOM! A black cloud fills the air! The old gun misfires! The noise causes Five and pink suit to turn to look back at her, Five sees the gun and grabs the guy's arm and headbutts him! The guy kicks Five in the balls he drops to the floor he's kicked in the face! Seven tries desperately to clear the jam of the old gun but she's too slow! BOOM! BOOM! BOOM! Pink suit shoots Five in the chest three times in a row, Seven watches this in horror holding the still useless 38. Five sees this from the ground and in a pained voice yells for her to leave!

FIVE (CONT'D)

Get the fuck on!

Seven turns and runs out for the emergency exit as the man fires in her direction, BOOM! BOOM! BOOM! Chips fly, drinks explode as she crashes into the emergency door!

INT. MARIGOLD RESIDENCE - DAY

The Monkees "Pleasant Valley Sunday" brings the mood.

*♪ Another Pleasant Valley Sunday Here in status symbol
land. Mothers complain about how hard life is...
And the kids just don't understand...*

Dana Marigold (51), a woman with a brown throwback bob, a pale blue house dress and heels. Very June Cleaver, she's finishing up a chocolate cake in her better homes and garden ass kitchen. She sets it in a glass cake holder then puts it on the center of the kitchen table.

DANA MARIGOLD

It's ready!

Down Comes **Bobby Marigold (23)**, her step son. Wearing bell bottoms and a sweatshirt. He looks like a member of the Partridge family at best. Bobby goes right towards the cake, Dana gently grabs his arm, stopping him.

DANA MARIGOLD (CONT'D)

Could I get a thank you?

BOBBY MARIGOLD

Thanks Dana.

DANA MARIGOLD

How about Mom?

BOBBY MARIGOLD
You're not my real mom.

DANA MARIGOLD
And you're finding ways to make me
happier about that every day.

He flips her off and yanks from her grip then goes to get a plate. The phone by the kitchen door rings, she goes to answer it like that back and fourth didn't happen.

DANA MARIGOLD (CONT'D)
Marigold Residence.

WENZEL (O.S)
(playful german accent)
You're late liebchen.

DANA MARIGOLD
That's not possible.

WENZEL (O.S)
But it is, now you pay double in a day or
you have no more days, very simple.

DANA MARIGOLD
Wait, wait, I couldn't have-

The phone goes dead, Dana looks like she's seen a ghost, her hands are shaking as her head turns towards Bobby.

DANA MARIGOLD (CONT'D)
Did you take any money from me?

BOBBY MARIGOLD
No, why?

She storms towards Bobby who jumps up from the table but he has nowhere to go. She grabs him by the collar and slams him against the wall with a surprising power.

BOBBY MARIGOLD (CONT'D)
What the fuck?!

Dana smacks him once lightly, then as hard as she can, so hard that he starts bleeding from the mouth.

DANA MARIGOLD
Did you!?

BOBBY MARIGOLD
You fucking hit me!

She smacks him again and he starts crying.

DANA MARIGOLD

The truth!

BOBBY MARIGOLD

I am telling you the truth!

Dana grits her teeth, she knows he's lying and it's taking everything in her power not to do worse than she's already has. She fails and punches him in the jaw.

Bobby goes down to the floor, she follows him down and punches him again. She's beating him like a bookie now, he tries to cover up but she just keeps beating him into the floor. Blood dripping down his face, bruises forming.

BOBBY MARIGOLD (CONT'D)

I'm sorry! Stop hitting me!

DANA MARIGOLD

Take off your belt.

BOBBY MARIGOLD

What?

DANA MARIGOLD

Take off your fucking belt!

He fumbles to take it off, hands shaking. As soon as he gets it open she grabs it and pulls it off of him and starts smacking any part of his body that moves with it. It's brutal and demeaning, he screams, he cries, he begs.

DANA MARIGOLD (CONT'D)

You fucked up!

BOBBY MARIGOLD

I'm sorry! I'm sorry mom, please mommy!

The mommy is enough to snap her out of the rage, having beat something she wanted out of a grown man. She tosses the belt back to the crumpled sobbing mess he's become.

DANA MARIGOLD

Your actions, put this family in danger.
If you tell your father how this happened. I will leave you to deal with it alone. That money, you stole belonged to a killer, now I have to fix it.

Dana goes over to the sink, grabs a dishrag and some ice from the freezer and tosses it towards Bobby before heading towards the steps and jogging on up.

MARIGOLD RESIDENCE - MASTER BEDROOM - DAY

Dana walks into the bedroom and collapses on the bed, she looks at her bloody hands then the ceiling considering the situation. Bobby fucked her over, he fucked all of them over and she's trying to come to terms with it. Knowing in her heart, she has only one bad option.

She sits back up and locks the door. Then pushes the dresser aside right, she pulls back the carpet and opens a secret compartment. A machine gun and a chrome handgun rest on top of a black blazer folded underneath the rifle, and a silver lapel pin that is simply a number.

"6." Just like Five's, just as we get a good look at it the sound of a car pulling up startles her. She takes the handgun out and places it inside the drop pocket of her apron. Quickly putting everything else back in place.

INT. MARIGOLD RESIDENCE

Dana hustles back downstairs where Bobby is eating the cake while flipping through a comic book with the other. He's moved on clearly. The front door opens and in comes **Hugh Marigold (47)**, her husband, carrying a rack of tv trays and grocery bags he sits right there on the floor.

He has a flat top, looking like an aging football star from a 50s sitcom in an old letterman jacket that he's had since high school but still strong as a bull.

HUGH MARIGOLD

I got them.

Dana smiles and hurries happily towards him, trying to distract him from the marks on Bobby's face but no dice.

BOBBY MARIGOLD

She hit me dad.

She glares back at Bobby, he called her bluff. Dana awkwardly smiles as Hugh kisses her on the cheek as he props the trays up against the wall by the door.

HUGH MARIGOLD

What'd you do?

BOBBY MARIGOLD

Why's the fuck's it gotta be my fault?

HUGH MARIGOLD

Language! And that's why.

DANA MARIGOLD
I've got to go out.

HUGH MARIGOLD
You cheating on me?

DANA MARIGOLD
If I was I swear i'd tell you, I have to
pick up something thanks to your son.

HUGH MARIGOLD
I could go back-

DANA MARIGOLD
No I got it. Keys please.

He fishes the keys out of his pocket and hands them over.

HUGH MARIGOLD
You still have your apron on.

She unties her apron but wraps it into her hand so she
has control of the gun. She gets her coat off the rack
and heads out the door before they can protest.

EXT. MARIGOLD RESIDENCE, FRONT YARD - DAY

Dana hops in their 1969 Chrysler town and country, throws
it in reverse and tears down the street like a banshee.

EXT. DOWNTOWN - NOON

Dana swerves out of traffic and parks by the curb. She
hops out and rushes to a payphone, dials and it rings.

DANA MARIGOLD
Six.

ZERO
Damn, been a while.

DANA MARIGOLD/SIX
I need to see you.

ZERO
You know the spot.

EXT. THE INDEX - NOON

Dana's pulls into a club parking lot and parks. It's a black building with red neon lights that are all turned off except the letters "ex" in "Index." She gets out and walks up to the entrance toward a burly black bouncer, **Teddy, (41)** He recognizes her but is too shocked to speak. He just quickly steps aside and waves her in.

INT. THE INDEX - NOON

Inside the dark club, noting the advertisements on the walls and the framed photos it becomes clear it's a gay bar slash strip club but no one is on stage right now.

INT. THE INDEX - OFFICE - NOON

Dana enters the office and there is **Zero (60s)**, a woman neatly dressed in that familiar black business casual and a "0," lapel pin sitting behind a desk, she's the boss.

ZERO

Well look who's back. I thought about just shooting you as soon as you walked in but I was too curious as to why in the fuck you'd want to see me after all this time? Let's hear it, Six. I'm on the edge of my fucking seat, literally.

DANA MARIGOLD/SIX

Don't code me. I'm still out. I just need to call in that last favor.

ZERO

Favor?

She laughs, stands up and walks around the desk.

ZERO (CONT'D)

You're still on that?

DANA MARIGOLD

You said we all get one.

Zero stops in front of the desk and takes a seat on it.

ZERO

I don't know, *Six*. Those favors are for my employees as a courtesy. Once you're gone, it's a like a check. It expires.

ZERO (CONT'D)

I can't just wait around for some killer playing house frau to come begging me for help out of the blue on a Tuesday.

DANA MARIGOLD

Don't be like that.

ZERO

Don't be like what? You made your choice, you walked away and unlike most traitors that walk off on me. I didn't put two in the back of your head and burn your body.

DANA MARIGOLD

Lorraine please.

Zero quiets, her jaw shifts.

DANA MARIGOLD (CONT'D)

Lori.

ZERO

Don't play with me.

Dana approaches her, she touches Zero's cheek. For a moment it seems like Zero may be softening under the caress but she suddenly slaps Dana's hand away.

ZERO (CONT'D)

What do you need?

DANA MARIGOLD

My stepson fucked up.

ZERO

Shocker.

Zero feigns shock, putting her hand up over her mouth. Dana smiles and turns her head, trying not to laugh as the two share a moment of levity before they go on. Allowing us to catch a hint of that old friendship.

DANA MARIGOLD

I guess I should say I fucked up but I didn't expect him to do what he did. You think you can trust your kids.

ZERO

Why would you do that? Trust isn't something I tried to teach any of you.

DANA MARIGOLD

I know.

ZERO

Do you? Do you really?

Dana pats her coat, right where the gun is.

ZERO (CONT'D)

Good girl...but.

Zero flicks her wrist, a snub-nose drops out of her sleeve and into her hand and she points it right at Dana before she can even reach for her own. Zero holds her outstretched gun aimed at Dana's face. They're locked in a standoff. Dana freezes but not in surrender.

ZERO (CONT'D)

You could die right here and now.

DANA MARIGOLD

So it seems.

ZERO

You'd hit the floor. I call Teddy, wrap you up in plastic. End of the story.

DANA MARIGOLD

I know how it goes *babe*.

ZERO

Oh we're being cute? Okay then I might leave the room, knowing Teddy's weird ass he might fuck your body. Then take you to the butcher. Just goons running you through a meat processor like leftovers down a garbage disposal. What would be last? Your toes? Back of your shoulder? What would make the worse sound? The gristle of your fucking thumb?

DANA MARIGOLD

What is the point of this rant?

ZERO

That's what i'd like to know! Does what I'm saying mean anything to you?

DANA MARIGOLD

No.

ZERO

Bingo! There's our problem! I need it to mean something if I'm going to do you a favor. Because I don't need to trust you but I need you to care about your life enough not to fuck me!

ZERO (CONT'D)

Because how I see it as someone who has been training high level murderers such as yourself for so many years. It's that fucking me over would be to your fucking benefit. I mean who really has any loyalty to someone who points a gun to their head right? Clearly I care way more about me than I do you.

DANA MARIGOLD

Fucking you, won't help me, my life is already in danger that's why i'm here.

ZERO

Okay then, take your gun out and slide it to me. Any more cute shit, you'll hit the floor before it does. Don't make me.

Dana slowly takes the gun out, places it on the floor and slides it to Zero who steps off the desk and places her foot on top of the gun, sliding it back towards the desk.

ZERO (CONT'D)

Stay down there, on your knees, let's call it a tactical advantage. Now go ahead, tell me, what is it you need?

DANA MARIGOLD

When you let me buy my way out, my contract. I took a loan with someone.

ZERO

Let me guess. You need the money back?

DANA MARIGOLD

Not exactly. You wanted so much money to let me out, I had to ask Wenzel.

ZERO

Are you fucking crazy?

DANA MARIGOLD

When I wanted out. I really wanted out. You knew that but like you always do you wanted to make it impossible!

ZERO

Don't heart string me, I wanted what I was owed. You were reliable and you and five together were unstoppable. Seven wasn't ready to replace you and quite frankly she's still messy. She's great under pressure but you know what I mean.

DANA MARIGOLD

Yeah...

ZERO

I lost millions letting you go. We had so much shit lined up that didn't happen because of you but fuck it right?

DANA MARIGOLD

I know, i'm sorry, I got complacent. He gave me what I needed to pay you with zero interest, sounded like a good deal, he wanted biweekly payments, I was able to freelance and pay. Price of freedom right? But taking the cash over there every for years, you get used to it, I tell my son to take it over. He didn't. Probably spent it on weed or some shit and Wenzel goes off about how he's gonna kill me if I don't get him double fast.

Zero sighs, she knows a lot about him.

ZERO

Sounds like him, at least all he wants from you is money, he wanted my body and back in the day I gave it to him which is why I can't believe you were this stupid. You should be asking me to pop you now to end your worries because you aren't leaving here with them entirely solved.

DANA MARIGOLD

You didn't even ask how much I owe and you're already saying no?!

ZERO

Doesn't matter. Wenzel's squad has gotten bigger, if this was the mafia he's family sized we're a glorified crew as they say. If I could have killed him by now I would have. Whatever I do for you isn't helping me, he could never know. Hell, it'd be better for me if I told him where you were because I have my own fucking problems with him i'm outrunning, he's been blackmailing me for decades.

DANA MARIGOLD

I'm not asking you to kill him.

ZERO

The favor was a goodbye courtesy, this is work, it's peoples lives. My life.

ZERO (CONT'D)

I can't justify this risk unless you're back in. No options otherwise.

DANA MARIGOLD

Lorraine please I need-

She starts to get up, Zero aims the gun again.

ZERO

Down dog!

Dana resettles on her knees.

ZERO (CONT'D)

I like you Six, I always did. You could even say I loved you. Actually, fuck it. I love you, I love you, I love you, you little matriarchal asshole. You were family but you lost that privilege when you cut out. Now you have to earn it back or go deal with this bullshit on your own. You wanted out, you wanted to go play mom so you did and it made a mess. This is how we clean it up.

DANA MARIGOLD

Couldn't you just loan me the money?

ZERO

If I wouldn't do it before for nothing, why would I do it now? I'll pay it off if you become mine again. This is your only offer. My shit with Wenzel, it's a can of worms you actually could help me fix.

DANA MARIGOLD

Fuck.

ZERO

Deal or no deal?

Dana lowers her head, looking at the floor. Trying to think of some other way but again she just can't find it.

DANA MARIGOLD

I just want to be free.

ZERO

We'll be free when we're dead. Would you like me to free you now? Because my arm is getting tired over here.

DANA MARIGOLD

Alright i'm in.

ZERO

Great!

Zero places her gun on the desk and claps her hands, scurrying over towards Dana, she helps her up and embraces her. Dana's arms stay down at her sides.

DANA MARIGOLD

I hate you.

ZERO

I still love you and i'll love you more when this is all over with.

Zero kicks Dana's gun back her way and opens one of the desk drawers and tosses a a file onto the desk.

ZERO (CONT'D)

There's a guy that goes by Redd, porn guy and the word is Wenzel chose him to transfer old footage, I started working for him when I was Seven's age. He always wanted dirt on you, film you killing somebody or whatever and he's used it to blackmail me for years. I only know this because apparently he has a drug problem and some dealers we know were kind enough to give me heads up that he's let people see me in action. Not cops, but too many.

Dana opens the folder, photos of the house, two levels, notably men in pink suits stationed out front of it.

DANA MARIGOLD

Security looks decent. I'm not in fighting shape right now.

ZERO

Yeah you are, plus you don't have to go alone. I'll send Five and Seven with you.

Dana tosses her head back not happy about the idea of seeing them, she picks up the folder.

DANA MARIGOLD

Alright but I need a few mickeys.

ZERO

You mean quaaludes?

DANA MARIGOLD

Yeah, have to be sure they don't wake up and start asking questions. I'm never out at night, he already thinks i'm cheating.

Zero leans behind the desk, opens a drawer and throws a bag to Dana, who catches it and stuffs it in her pocket.

ZERO

They'll meet you here between 9 and 10,
if you aren't here, no cash for you.

INT. MARIGOLD RESIDENCE - EVENING

Dana enters the silent living room. The television trays are still propped right there against the wall. She heads to the kitchen and opens the fridge, grabs a pitcher of lemonade and fills two glasses, takes out the pills and crushes one into each glass. She stuffs the bag with the rest of the pills under the sink just in time to see a sweaty Hugh open the sliding door to the backyard.

HUGH MARIGOLD

Bobby! Mom made lemonade!

Bobby follows him in, catcher's mitt on. Both of them chug their drinks in front of her like a commercial.

BOBBY MARIGOLD

Thanks, i'm going to shower.

DANA MARIGOLD

Wait a second, I just wanted to say. I'm sorry about earlier and I love you, I love both of you very much. Know that.

HUGH MARIGOLD

You okay?

DANA MARIGOLD

Fine, just a little sentimental tonight.

BOBBY MARIGOLD

I don't want to lie, I don't know if love is what I feel towards you compared to my mom but I'm sorry about the money.

HUGH MARIGOLD

What money?

DANA MARIGOLD

He lost bill money I told him to drop off but it's taken care of now, mostly.

Bobby heads upstairs then Hugh nearly falls over.

HUGH MARIGOLD

That scotch I had earlier is hitting me
late, what the fuck is going on?

DANA MARIGOLD

Come on, let's go upstairs.

HUGH MARIGOLD

And it's not even my birthday.

INT. MARIGOLD RESIDENCE - MASTER BEDROOM

They stumble in, Dana pushes Hugh on the bed and straddles him. But Hugh rolls her onto her back and tries to take the top to get her into missionary position.

DANA MARIGOLD

I'm still dressed, what are you --

He passes out, his forehead slams into the headboard!

DANA MARIGOLD (CONT'D)

Fuck!

BOBBY MARIGOLD (O.S)

What was that!?

DANA MARIGOLD

Nothing!

He's out cold. Dana dumps Hugh onto the bed, hops up and rushes to push the dresser to the side again, opening the stash, she checks the rifle and the rest of her kill kit then loads everything into a black duffel bag that was at the bottom of the stash, with final zip, it's go time.

INT. MARIGOLD RESIDENCE - UPSTAIRS

Dana creeps to Bobby's room. She knocks and waits for an answer then opens it. Smoke pours out of the room like a cloud. Once it dissipates she sees the bong nightstand. She heads back to her bedroom and grabs the clothes out of her stash and goes into the bathroom. Moments later she comes back out and we get our first look at her in the uniform of the badass team she's a part of. Black suit, lapel pin. She went in as Dana and came out as "Six", she grabs the duffel bag and heads out.

INT. FIVE'S APARTMENT - BEDROOM - NIGHT

Five is comfortably in bed under black satin sheets next to a sleeping latina with dark hair in a very groovy bedroom. Tiger print blankets and shag rugs all over the floor. The phone rings and Five groggily answers it.

ZERO

30 minutes, get your plus two.

Five plus two, Seven, they're being careful.

FIVE

Couldn't you have called earlier?

ZERO

You're the one that said it ruins your day if you're thinking about a job and would rather find out right before.

FIVE

I forgot I said that. Be there soon.

Five hangs up and dials another number.

INT. SEVEN'S APARTMENT - NIGHT

The Beach Boys "heroes and villains" plays: *♪ I've been in this town so long that back in the city, I've been taken for lost and gone, and unknown for a long-long time.*

Seven dancing in her apartment with a Galliano bottle in her right hand and a giant pixy stick in the other. The phone rings and she hops over to answer it. Her pet turtle is on the bed with a plate of vegetables in front of him as the song fades into the background.

FIVE

Get your ass there.

SEVEN

Where's there man?

FIVE

You know goddamn well where it is, don't try to be cute motherfucker.

SEVEN

How's this for cute, my ride is gone so your big black ass has to come get me.

FIVE

Fuck.

Seven starts laughing.

SEVEN

Blow the horn when you get here.

Seven hangs up as the song returns fuller volume as she finishes her pixie stick and keeps on dancing: ♪ *She was right in the rain of the bullets that eventually bought her down but she's still dancing in the night unafraid of what a dude'll do in a town full of heroes and villains.*

The song ends and Seven switches on a dime, she boops her turtle's nose and falls playfully to the floor like she's been shot only to reach under the bed pulling out a gun.

EXT. SEVEN'S APARTMENT - NIGHT

That familiar black Cadillac pulls up, we focus in on the yellow and black California plate that reads "BGBLKAZ" He blows the horn. Seven walks right out, with a gun case in hand, now matching Five and Dana. Black suit, black bell bottoms and a "7" lapel pin. She puts the case in the trunk and gets in, they fist bump and pull off.

EXT. THE INDEX - PARKING LOT - NIGHT

It's a strip club now at peak hours, the parking lot is chaotic as people file in. Dana pulls in and parks at the edge of the lot, then in come Seven and Five who park across her. Dana gets out, Five and Seven do the same, the two seeing Dana for the first time in years.

FIVE

I'll be good and Goddamned.

DANA MARIGOLD

Hey.

SEVEN

Right fucking on!

Seven hopped up on liquor, sugar and joy runs right to her and nearly tackle hugs her to the ground. Dana plants a kiss on Seven's forehead and pats the top of her head trying to get her to calm down like an overactive child.

DANA MARIGOLD

Hey to you too, kitten.

Seven is beaming as Five walks up and shakes Dana's hand. Seven then does the same but pulls her into another hug. Five grabs Seven's arm and peels her off of Dana.

FIVE

How did she get you back into this?

DANA MARIGOLD

The usual way. She won't help me unless I help with what we're about to do.

SEVEN

Glad you're back though.

Seven rubs Dana's arm, a little too long.

DANA MARIGOLD

Thanks but I never liked lying to you two. I'm being honest, I wasn't given good options. I don't wanna be here.

FIVE

So what is your real problem?

DANA MARIGOLD

Let's talk on that once we get this done, since this job is tonight's problem.

FIVE

Fair enough, these bullets first.

DANA MARIGOLD

Did she give you the details?

FIVE

Yeah, we've known. Zero didn't think me and Sev could handle it on our own but she wants some shit of hers in a case and she wants us to send a message.

SEVEN

Redd gotta be dead baby.

DANA MARIGOLD

But why would she want me to do it but not let you guys do it?

FIVE

It's so valuable she's afraid of losing it if we both die, that's how I see it.

DANA MARIGOLD

Said she was being blackmailed with it.

FIVE

Yeah it's about her, not us living,
you're just helping the odds of this
going how she wants it to go.

DANA

Then why not hire somebody else?

FIVE

Guess she couldn't find nobody.

DANA

She's always a good talent scout though.

SEVEN

All she's scouting these days is dicks,
club is a sausage parade!

FIVE

Could you be any louder?

SEVEN

She don't care, she likes that people
know. Makes her cold ass seem relatable
if she fucks the staff once in a while.

FIVE

Cause' she likes your little ass, I can't
run my mouth like that, chill out.

SEVEN

I'll try but I had a lot of sugar-booze.

FIVE

How much is a lot?

SEVEN

About four feet of pixy dick- I mean
stick. See that's your fault!

FIVE

How the fuck is that my fault? Is this
gonna be a problem? Can you shoot
straight? Are you good for this?

Dana starts laughing, as much as she didn't want to be
working with this team again or even in this profession
she realizes this part of the relationship she missed.

SEVEN

I can hit center mass.

FIVE

No, go in there and get a sandwich, eat it, get some water, drink it, use the bathroom and come back.

Seven rolls her eyes and heads back into the club and Five turns his attention back to Dana.

FIVE (CONT'D)

She's gotten better since you left, she'll hit whoever you point her at like a chihuahua with a uzi but you gotta keep her focused or it can get sketchy.

DANA MARIGOLD

What do you know about Redd?

FIVE

Not much beyond the blackmail, Zero said don't worry about it since we weren't going on the job anyway.

DANA MARIGOLD

Well, she showed me some photos, he's got bodyguards out front. You and Seven should hit the front and i'll hit the back, just pinch them in on both sides.

FIVE

They look professional?

DANA MARIGOLD

No, they looked like gang members.

FIVE

Easy work then.

Seven comes walking back out cramming the remnants of a ham sandwich in her mouth. There's lipstick on her cheek and neck and her suit is covered in glitter.

FIVE (CONT'D)

What the hell?

SEVEN

Bachelorette party. I got to kiss the bride and a few other people.

FIVE

Did you fuck her too? Rolling up with you glistening like a damn disco ball. Smelling like a sweaty sweet slut. Get your simple ass in the damn car!

SEVEN

That's a good perfume name. What do you think it'd smell like?

DANA MARIGOLD

Strawberries and candy.

They walk to the black Cadillac and climb inside.

Vehicle by Ides of March starts to play: *♪ Hey well, i'm a friendly stranger in the black Sedan. Won't you hop inside my car? I got pictures, got candy, I'm a lovable man and I can take you to the nearest star...*

They pull out of the parking lot and off into the night.

♪ I'm your vehicle, baby. I'll take you anywhere you want to go. I'm your vehicle, woman...

EXT. LOS ANGELES - NIGHT

We follow as they drive up into the Hollywood Hills.

♪ Well, if you want to be a movie star I'll get a ticket to Hollywood. But if you want to stay just like you are. You know I think you really should...

EXT. REDD'S HOUSE - NIGHT

*♪ I'm your vehicle, baby.
I'll take you anywhere you want to go.*

They park up the street and turn the lights off.

FIVE

Y'all ready?

SEVEN

Yes sir.

DANA MARIGOLD

Yeah let's just go. I gave my husband and my son some shit and I know almost-not-exactly how long that's going to keep them out. I got to be back.

FIVE

Already drugging your family for work? You're back back, my friend. Let's go.

Five pops the trunk and they meet there. Dana gets a silenced handgun, Five and Seven pick up smaller silenced submachine guns. Dana heads right to sneak around back between the houses. Five and Seven prop the guns on their shoulders and start walking directly towards the house.

A man in a pink suit is outside smoking, he notices them and whistles to get their attention, rather sloppy.

SECURITY

Ay yo! Fuera de aquí, cabrones!

We jump to his side of things, looking into the dark, seeing only two shadowy figures approaching.

SEVEN

Lávate las manos!

GANGSTER 1

¿Qué?!

A muzzle flashes faintly in dark as the bullet silently finds it's mark, his skull! Sterile, Chigurh esque. He falls dead and two more rush out the open garage door. POP! POP! Seven drops each one with quick shots.

INT. REDD'S HOUSE - GARAGE - NIGHT

Five places his hand on her shoulder to let her know where he is, moving like a SWAT team they enter the basement hallway from the garage.

EXT. REDD'S HOUSE - BACKYARD - NIGHT

Dana hops over the back fence into the backyard, there's an unused pool and an old Volkswagen van backed up to the house. The basement curtains are closed, she looks up at the second floor window and wastes no time climbing up on van and getting up to the window, she opens it.

INT. REDD'S HOUSE - BASEMENT HALLWAY - NIGHT

Another one of Redd's men comes out of the bathroom, with a newspaper Sevens SHOTS him in the forehead and keeps moving without a second glance as he collapses dead.

INT. REDD'S HOUSE - UPSTAIRS - NIGHT

The bedroom is dark, someone is asleep, no hesitation she uses the silenced handgun and shoots them in the head then moves towards the door. But an older woman comes in carrying clothes. Her eyes widen, she's going to scream!

Dana SHOOTs her in the neck. We're meeting hitwoman Dana now, she's ruthless. The woman grabs her neck, coughing up blood. She steps forward and reaches for Dana with a "why" look on her face and starts to teeter. Dana tries to catch her to slow the sound of her hitting the floor.

INT. REDD'S HOUSE - BASEMENT HALLWAY - NIGHT

As Seven and Five are come to the end of the hallway, Vanilla Fudge's "You Keep Me Hangin' On" faintly builds.

INT. REDD'S HOUSE - BASEMENT

There's a white wrap around couch and a few people. Center is **Richmond Redd (43)**, wearing a red bath robe, to his left and right are two women, dressed in satin robes, one gold, one blue, flanking them are two more pink suited men, everyone is focused on a glass table in front of them covered in cocaine, heroin, needles, porno mags and booze. One of the girls screams! As she sees Seven with a machine gun coming her way. The men go for their guns and point them at Five and Seven before any shots go off! A thud comes from upstairs pulling their focus for a second! The woman Dana shot! Seven shoots the one on the right, Five hits left as chorus hits!

*♪ Set me free, why don't you babe?...
...Get out my life why don't you, babe.*

Seven keeps shooting remorselessly, filling both the girls with bullets, blood sprays all over, we look back at Seven's emotionless face as she keeps expending all her ammunition just riddling the bodies with bullets!

*♪ Cause you really don't love me...
...You just keep me hanging on.*

Redd in his shock and horror jumps up and lunges towards them. Hitting the record player and tripping on the table, stopping the music as he along with the drugs end up laying at their feet, Five and Seven look down at him.

FIVE

Where's Zero's shit Redd?

RICHMOND REDD

Fuck you.

FIVE

Goddamn it. Seven.

Seven shoots Redd in the knee, blood spurts, he screams! Five hands Seven his gun then grabs Redd by that leg and drags him down the hallway, Redd is screaming in pain and for his life as Five drags him to the bathroom where the legs of the other dead guy are sticking out.

FIVE (CONT'D)

Move that motherfucker.

Seven tucks the extra gun under her arm and drags the body into the hall as Five pulls Redd into the bathroom. Seven walks in behind with a gun in each hand. Five pulls Redd's head over the toilet, about to give him a swirly.

FIVE (CONT'D)

Hold him still.

Seven sets the guns down on the sink and sits reverse cowgirl on the back of Redd's head, keeping it in the toilet bowl as he struggles like she'd about to shit on him. While Five starts unbuckling his pants, which causes Seven to do a concerned double take, her brow furrows.

SEVEN

You're gonna fuck him?

Redd starts screaming and trying to fight back more upon hearing that. Seven turns and starts punching the back of his head like a mad woman which settles him down a little but not after what he just heard. He keeps struggling. Five tears a towel rack off the wall and cracks the back of the head with it! Which dazes him enough for now.

FIVE

Did you just call me a rapist?

SEVEN

I mean it's sort of implied, him being bent over and all. Fuck else?

FIVE

I ain't raping nobody. But I am going to piss on the back of his head until he tells me what we need to know. Hopefully I have enough piss or you're going next.

Seven TAKES her hands off Redd and steps back.

SEVEN

You ain't pissing on my hands.

FIVE

Has my aim ever been in question?

SEVEN

With a gun, no. But it's no way you're pissing on my fucking hands.

FIVE

Fuck it.

Five pulls Redd out of the toilet and throws him onto the floor. Then Dana stumbles into the bathroom doorway and sees the situation. Five's pants unbuckled, them covered in blood, Redd on the floor, dirty water everywhere.

DANA MARIGOLD

Fuck are ya'll doing in here?

Seven smiles at Dana, but sees where Dana is looking. Redd's got shit stuck to his forehead. Seven gags.

FIVE

Fuck's wrong with you?

She points down at Redd. Five sees the shit and carefully wide steps over Redd towards Seven and Dana.

FIVE (CONT'D)

That filthy fuck coming out the bathroom didn't flush the toilet, I was rushing so damn much I didn't see the lincoln log!

SEVEN

Did I touch it? Is it on my hands?

DANA

Just wash your hands in the sink kitten!

Dana moves the guns to the side, grabs Seven's wrists and turns the water on, helping her get them under the water. Five's hands shoot to his hips, watching them do this.

FIVE

You really are like her damn kid.

RICHMOND REDD

Would you people just kill me already!

Redd's woken up, wiping his face with his sleeve. Five draws his handgun and shoots Redd in the arm!

FIVE

Where is Zero's shit?!

RICHMOND REDD

You're gonna kill me anyway!

FIVE

You don't know that, you're looking at this like it's personal Redd. You're looking at this like everybody that died in this house tonight mattered. Make yourself matter Redd, yourself a favor.

Seven shakes her hands dry. Dana turns off the faucet.

FIVE (CONT'D)

Ain't no snitches here Redd.
Are you a Snitch Redd?

RICHMOND REDD

Fuck no!

FIVE

Then I have no reason to kill you if you tell me what I want to know. Of course I know you'll try to hit back at us but that's what we do. Street shit. Hell you could blame this shit on one of your dead friends, Zero will accept that, hell the police might too. But Zero wants her shit back! Where is the shit Redd?!

RICHMOND REDD

Alright! Alright! But listen.

FIVE

We're all listening Redd, with open hearts and open motherfucking minds!

RICHMOND REDD

You can't tell Wenzel.

FIVE

The fuck Wenzel got to do with this?

SEVEN

Who is Wenzel?

DANA MARIGOLD

More money, more manpower than we have.

SEVEN

That doesn't sound fun at all.

Dana steps into the bathroom and kicks him in the ribs.

DANA MARIGOLD

Out with it!

RICHMOND REDD

Fuck, fuck, okay! That's why I wasn't happy to tell you shit, so if I help you! You gotta protect me! Zero's shit is his shit, that's why he lent me all those men. I'm moving a lot of old blackmail footage he had of people including Zero from nitrate to safety film, it's upstairs in a film case, says Lorix, the new copy is in one that says blank two.

DANA MARIGOLD

What's on it?

RICHMOND REDD

Said it wasn't my business. She said if I looked she would know and Wenzel told me if I did it, he wouldn't do me dirty and I've heard stories, so I took the deal.

SEVEN

Stories about what?

RICHMOND REDD

What he'll make you do, to earn his trust I wasn't trying to be nobody's bitch.

DANA MARIGOLD

I was just up there!

Dana runs back upstairs.

FIVE

Better be up there or I swear fo'God I'll blow your brains in that toilet an flush.

He points at Seven.

FIVE (CONT'D)

Or have her shit on your head before I do it and she don't eat anything healthy. Just booze, candy, and mayonnaise.

SEVEN

And wedding cake!

FIVE

There was cake in there?

Dana comes back with a leather briefcase, she gives them a thumbs up and heads back down the hall to the garage. Five walks out of after her and nods to Seven who has remained in the doorway looking at Redd.

FIVE (CONT'D)

Help him up.

SEVEN

Why I gotta...man come on.

Seven extends her hand to Redd, helping him up though he can barely stand, bullet in a leg and arm. But she pulls out a garrote wire as smoothly as a handkerchief! Getting behind him before he can react and starts strangling him! He tries to push her back into the wall but with the slippery floor he falls to his knees as Seven digs her knee into his back and keeps pulling the wire tighter.

FIVE

Hey Redd, I just want you to know, you don't matter either.

Five grabs the guns off the sink and heads to the garage. Redd falls forward onto his stomach and Seven goes with him, keeping hold as he has a little fight left, turning to his side but she spoons him and keeps choking him. As he fades out Seven is getting a twisted pleasure out of this, there's an eroticism to it. The way she writhes as he strains, she's grinding into him, degrading him. She mockingly moans into his ear and gives him a few rough pelvic thrusts as if his death peaks in orgasm.

SEVEN

(grunting/whispering)

That's it baby. Sssshhhh...

She pulls the garrote tighter in sync with a couple more dry humps against his ass as blood starts spraying from his neck! That's what she wanted. He's her bitch.

SEVEN (CONT'D)

Oooohhh, good boy. There's so much. Let it all ouuuuut! Yessss!

The light fades out of Redd's eyes. Five looks back in to check on her and shakes his head in disgust.

EXT. REDD'S HOUSE - NIGHT

Five walks after Dana into the garage towards the exit then Seven catches up, showing the marks from pulling the wire so hard to Dana with a pouty little face.

FIVE

She needs a therapist.

SEVEN

It hurts.

DANA MARIGOLD

Come here.

Dana sets the case down then kisses her hands better.

SEVEN

Thank you.

FIVE

I had gotten her to stop acting like a child and you erase all that work in fifteen minutes flat.

Dana picks up the case up and the three calmly start walking back up the street the way they came in.

DANA MARIGOLD

That wasn't too bad.

FIVE

It was sloppy, we just leaned into it. Could have been much smoother.

SEVEN

Every job is it's own work of art.

FIVE

You just dry humped a man while you killed him and you call that art? You scare the shit out of me sometimes. And Six don't think I forgot you.

DANA MARIGOLD

What I do?

FIVE

Why'd it take you so long?

DANA MARIGOLD

I shot a big bitch, shot her before I could really think about it. Tried to catch her and she fell on me.

SEVEN

That was the noise! It helped, right on!

FIVE

Surviving on luck, sloppy and smooth like
the new guy at a glory hole.

They make it back to the car, Dana gets in back with the
case, Five, Seven get back up front and they drive off.

INT. FIVE'S CAR - NIGHT

FIVE

How's the family life been treating you?

DANA MARIGOLD

Alright until today.

SEVEN

You regret leaving us?

DANA MARIGOLD

No.

Seven turns to look out the window.

SEVEN

Do you regret leaving me?

DANA MARIGOLD

Listen, I am sorry I wrecked what you saw
as family. But this isn't real kitten.
This is a job, we're coworkers. Nothing
more and really nothing less. A job.

SEVEN

That you brought me into then left me in.

DANA MARIGOLD

You were living on the street. You wanted
a job. I knew Zero, you didn't want to be
a stripper. She let you manage a little
and you took the opportunity when she
offered it, how is that on me?

FIVE

Managed my ass.

SEVEN

You knew she was going to talk me into
it! Don't act like you didn't expect it.

DANA MARIGOLD

So what? Look at you! You're one of the
best. If not the best hitwoman in the
world, even if you don't see it.

FIVE

Come on now.

SEVEN

I was only doing it to impress you!

DANA MARIGOLD

You shouldn't have. I'm not your mother. What we had, that bond, whatever, that was what we needed then. But you can't live in the past or angrily hold onto it.

SEVEN

So you decide when I don't need you anymore? And you decide when I need you?

DANA MARIGOLD

I decide what I need. I'm not perfect. But now I have a family. They come first.

SEVEN

Why?

Seven turns around to look Dana in the eye.

DANA MARIGOLD

Because...

SEVEN

Because you decided? Sounds right.

She turns back around.

DANA MARIGOLD

I have to live for me.

SEVEN

I would have died for you.

DANA MARIGOLD

Don't say shit like that.

SEVEN

I just wanted you to know where we were. What you gave up. Now we can move on.

EXT. THE INDEX - PARKING LOT - NIGHT

The Cadillac pulls into the still crowded parking lot.

FIVE

Six take the shit to Zero, we're covered in blood, toilet water and shit.

DANA MARIGOLD

And I'm not?

Five looks back at Dana.

FIVE

Shit! I didn't think about it. With you two going on and on...

SEVEN

Oh my god we can go shopping together!?

FIVE

Weren't you just mad at her? How do your moods just switch on and off like that?

DANA MARIGOLD

I have to get home. Remember.

SEVEN

Enough with this fucking family.

DANA MARIGOLD

Know what? I'll show you fucking family, back to my place. Follow me.

Dana climbs out and takes Zero's case, heading to her car. She tosses it in and drives off, they follow.

INT. FIVE'S CAR - NIGHT

FIVE

So what do you think?

SEVEN

Fuck her.

FIVE

I mean the job.

SEVEN

Took her too long to get down.

FIVE

But were you thinking it before I said it? Or was it organic?

SEVEN

I don't know.

FIVE

Figure it out for me.

SEVEN

I'd rather go eat first.

FIVE

What do you want?

SEVEN

Donuts.

FIVE

You're not made to live on sugar, you're gonna rot your damn teeth out.

SEVEN

You're a real bumner man you know that? So uptight. Always overreacting, you're tense. How's your home life?

FIVE

Fuck you.

SEVEN

There it is, putting a wall up. We're supposed to be partners. I'm expressing shit, my vulnerabilities and all. About to break down in front of that bitch Six but you? Oh hell to the no, no, no.

FIVE

Ma'am, I am fairly sure I just saw you bust a nut all over a dying man's ass on a bathroom floor, I know enough about you. You're a creep. In another time and place you'd be Dorian Gray. All you do is give into temptation. But we're work partners, that's your problem you got into with Six I know that my life partner is at home in our bed while i'm out with your lethal hippie Brigitte Bardot ass.

SEVEN

Gotta crack a joke to avoid being serious, I see you brother man. But my guess is you need to get that booty ate.

Five turns his head and damn theres swerves the car. We look up front and see Six in the lead car check her mirror. Five is clearly trying not to start laughing.

FIVE

Girl don't worry about me, worry about the old cat lady you're going to be.

SEVEN

I don't save fucking cats.

FIVE

That should be obvious by now.

Dana's car makes the turn off, they stay on her tail.

EXT. MARIGOLD RESIDENCE - NIGHT

The cars pull up still under the cover of darkness. Dana parks on the street, gets out and opens the garage. She waves Five in. He gently taps the gas and turns the car off as it rolls then coasts to a stop, taking care not to wake Six's family with the engine noise. The two get out.

INT. MARIGOLD RESIDENCE - NIGHT

Dana shuts the garage door behind them.

SEVEN

I hate it here already.

FIVE

What time is it?

DANA MARIGOLD

You two stay put.

INT. MARIGOLD RESIDENCE - NIGHT

Dana opens the door connecting the house to the garage, closes it behind her and RUSHES to the front door.

EXT. MARIGOLD RESIDENCE - NIGHT

She sprints out to her car, grabs the case, and runs right back into the house hauling ass up the stairs.

INT. MARIGOLD RESIDENCE - NIGHT

She runs up the stairs and checks her stepson's room. He's still out. Dana moves on to her bedroom. Where she sees Hugh still asleep. Dana whips Zero's case under the bed like a frisbee, takes off her bloody clothes and sticks them in a plastic bag. Goes back in the bathroom, puts on a robe and dials the phone on the nightstand.

DANA MARIGOLD

Zero was trying to steal your footage, I saved it. I have it, does that change things for me at all?

WENZEL (O.S)

OH! How exciting! Of course it does. It's much more fun for me to have Zero under my thumb than to end you to make a point! But what I have will not guarantee she won't still try to get revenge, she really wanted this and has for yeaars. I'll have to stop her minions. You understand, is that a problem?

She pauses for a moment, thinking of Seven and Five.

DANA MARIGOLD

No, call me when it's done.

They hang up and Dana grabs some clothes from the closet.

INT. MARIGOLD RESIDENCE - KITCHEN - NIGHT

She comes back downstairs with the clothes. Seven and Five are at the kitchen table, both picking at the cake with forks. Seven also looking over a family portrait. Dana looks at them with some regret as the fact that she just put a green light on them sinks in more heavy.

SEVEN

These are the people you chose over us?

FIVE

I ain't one to judge because I've been with some questionable men in my time but you could have done better.

DANA MARIGOLD

Hugh looks *fine*.

SEVEN

What were *hugh* thinking?

Five actually gives Seven a laugh as Dana snatches the picture from Seven and places it on the counter.

DANA MARIGOLD

Go downstairs, there's a washing machine and a basin. Clean up and put these on.

She sets the clothes on the table. Five grabs what he wants and stands up while Seven slips off to the side.

DANA MARIGOLD (CONT'D)
I said go downstairs.

FIVE
I'm going, bossy ass.

He heads downstairs, Dana loses sight of Seven who ducks down behind the table for privacy and starts undressing.

DANA MARIGOLD
Seven?

Seven's bloody blazer comes flying across the kitchen. Dana catches it in midair, then comes the shirt.

DANA MARIGOLD (CONT'D)
Stop it!

SEVEN
Think fast mama!

Then comes Seven's pants.

DANA MARIGOLD
If you don't stop i'm giving you a dress!

She pops her head up over the table.

SEVEN
Hey don't get fucking crazy.

MARIGOLD RESIDENCE - BASEMENT - NIGHT

Five comes down the creaky stairs, It's a basement with a washer, sink, concrete floor and an old couch. Five gets undressed and throws everything in the washer then he gets a good look at what he actually has to put on.

FIVE
Man what...

Blue satin pajamas. Then we hear the sounds of a struggle from upstairs, Seven comes down in a pink fluffy robe.

FIVE (CONT'D)
Went down fighting huh?

DANA MARIGOLD (O.S)
I told her if she wasn't going to wear pants she had to wear that.

Seven tries to untie it.

SEVEN

She knotted this thing so tight I can't untie it, i'm fucking trapped!

FIVE

You really are like her kid.

DANA MARIGOLD (O.S)

Stop picking at the knot or i'm going to cut your nails so you can't, it is too late for this bullshit with you two.

FIVE

...Or a dog.

Dana comes down with her plastic bag of clothes and Seven's and tosses them in the washer with Five's.

FIVE (CONT'D)

We good to go?

DANA MARIGOLD

Yeah I called Zero already, taking the shit over in the morning.

FIVE

Good shit, are we-

Five and Seven freeze. Bobby is on the stairs! Dana turns and sees her stepson. He's eyeing Five in the satin pajamas, Seven in the pink robe and Dana in her own.

BOBBY MARIGOLD

Are you and dad swingers?! Gross!

DANA MARIGOLD

No no no, these are my friends!

BOBBY MARIGOLD

Friends swing!

FIVE

He's not wrong.

Seven leans over towards Dana, whispering.

SEVEN

Just give me the word and things can go back to how they were. I have the shot.

Dana elbows Seven in the ribs.

SEVEN (CONT'D)

Ow!

DANA MARIGOLD

These are two old friends that came into town. Julia and Vinny, they're marr-

FIVE

Bitch you bet not.

DANA MARIGOLD

Marooned.

BOBBY MARIGOLD

Honestly. I don't believe anything you're saying, I think you're fucking these people. And i'm telling Dad.

DANA MARIGOLD

Do that and I'll tell him what you did with the money I told you to drop off.

BOBBY MARIGOLD

Fair play.

DANA MARIGOLD

I propose you forget what you saw, I forget what you did and we have a big fat stack of bacon in the morning.

BOBBY MARIGOLD

Raise the stakes a little? I want Mrs.Marooned to show me her tits.

SEVEN

How about I kill you in your sleep.

Bobby runs up the stairs in terror.

DANA MARIGOLD

Good one.

SEVEN

This is what you left us for? A stepson trying to blackmail you? And me by proxy? He's a little scumbag, how old is he?

DANA MARIGOLD

Twenty three.

SEVEN

That's not gonna get better, he's just a whole grown ass piece of shit. That's done, that's what he is for life.

FIVE

What are you then? You necrophiliac.

SEVEN

Hey! When I came he had a pulse.

FIVE

Oh my god.

SEVEN

The joys of friction, remember?

They both stare at her.

SEVEN (CONT'D)

I'm joking, damn.

FIVE

Alright, whatever whenever, good luck
Six. See you later. Come on Eva Gabor.

SEVEN

Don't call me Eva Gabor som'bitch.

Seven follows Five back upstairs.

INT. MARIGOLD RESIDENCE - KITCHEN - NIGHT

Five heads out the front door, Seven grabs the family portrait and smashes it on the kitchen floor, it shatters loudly she laughs and scurries out after Five.

HUGH MARIGOLD (O.S)

Dana!? What was that noise?!

EXT. MARIGOLD RESIDENCE - NIGHT

The garage door opens and the Cadillac reverses hard out and speeds off into the night with Five and Seven.

INT. SEVEN'S APARTMENT - DAY

Seven is asleep face down on the bed still in the knotted pink robe. CRASH! The window breaks! She looks up in time to see a grenade drop through the broken window! She looks over towards her turtle's terrarium with concern. But has to save herself, she jumps for the bathroom.

INT. SEVEN'S APARTMENT - BATHROOM - DAY

BOOM! As she dives in the grenade explodes! Smoke fills the bathroom, shrapnel breaks the mirror, her ears ring.

She looks up at the broken mirror and sees a bald headed man in a pink suit with a pair of sunglasses kick the door in, armed with a shotgun. He fires! Destroying the rest of the mirror! door frame in! Glass shards are laying on the floor. Seven reaches for the longest bit she can find but this is a long shot and she knows it.

SEVEN

Please don't do this!

RAYBURN

No can do. I'll make it quick, just close your eyes, think of something nice.

Seven recognizes the voice.

SEVEN

Ray?!

RAYBURN

Yeah?

SEVEN

We were cool! We had drinks!

RAYBURN

That's why I took the job. To make sure you don't have to suffer. Those other guys? Would be stringing you up.

SEVEN

I don't wanna die yet!

RAYBURN

This is the job, just because every fuckin' assassin in this town seem to know each other on a first name basis doesn't mean we're all friends baby girl.

SEVEN

I'll haunt you Ray.

RAYBURN

You'll be my favorite ghost, the only one I see when I close my eyes with regret. All the other ones were assholes.

There's some resignation wafting across her face. But fuck that. She tightly grips the glass shard, preparing to fight her way out. Rayburn enters the bathroom and turns the corner with the shotgun to take aim at Seven. His mistake is he doesn't take the angle tight.

He tries to turn the shotgun around the corner but Seven throws her body between the length of the gun and the nose and stabs him in the neck, blood splatters! Because the gun is so long he has no room to actually back up and angle on her, they're jammed up by the sink, the shotgun clearing the sink of toiletries! She goes to stab him again but he punches her! She eats the punch as she has to hold onto Ray because if he pushes her away at all she'll be in front of the shotgun. So she tries to plead while they struggle, any out is an out in this case.

SEVEN

Ray! Please! Ray don't do this!

He gets a hand on her, starts shoving her head towards the sink, slowly Seven is losing the fight having to drop the glass to grab the gun as her bloody hurt hands slide down the stock, the barrel inching towards her head!

SEVEN (CONT'D)

Ray! Please! Please! Raaaay!

BOOM! He fires but misses! The sink explodes into porcelain bits! The kickback pushes him back into the door and unfortunately blows Seven to the floor.

SEVEN (CONT'D)

No!

She screams, he has her, the gun aimed right at Seven. BANG! A shot rings out. BANG! Then another! Blood hits the floor! BANG! BANG! BANG! They weren't from his gun! Ray suddenly staggers back full of holes. He looks at Seven brings the shotgun up as he bleeds out. This time she closes her eyes expecting the end to come any second. BANG! She jumps! One last bullet blows Ray's head open! Seven SCREAMS! Five steps in the bathroom. He saved her.

FIVE

Motherfucker did you forget who you are?
Don't let me catch you cowering again!

Seven hops up and clings to Five, hugging him tightly, she's shaking. He actually gives her a decent hug, then she runs over to the toilet and vomits into it.

FIVE (CONT'D)

We gotta move, but who the fuck was that?

SEVEN

Ray, I--

BOOM! Ray in death throes pulls the shotgun trigger, it hits the toilet and the shower glass.

Seven screams and falls back. Five mag dumps into Ray. BANG! BANG! BANG! BANG! CLICK! It's empty. Seven crawls out of the bathroom on all fours, understandably rattled after all this.

INT. SEVEN'S APARTMENT - DAY

She crawls over to her turtle. He's on the floor upside down, she picks him up. The turtle pokes his head out, she smiles but she notices a scratch on his shell.

SEVEN

Cocksuckers.

Five comes out of the bathroom and looks at the turtle.

FIVE

That'll buff out, but you need to go ahead and explain the Ray thing.

SEVEN

I met him a few years ago. We were after the same target, he had me dead to rights but let me go, then we went to a club. Never knew who he worked for.

FIVE

Well, i'll tell you good and Goddamn well who he works for. Wenzel.

SEVEN

Why is he such a big deal?

FIVE

He's a motherfucker with so many connections I never felt the need to tell your ass because it'd scare you. His men get the good shit. Weapons, armor high tech shit, armored rides, better pay.

SEVEN

Why didn't you tell me this before?

FIVE

Because you didn't need to know. There's levels to this. We're bad, they're badder. You're too childish, I try to keep you on a need to know.

SEVEN

Why was he trying to kill me?

FIVE

My guess is Six. Fuck else?

SEVEN

So Zero wants us dead?

FIVE

No goddamnit! I mean Six probably fucked us. Knew I should have taken that damn shit in myself, call myself being nice last night and giving her the benefit but more aptly I was being lazy and you almost died because of it. Would never have forgiven myself for this.

SEVEN

Maaaaan...that bitch really don't care about us no more, motherfucker.

FIVE

Now you're gettin' it.

SEVEN

She said I was like her daughter.

FIVE

People will tell you what they think you want to hear. You're naive in weird ways for a bad motherfucker, it worries me.

SEVEN

It's not naivety. A part of me needs to stay innocent. I compartmentalize, it's more to me than you give me credit for, everything I do. It's always a choice. Even the stupid shit. I know my role.

FIVE

Fill that naive compartment up with bad bitch or it's gonna bet you killed.

SEVEN

No, not anymore it isn't. Fuck her.

FIVE

Is your phone working?

SEVEN

I don't know, there was a grenade.

Five dials the phone while Seven starts to make a blanket nest on the bed for the turtle. The phone picks up.

FIVE

It's me.

ZERO

Why are you at Seven's? Oh God, if you two are fucking I can't deal with it.

FIVE

That would be like trying to fuck an elf or eating an oyster. A lot of hype then really wishing it wasn't in your mouth.

SEVEN

I can hear you.

FIVE

Did Six drop your shit off?

ZERO

Nope. She said you had it. I had just called your place and was about to overreact, lucky me, lucky you apparently.

FIVE

She's fucking us, one of Wenzel's men tried to blow Sev away. I stopped him but head of the snake and all that horse-shit, he's probably coming for you.

ZERO

Shit, I gotta tell everyone to lay low, i'm gonna strap up and move but you have to hit Dana's house. The way Wenzel operates is players not pieces, he wants to beat me, control me, because I left him all those years ago, i'm probably safe but her family is leverage. Do you know where they live?

FIVE

Yeah, we got it but you need to send some cleaners to Seven's place. There's no way the police aren't coming after the noise.

SEVEN

Don't touch my turtle!

FIVE

You get that?

ZERO

Hurry the fuck up! And get my shit if you can find it! I need it damn it!

She hangs up. Seven tries to unknot that robe again.

FIVE

Oh Fuck! FUCK!

SEVEN

What?!

FIVE

If they hit you they hit my place!

Five runs out the door. Seven has no time to grab anything, runs after Five and slams the door behind her.

EXT. FIVE'S APARTMENT - DAY

Police cars are all over the place outside the building and a small crowd is standing around outside.

INT. FIVE'S CAR - DAY

Five squeezes the wheel, realizing his girlfriend is likely gone. The seasoned hitman suppressing his grief. Seven is quiet, just there with him in the moment.

FIVE

I gotta know for sure.

Seven reaches for Five to comfort him but he pulls away and gets out. He runs to the crowd but his girlfriend, **Luna (37)**, comes rushing out towards him. In an iconic Farrah Fawcett look, red windbreaker, mackeen bell bottoms and Nike Cortez shoes. No words at first, just joy as they kiss and hold each other tightly.

LUNA

When I got back. Somebody had burned us out, everything is gone, my clothes, photos, all of our shit is gone!

FIVE

We can take new photos and get new clothes and shit, i'm happy you're okay.

SEVEN

Shit has been a problem.

Five turns to glare at Seven but now that he knows Luna's okay, it's back to business. Five cups Luna's face.

FIVE

Did you see who did it?

LUNA

No, it was police everywhere already.

Five looks over at a police officer, then around at a few people in the crowd. He's scanning for anyone obvious.

FIVE

Come on.

LUNA

Where we going?

FIVE

Just get in the car.

Luna looks around nervously and hurries to the car, she gets into the back, Seven gets front passenger again.

INT. FIVE'S CAR - DAY

LUNA

Tell me what's going on.

FIVE

You know what I do, or you know enough to know not to ask questions. We're being hunted, someone did that on purpose. We need to drop you off somewhere safe.

Seven takes this as an opportunity to turn and offer to shake Luna's hand, they break the tension of the moment, smile at each other and shake hands over the seat.

SEVEN

Nice to meet you.

LUNA

You too, why are you in a robe?

SEVEN

Same shit, they tried to kill me.

Luna looks back at Five.

LUNA

Are you fucking her?

Seven just starts laughing.

SEVEN

Just cause your standards are this low, don't assume everyone wants this hunk of shit you suckin' and fuckin' on.

FIVE

I work with her, that's all you need to know. Saved her ass a few times, she saved mine once. Most you can ask for in this shady ass business of ours.

LUNA

So they're after you? All of us?

FIVE

Seems that way, we don't know for sure yet which is why I gotta put you somewhere to deal with it.

EXT. TAYLOR RESIDENCE - EVENING

A sleepy residential street, kids out biking rush out of the street the Cadillac rolls past and into the driveway. The group gets out and Five leads them to the front door of a classic 1960s split level, he knocks. **Helen Taylor (60s)** answers the door in a floral dress with an apron.

FIVE

Hey ma.

HELEN

Oh my god! Junior! So good to see you!

She smothers him in kisses. The Junior thing has Seven giggling, he motions back to Luna and her.

FIVE

Can Luna stay here for a few hours?

HELEN

Of course come in!

INT. TAYLOR RESIDENCE - EVENING

Before Five can say no, his mom pulls him into the house. The left stairs lead up into sitting room, to the right side are stairs leading into the basement but an uneasy looking Five focuses on the kitchen doorway that is to the left of the sitting room, as we hear faint television sounds, it's a the intro to an episode of Somerset.

FIVE

Is dad here?

HELEN

He's up there.

Five tenses up even more, staring at the kitchen door.

FIVE

Alright, we need to leave Luna here for a few hours, we'll be back.

HELEN

You're leaving already?

Five's father, **Michael Taylor (70s)**, walks out of the kitchen, he's got old school energy. Big belly, khaki pants pulled up high, handlebar mustache and suspenders. Looking like an out of shape version of the father from Good Times but still looks like he could put you through a wall. He burps and places his hands on his hips.

MICHAEL

Hey boy.

FIVE

Hey dad.

MICHAEL

So which one of those two is a man you're fucking? The spic or the cracka?

Five clenches his anger into a fist but steps protectively in front of Luna. She's a transwoman and Five's dad is racist, transphobic, homophobic.

FIVE

We just need some help.

MICHAEL

I ask you a damn question you answer me!
You'll respect me in this house, junior!

This sudden escalation of his anger, is taking Five back to his childhood and teenage years. Five's face tenses even more. His father's rage, the toxic cloud that his moods and pride and ways cast over the home.

MICHAEL (CONT'D)

Knock every tooth out your damn mouth,
wanna show off cause there's company?

We're sinking into a past Five is far too familiar with, a man ranting, shaped by his time into nothing but this. The king of a meaningless four bedroom castle, feeding off the same repetitive thoughts every day about the respect he deserves. Seven though, as you might expect is expressionlessly studying him like a cat with a mouse.

FIVE

Luna, here.

He looks away from his father for a second, then steadies himself and stares his dad right in the eye. Because he knows the reaction is going to be some bullshit.

FIVE (CONT'D)

Is my woman.

MICHAEL

Thank you, thank you for letting me know which one that made my son a faggot.

Five STORMS up the stairs! Past his mother towards his father! Luna covers her mouth, his mother screams but Seven is grinning, though his father doesn't back up any.

HELEN

No stop!

MICHAEL

Oh you think you a man now?!

As Five crests the stairs, his father takes a swing at Five who unfortunately allowed his father to have the high ground. The older man connects with a right hand punch to Five's jaw! It's the outcome no one wanted.

LUNA

Baby! Oh my god stop!

Five stumbles back down the stairs and we see Seven start to move forward but Five waves her off as he can't have Seven murder his father in front of his mother. Helen gets between them as Michael comes down the stairs to hit Five again. Helen puts her hands on Michael's chest.

HELEN

Calm down!

MICHAEL

Fuck off me!

He throws his wife down the stairs and as Five tries to pull himself up using the rail, Luna moves up. Michael PUNCHES Luna in the jaw! Luna falls and now Five, Helen and Luna are both at the bottom of the stairs. Seven doesn't know what to do! Because it's his family, she can't just shoot him. Five powers up off the ground! He grabs his dad by the collar and drags him from the stairs down to the foyer landing as Luna and Helen run upstairs, Michael yells, spit flying but Seven just watches.

MICHAEL (CONT'D)

Get off me boy! Get the fuck off me! You
lost your mind, putting your hands on me!

The rage coming from Michael is a terrifying type of insanity, his own untreated trauma. Years of rumination on his place in the world and failures that he took out on his family, flowing out like an animal. Instinctive incoherent and repetitive. Astounded that his son would defend himself as if it were still 30 plus years ago on top of all he's done today, there is zero self awareness.

FIVE

Don't you EVER touch her!

Five yells, an enraged fire in his eyes as Seven moves right towards the basement as they keep squabbling on the landing, Five dragging his dad towards those basement stairs, struggling still but Michael is tiring out, his daily cardio is non-existent, just anger and ego keeping him going like motor-oil as he yells like a madman.

MICHAEL

Who the fuck you think you are?! You
motherfucking fucking fa-

Seven spartan KICKS Michael as Five lets him go! He loses balance and falls backwards down the stairs!

HELEN

Oh my God! Michael!

We see Helen bleeding from the face, joining Seven and Five at the top of the basement stairs. Luna does too, sporting a bruise on her jaw as the four of them stand at the top of the stairs looking down at the unconscious man. We focus in on the four faces, four different expressions, blank, angry, bleeding and bruised.

LUNA

Is he dead?

HELEN

I hope so.

FIVE

Ma!

HELEN

Boy please, i'm tired. Never stops, all these years, all this anger, breaking my things besides what he did to you and your sister. Enough, it's enough!

HELEN (CONT'D)

It's like heaven just thinking about him being gone! But I don't know what the hell we're gonna do when he wakes up. He might find that damn gun, it won't be good.

SEVEN

I can make sure-

FIVE

Chill.

HELEN

What is going on?

FIVE

Do you really want to know ma?

HELEN

Baby, how much more time we got to keep waiting? I'm old and you're getting older. Let me know you.

FIVE

Well, that's your daughter in law.

He motions to Luna. Helen beams and gives Luna a hug. She kisses her on the cheek, Luna almost breaks down and embraces Five's mother, holding onto one another.

HELEN

Welcome to the family, I'm sorry it was such a awful introduction but we'll get through it, we'll all be alright.

FIVE

And me and blondie here, work for a company that solves problems, by any means necessary. And I do mean any.

He opens his coat and shows the handle of his chrome handgun. Helen lets go of Luna in pure shock.

HELEN

Baby!

FIVE

Ma, it's not the time to worry about that, been doing this for 20 years. I came here because we're being hunted by some bad people. They tried to kill us at our homes today. I needed somewhere to hide Luna and dad make that a problem.

HELEN

That's why you shouldn't do things that get you in these situations!

FIVE

Ma! It's done. Focus! They know who we are. I need you to look after Luna until we can stop them, please focus!

HELEN

What if you can't? And what about your father? He'll send me to the hospital.

FIVE

We ain't having that. I'm gonna try to make him hear me. But I gotta get him restrained, need to get him in the den, need some rope too. Go get some, ma.

INT. TAYLOR RESIDENCE - BASEMENT - EVENING

Helen runs upstairs. Five heads downstairs with Seven and Luna. He grab's his dad's feet and drags him to the den.

INT. TAYLOR RESIDENCE - DEN - EVENING

The den is a converted garage, wood paneled walls, with a liquor cabinet next to a record player brown shag carpet. They sit him on a smoking chair in the middle of the room. Helen returns with some rope. Five and Seven quickly tie his father to the chair, including his feet while Luna and Helen watch from the doorway.

LUNA

What are you going to do?

FIVE

Just give me a few minutes.

He ushers them all out of the room and shuts the door, he looks at his dad and walks around in front of him. Five shakes his shoulder. His dad wakes up till angry.

MICHAEL

Let me out of this shit! Let me the fuck out! I'm gonna kill all you! Believe this shit! Who the fuck you think you are! Where is that little white bitch at! Kick me down the fucking stairs! All ya'll have lost your motherfucking minds!

Spit flying rage, contrasting with Five's calm.

FIVE

Dad.

MICHAEL

Don't dad me! I ain't got no fuckin son!
Faggot ass motherfucker!

FIVE

I just want to talk to you.

MICHAEL

Untie this shit! You not hear me the
first time?! Un-fucking-tie-me!

FIVE

Dad!

MICHAEL

Bringing that shit in my house! And don't
think I forgot your mother! Gonna break
her jaw out for this shit! You hear me
bitch!? I know you out there! This is my
goddamn house! I run this show! Untie me!
Fuck you waiting on?! Untie me right now~

This confrontation was decades in the making. He's trying
to be the bigger man here. Five puts his hands on his
hips, and paces away as his dad continues to rage.

MICHAEL (CONT'D)

Untie me damn it!

FIVE

The lights on, but nobody's home.

Five turns, looking back at his dad, looking him dead in
the eye but he's beginning to see him for what he is,
what he hoped wasn't the absolute truth of his father.
Irredeemable, pathetic and weak amongst everything else.

FIVE (CONT'D)

Do you see me? As a human being?

MICHAEL

I see you're gonna untie me! Then i'm
gonna beat the faggot back out of you!
And all these bitches in my house! Lord
help all of ya'll! When I get loose!

INT. TAYLOR RESIDENCE - MASTER BEDROOM - EVENING

Seven and Five's mom are in the bedroom. Seven is holding an ice bag on Helen's head as she looks through a dresser as Five's dad cursing echoes through the vents into the upstairs bedroom, like a haunting of toxicity.

HELEN

Don't worry about me.

Helen brushes Seven's hand away and sets the ice bag down on the dresser, before pulling out a stack of clothes, handing them to Seven and pointing to the bathroom.

HELEN (CONT'D)

This should fit you, go try it on.

SEVEN

Is he always that angry?

For Seven's lethal ass to ask that, it's says something. Helen seems so used to it, she isn't even reacting to the sounds that Five is still haunted by, from when he lived here. Hiding as his dad berated and abused his mother.

HELEN

No, but it's always there. Under the surface, kind of like a shark.

Seven heads for the bathroom with the clothes. We stay with Helen in the room to maintain Seven's privacy.

SEVEN

I can't get this knot untied.

Helen goes in after her, yanking and pulling at the knot.

HELEN

Damn, who tied this knot?

She drops to her knees out of sight and keeps at it comically, grunting as if she's jerking Seven off until the crescendo of relief when the knot comes undone but the robe falls from Seven's shoulders to the floor, we however see nothing below those shoulders as Helen stands right back up having been given her an eyeful of Seven's pussy cat, now a naked Seven is mere inches from Helen.

Helen reaches around her and grabs a wash cloth and wipes the dried blood from Seven's face and neck and even a little lower than collar bone as Seven bites her bottom lip and just lets Helen take care of her. Getting that deeper dose of mothering she's sough from Dana in such a vulnerable state.

But muffled yelling comes through the vent again, breaking the intimacy of the moment. The two snap out of it, Helen exits the bathroom and we follow.

SEVEN (O.S)
Why do you deal with it?

HELEN
Always felt easier than leaving.

The sounds of Seven getting dressed go on along with the muffled yelling. Moments later she walks out in an all black outfit, tight black sweater, pants and the pair of brown Indian style knee boots from the opening scene.

HELEN (CONT'D)
You look nice.

SEVEN
Like a beatnik fucked a hippie.

HELEN
It was my daughter's.

SEVEN
Where is she?

HELEN
Got tired of this too, left right after he did but not for the same reasons.

Seven turns back into the bathroom and looks in the mirror, Helen follows behind her and tucks the tag in the back of the shirt. They catch each other's faces in the mirror. A tear runs down Seven's face and Helen doesn't say a word and wraps her arms around her and just begins to hum a comforting tune, both in the moment filling a role the other has needed and wanted for a long time.

INT. TAYLOR RESIDENCE - DEN - EVENING

Michael is still tied up breathing heavily.

FIVE
Why's it gotta be like this? Why can't-

MICHAEL
Why can't you shut the fuck up? Why can't you stop fucking men? I ain't gotta listen to this bullshit!

FIVE
That's fucked up.

MICHAEL

Nigga, you're fucked up!

FIVE

The fucked up thing is I was still hoping some good could come of this. That maybe you'd change, you know that your approval is something I still need or want. But it shouldn't be. You see that part of my heart you twisted up being no kind of a fucking father or human being. She's got it and it's healing. I know that now.

MICHAEL

Untie me right the fuck now! You worthless motherfucker!

Five walks out the room and into the hallway, closing the door behind him, Michael's yells become muffled again.

MICHAEL (O.S) (CONT'D)

Untie meeeee!

INT. TAYLOR RESIDENCE - BASEMENT - EVENING

Five walks right into Luna who hugs him. Five realizes she was listening the whole time. She plants a kiss on him but Five's distant. Something else is going on in his head. Five hands Luna his gun, she takes it nervously.

LUNA

What do I do with this?

FIVE

If he gets loose blow his brains out.

Five walks back upstairs and into the hallway.

INT. TAYLOR RESIDENCE - HALLWAY - EVENING

As he enters the hall, time slows down and much like the Shining flashes of his past mix with the present. A younger version of Michael runs out of one room in his path! Chasing after him with a big white belt overhead,

He looks into the room on the right and sees his father beating his younger self again and again with the belt.

He looks at the door across the hall and hears his sister screaming and crying as Michael yells and the sounds of a beating echo.

Five keeps on down the hall toward the master bedroom and a younger Helen is thrown out of the doorway in front of him! She slams against the wall as Michael hits her and the kids try to pull him away while he yells in that same rage. When Five turns the corner into the bedroom the memories end and on the bed Seven is laying with her head in Helen's lap while she gently brushes Seven's hair as Five enters confused.

FIVE

The fuck is this?

HELEN

Shhhh, she misses her mother.

FIVE

We ain't got time for this!

SEVEN

Alright, alright. I'm coming.

Seven and Helen get up, Five thumbs to the door.

INT. TAYLOR RESIDENCE - BASEMENT - EVENING

Seven, Five and Helen find Luna waiting with the gun.

FIVE

We good?

LUNA

Yeah.

Michael hears them outside the door.

MICHAEL (O.S)

Let me out this shit! I am the king in here! What I say is the law!

SEVEN

Is that toxic masculinity?

FIVE

A terminal case.

Helen's hands move to Seven's shoulders, rubbing.

FIVE (CONT'D)

Go upstairs babe.

LUNA

Why?

FIVE

If you don't want to be an accomplice, go upstairs. I gotta ask my ma some shit.

HELEN

Just go ahead.

FIVE

Do you still love him?

MICHAEL (O.S)

Ya'll better pray, when I get loose!

HELEN

Not since he ran you and your sister off.

He turns his head towards Seven.

FIVE

Green means go.

Seven reacts like a dog about to go for a walk, a jittery excitement. She's ready to go to work.

HELEN

Wait, wait, you mean?

FIVE

He's goin' up yonder. You cool with that ma? This is it now. Your call.

Helen turns away, taking a moment. Thinking back to good times when they were teenagers but the avalanche of hell that followed in the decades after. Helen nods her head.

FIVE (CONT'D)

Gonna need to hear it ma, no misinterpretation.

She turns around.

HELEN

Do it. Get rid of him.

Seven looks back at Helen, the at Five.

SEVEN

Really? You ain't gonna be weird about it after? We'll be cool? He's your dad.

FIVE

A few toys and some games of catch don't make a father when the rest of it was worse than what you've seen today, i'll feel safe for the first time in my life. We'll be more than cool, ain't nobody else I'd want to handle this shit.

Seven gives Five a fist bump then a back of the hand slide. A secret little handshake we didn't know they had.

INT. TAYLOR RESIDENCE - DEN - EVENING

Michael is still tied to the chair as the door opens, Seven enters, shuts it and walks around in front of him.

MICHAEL

Oh! Lil' miss cheap shot! Untie me and maybe I won't put my foot up your ass!

Seven grins at the restrained man. A contrast of size, like a cat teasing a bear. She squats down, studying him as if he were a mouse, her stare Chris Partlow esque.

SEVEN

Who do you think I am?

MICHAEL

A bitch that needs sense knocked in her! Why are you dressed like my daughter?

SEVEN

Because this is for her too.

MICHAEL

What the fuck are you talking about? Untie me right now bitch!

Seven's smile fades to blank.

MICHAEL (CONT'D)

Bitch are you crazy?!

He's tries with all his might to get free, her stoic lack of reaction is pushing him even further to breaking.

MICHAEL (CONT'D)

Lord Jesus, give me the strength to get out of here! Oh what i'm gonna do to these motherfuckers, good God! Ya'll gonna wish you was dead!

His anger having been the end all in the house for decades and even perhaps life, being someone who should have been knocked out a long time ago and maybe that would have checked this. But he, nor his family were ever that lucky. His raging turns to panting and that lowering of the volume is when Seven calmly speaks to him.

SEVEN

I'm here to murder you.

MICHAEL

What?

SEVEN

You heard me.

MICHAEL

What, wait, hold on now, fuck are you?
Fuck is this? HELEN! BOY GET IN HERE!
This ain't funny! Come get this girl!

Seven smiles again and points at him with a smirk.

SEVEN

There it is. Now you're *listening* pops.
You see that's what I do. I try to
connect, find the person right where they
are, I make them show me that part of
themselves they hide then I turn their
lights off. Your son was trying to love
you, save you. But you couldn't listen.

MICHAEL

You calling me stupid? Bitch I will!-

SEVEN

You'll what? You'll what *bitch*? Do it! Do
it! Come on, do it you fuckin' pussy!

She laughs, tossing her head back. He starts raging again, trying to break free. But he's getting tired.

SEVEN (CONT'D)

All you care about is this illusion of
power, your house, respect, whatever it
is that makes you feel like a big man. In
comparison to your son. Who is so much
bigger than you. In every way. Your son
is one of the most dangerous men in this
city, since we started working together.
We're hitmen. No reason to lie now. I've
seen him kill at least 80 bad guys, he
could have killed you when he came in the
door but he didn't, he's armed.

SEVEN (CONT'D)

That's power, not anger. Power is steady, cool, quiet. Like me, and maybe your spirit will remember that in your next life if reincarnation is a thing because you're done with this life.

MICHAEL SR

Hold on now, just hold on!

Seven smiles, seeing that she's getting him nervous.

SEVEN

Why? Why would you want to keep living? What do you have? This piece of shit house? Where you ruin holidays and birthdays? How could you have even have good memories here? All you have are awful thought forms hovering around you, You don't respect your children as people. Who they love? Not to mention that wonderful wife of yours.

MICHAEL

Don't talk about my fucking wife!

SEVEN

Well, your wife was staring at my tits a few minutes ago, that too much?

MICHAEL

Fuck you! Lying ass! I ain't trying to hear this shit! If you don't untie me! I ain't got to accept nothing but the Lord!

SEVEN

True but I don't believe Jesus loves hate. We needed help, that's all. And something inside you said be an asshole so you could what? Sit in this room tonight and play it over in your mind?

Seven starts to mock him and his voice.

SEVEN (CONT'D)

"I told them," should have seen their faces when I said that. *Hmph.* Who they think they are? Coming in my house. Now you're gonna die because of it.

There is finally some realization in his eyes. She knows that look, her smirk deepens and with that Seven casually walks behind him to the bar, she looks inside it and finds a plastic bag with some batteries in it that she empties out then she looks to the record player and starts browsing through a few records stacked up.

MICHAEL

Fuck are you doing back there?!

She finds one she likes and takes it out of the sleeve. Michael strains his head trying to see what she's doing behind him, for once his anger isn't superseding what is happening. Seven places the record on the player and drops the needle, "The Letter" by The Box Tops plays, she cranks it up and bops her head with the opening 8 drum beats. ♪ *One. Two. Three. Four. Five. Six. Seven. Eight.*

♪ *Gimme a ticket for an aero-plane...
...Ain't got time to take a fast train.*

As soon as the lyrics begin, she pulls the plastic bag over his head and ties it in a knot, he starts yelling in terror. It's real to him now what's happening. Death is here in the shape of an old plastic Hechinger's bag.

♪ *Lonely days are gone, I'm a'goin' home...
...My baby, just a wrote me a letter.*

MICHAEL (CONT'D)

AAAAH! HEEELP! HELP ME! AAAAHH!

♪ *I don't care how much money I gotta spend...
...Got to get back to my baby again.*

His screams quickly using up his oxygen, the bag sticking to his face as she starts dancing in front of him.

♪ *Lonely days are gone, I'm a-goin' home...
...My baby, just'a wrote me a letter.*

The dance is hypnotically cold in contrast to what is happening. While this man suffocates and she does the "lawnmower" dance. This is the moment that fully locks in who she is as a killer if the Redd kill hadn't.

♪ *Well, she wrote me a letter...
...Said she couldn't live without me no more.*

The record continues to play, she stops dancing and does a Vincent Goren type lean, savoring his face as he slowly loses consciousness with the bag tightly over his head.

*♪ Listen mister, can't you see I got to get back...
...To my baby once'a more.*

Michael's breathing becomes more shallow then the twitching starts. The song fades out and Seven walks to the door and opens it, she sees Luna, Five and Helen.

HELEN

Is he gone?

It catches her off guard so she pulls the door up behind her to block their view of Michael, nodding her head.

SEVEN

You don't need to see it. Don't let him give you another bad memory.

Seven points to Luna.

SEVEN (CONT'D)

You ready to step up?

FIVE

No, she's not in this.

LUNA

Baby I got it.

SEVEN

This ain't the time to fight me, be with your mother, go hug her or something.

INT. TAYLOR RESIDENCE - DEN - EVENING

Seven pulls Luna into the room and shuts and locks the door behind them. Luna sees Michael and covers her mouth.

SEVEN

I need you to help lift him up.

LUNA

I can't lift his big ass.

Luna hesitates but Seven is pulls the bag off and starts taking the ropes off, making a noose. She throws the rope up over a pipe, gets it set and puts it around his neck.

SEVEN

We need it to look like he killed himself. If we pully the ligature changes, he's gotta drop.

LUNA
Girl, how you know all this?

SEVEN
Trial and error.

LUNA
We're gonna throw our backs out!

SEVEN
Try!

Luna relents and they grab him by the legs and get the best hold of him they can and lift, straining to get him up a few feet for the drop when suddenly his legs straighten out! Michael is awake! He freaks out, not understanding where he is, like he's been in a deep sleep.

MICHAEL
AHHH!

He screams and tries to push off, but he's reflexively stood up in the chair. He looks down and sees Luna and Seven who panic and try to push the chair back out from under him! Michael remembers his plight and can't decide on a move fast enough, it's all a chaotic panic! He goes for the rope but it's pulled too tight so he tries to grab at the hair of both women. Five bangs on the door!

FIVE (O.S)
What's going on?! Open up!

SEVEN
We're good!

MICHAEL SR
Help me damn it!

Seven and Luna kick the chair in sync! He DROPS! Michael starts to hang, gurgling, choking, and kicking his legs as Seven and Luna fall back to the floor together and watch. Both looking as frazzled and for some reason holding hands now as they watch Michael dance on the rope as he tries to grab the rope and pull up but it's no use. Struggling until he goes limp. Swinging in the den. His Den. A place that used to carry the same weight to Five as a dragon's lair. When would the rage arise from dad's den? Where's dad? The den? Is dad mad? Listening for any sound, a curse, a slammed bottle or magazine. Waiting in that anxiousness, days, nights, a childhood, an entire life. No more. Piss starts running down his pant leg.

SEVEN
It's done.

Luna rushes for the door, fumbling with the lock.

INT. TAYLOR RESIDENCE - BASEMENT - EVENING

LUNA

Don't look.

She pulls Five away, Seven shuts the door.

SEVEN

He's gone.

Helen sobs with relief, finally free. Raising her hands in a type of victory before pulling her son into a hug. The two embrace as Seven and Luna look on, they sway together like two people escaping a darkness that kept them apart and tormented. Helen turns to Seven and kisses her on the lips. Seven freezes up and Luna gasps.

FIVE

Ma!

HELEN

I'm sorry i'm just so happy! I'm free!
Let's go eat then ya'll can relax and
stay as long as you want! Wooo!

SEVEN

Aren't we supposed to be hitting Six?

Five puts an arm around Seven and whispers into her ear.

FIVE

53

It would be better if we did it after
dark. What does Zero want? Six to see us
coming? But go put the car in the garage.

53

EXT. TAYLOR RESIDENCE - EVENING

Seven walks out the front door, lifts the garage and pulls the Cadillac inside, it closes behind her.

INT. TAYLOR RESIDENCE - NIGHT

The long dead Michael Sr is still hanging in the basement, we ease out the door and in a continuous shot drift upstairs and into the hallway. All doors are shut but grunts, moans and bed squeaks are coming from Five's old room. Luna and Five are going at it in there.

Five in his own way is getting back at his father, regardless of having him killed earlier, as him and Luna show their love for one another in his old bedroom. Victory sex. The sounds continue as the master bedroom door cracks open. Helen creeps out, in a curiously shiny white satin robe. She softly shuts the door behind her and scurries to her daughter's former bedroom door.

INT. TAYLOR RESIDENCE - TANYA'S BEDROOM - NIGHT

Helen slips in and shuts the door behind her, looking at Seven who is asleep in bed, in the dark room. Only a little moonlight peeking through the trees in the yard.

HELEN

Did you get enough to eat?

Seven wakes up and sees Helen, at first reacting nervously after the day she's had but she calms quickly.

SEVEN

Yeah, thank you. What's up?

HELEN

I can't sleep in there. Scooch on over, we're havin' a sleep over.

Helen lifts up the sheets and gets in the bed, Seven vainly tries to stop her, she snuggles up, spooning Seven but Seven is very tense. Helen's hands slip under the covers, Seven shudders then Helen's eyes widen.

HELEN (CONT'D)

You're naked aren't you?

SEVEN

Yes ma'am.

HELEN

Fuck it, too late now.

Helen hugs Seven tighter from behind but this time her hand drifts down, down and further down.

SEVEN

Ma'am?

EXT. TAYLOR RESIDENCE - NIGHT

We watch the moon change positions with the passing time.

INT. TAYLOR RESIDENCE - HALLWAY - NIGHT

We see Five sneaking out of his room like his mom, he fixes his suit and looks toward his parents bedroom door which is where he assumes his mother is. Then knocks on his sister's door old door to wake up for Seven.

FIVE

Let's roll Marcia Brady.

A pause.

SEVEN (O.S.)

Alright, one minute!

INT. TAYLOR RESIDENCE - TANYA'S BEDROOM - NIGHT

One the floor is Helen's robe and you can take a guess what that means as we turn and see Seven dressed, pulling on the boots to complete the opening scene outfit. Helen wakes up and rolls onto her stomach, nonchalant for the woman who just did some skin to skin bonding in her daughter's bed with the woman who killed her husband.

HELEN

Check the nightstand, be careful.

Seven opens the nightstand. It's the nickel plated handgun from our opening scene. We're getting there.

SEVEN

What's this for?

HELEN

It was Michael's, I hid it in here. I'd rather you take it. I shouldn't have it.

SEVEN

Does it work?

Seven pops the cylinder, there are rounds in it.

HELEN

I assume so.

SEVEN

Thank you.

Seven nods and walks to the door.

HELEN

Protect my boy, be safe and come back to get that dead motherfucker out my house.

Helen takes Seven's hand and kisses her palm before holding it against her cheek for a moment.

SEVEN

We made it look like a suicide, you could call 911 and be free and clear. And I can't promise anything, but i'll try

Helen takes it up a notch, catching Seven's thumb in her mouth, giving it a slow suck it while looking up.

HELEN

Try harder.

INT. TAYLOR RESIDENCE - NIGHT

Seven exits the bedroom and walks out into the hall through the quiet house, down the stairs and out the front door where she's greeted by the sound of crickets.

EXT. TAYLOR RESIDENCE - NIGHT

The black Cadillac in the driveway waiting on her, the headlights shining, exhaust billowing. Seven gets in. But they stay in the driveway *just* long enough to give us a twinge of concern somebody had planted a bomb or gunmen were going to rush out of the bushes. But nothing happens and the car carefully backs out of the driveway and leaves Helen and Luna with Michael *hanging* around.

INT. FIVE'S CAR - NIGHT

FIVE

You good?

Seven jumps, the reality of the trauma bonding and sexual healing she and his mother did hitting with his voice.

SEVEN

Just groggy.

FIVE

Motherfucker, we need to stop for coffee? I need you alert for a night fight.

SEVEN

I'll never say no to coffee.

FIVE

You never say no to a lot of things.

He doesn't know how true that is

FIVE (CONT'D)

How'd you do it?

SEVEN

Do what?

FIVE

My pops.

SEVEN

Don't ask me that. It'll just haunt you.

FIVE

Damn that, tell me

SEVEN

If I give you details, it's gonna open a bees nest of shit in your head man.

FIVE

Just fucking tell me.

SEVEN

Plastic bag over his head. But he woke up when we were hanging him to make it look like a suicide. That's why it got loud.

FIVE

So he knew what was happening?

SEVEN

Yeah. I explained why we were doing it, told him it was his fault which it was. He knew you were the man, then and now.

FIVE

Thank you.

SEVEN

Don't mention it but what I will mention is Luna tearin' that ass up or what?

FIVE

Shut your ass up.

SEVEN

I mean, it sounded like somebody was getting killed in there man. I could hear it from across the hall, daddio.

FIVE

Change the subject.

SEVEN

Okay, you ever wonder why why, we do this? I mean look at us. Going to kill, kill her, cause' Zero says so? We could start our thing and be together.

FIVE

Did you forget? She green lighted us my loved ones? For her own goddamn benefit? And regardless of that, what would the end result be? Have Zero do us like this, the rest of the guys ain't gonna side with us on a whim. No thank you. This is for life, for us, we try to act like this is some professional paid for hire bullshit because we dress nice-

He pauses looking at her outfit.

FIVE (CONT'D)

...Sometimes but these fucked up basic ass code names. Ain't nothing about this that says walk away in peace. This shit says die and vanish without complication.

Seven stays quiet, Five gestures over at her.

FIVE (CONT'D)

Listen to me if you ever make Zero think you're out, she's gonna tell me to handle it. With the same fuck off level of don't give a fuck she did with Six. Hear me?

SEVEN

Would you really kill me? After all this?

FIVE

Yes I would.

He turns his head her way, absolutely serious.

FIVE (CONT'D)

I got people i'm looking out for as you now know I'll go to any lengths for. You met my mama. You met Luna

Seven purses her lips and nods.

FIVE (CONT'D)

That scare we had, it gave me perspective. You see, this thing here.

He motions between them.

FIVE (CONT'D)

Isn't about me and you in the end. It's about the job, money and who you love.

SEVEN

You don't love me?

Five grimaces not really wanting to answer.

FIVE

It's closer to that, than to hate. But you're third, always will be. You can't get higher than that. Is that enough?

SEVEN

I guess it'll have to be.

FIVE

I show love through my actions but the idea of do right by you, at the cost of her and my ma is a fantasy. Being honest, i'm not lying to your face like Six.

SEVEN

Thank you, I won't fight back. I deserve it when then time comes anyway.

Guilt slipping out after the thing with his mom.

FIVE

The time won't come.

Seven leans up and turns the radio on. Simon and Garfunkel's, Wednesday Morning, 3am starts to play again from the opening scene and we slip into just enjoying the ride and the night, we're in the car with our heroes for better or worse. The song resets the energy to a sleepy ominousness and holds it. Because we know what's coming.

*♪ I can hear the soft breathing of the girl that I love.
As she lies here beside me, asleep with the night...*

We look at Seven staring out the window then cut to Helen still awake, staring towards the shut door from the bed.

*And her hair, in a fine mist, floats on my pillow...
Reflecting the glow of the winter moonlight...*

Then we jump over to Luna asleep in Five's old bunk bed.

*♪ She is soft, she is warm, but my heart remains heavy And
I watch, as her breasts gently rise, gently fall...*

It's slow and nostalgic, like watching a vintage Saturday morning cartoon commercial on a wood panel television. We bask in it like a long goodbye, since that's what it is.

♪ For I know, with the first light of dawn, I'll be leaving. And tonight will be all I have left to recall...

We come back to the car, focusing on Seven in the right rear view mirror then look to Five. One last look at them together. Our two badasses, the iconic pair, we hold then pull back away to the hood and watch them drive.

♪ Oh what have I done? Why have I done it? I've committed a crime, broken the law For twentyfive dollars and pieces of silver. I held up and robbed a hard liquor store...

EXT. 7-11 - PARKING LOT - NIGHT

The Cadillac pulls into the parking lot then the green Lincoln, this is it. We watch the opening scene from a new angle. Five heads in, Seven gets out, the car in the intersection backfires. The man in the pink suit follows.

EXT. 7-11 - BACK ALLEY - NIGHT

We see the exit door, BOOM! BOOM! BOOM! The gunshots ring out! We hold keep on the door as "American Pie" by Don McLean plays. BOOM! BOOM! BOOM! Then one more shot, BOOM! Did someone just get finished off? No sound, just music.

*♪ I met a girl who sang the blues.
and I asked her for some happy news...*

The song asks us to wonder, are our protagonists alive?

♪ But she just smiled and turned away.

The pain of the unknown drags on, staring at the door.

*♪ I went down to the sacred store.
Where I'd heard the music years before...*

It drags on, are the credits about to roll?

♪ But the man there said the music wouldn't play.

The door flies open! Seven bursts out! She fires back inside having cleared the jam! BOOM! BOOM! BOOM! BOOM!

*♪ And in the streets, the children screamed.
The lovers cried, and the poets dreamed...*

She runs down the alley away from the store.

♪ But not a word was spoken...

She runs through alleyways, leaving Five behind, panic written on her face as she's hauling the utmost ass.

*♪ The church bells all were broken.
and the three men I admire most...*

She has to finish the job, to protect Helen and Luna

♪ The Father, Son, and the Holy Ghost.

She makes it into a regular neighborhood, a maze of 1970s suburbia until she finds, you guessed it.

♪ They caught the last train for the coast...

EXT. MARIGOLD RESIDENCE - BACKYARD - NIGHT

Seven climbs over the fence and falls into the backyard with her empty gun, she looks up to the bedroom window.

INT. MARIGOLD RESIDENCE - MASTER BEDROOM - NIGHT

Hugh is asleep in bed, with a large bandage on his forehead but Dana is awake unable to sleep for obvious reasons, just laying on the bed fully dressed with her gun, waiting for some kind of confirmation the window shatters and a bullet rips through it! Hugh wakes up and Dana jumps off the bed, she peeks for a moment and sees Seven outside. Looking iconic, half spy, half hippie. That tight black outfit, the Indian boots, this is her Walter White shot, holding that nickel plated gun, looking up at Dana. Dana ducks down as Hugh does too.

HUGH MARIGOLD

What is going on?!

She hands him her chrome handgun.

DANA MARIGOLD

Listen to me! Take this and go hide with Bobby, i'd tell you to run but I don't know if they're waiting outside.

HUGH MARIGOLD
WHAT IS HAPPENING DANA!?

DANA MARIGOLD
I'm a hitwoman Hugh! It's come back
tonight because Bobby stole money I owed
someone, now we have to deal with it!

HUGH MARIGOLD
Can we call the police?

DANA MARIGOLD
And charge them with what? Everything
they can charge me with? They'll still
try to kill me later. I have to kill
them. That's who you married, sorry.

♪ And they were singin' bye-bye, Miss American Pie...

Dana kisses Hugh and walks over to the dresser and pushes
it aside again, from her stash she pulls a sawn-off
shotgun, she loads it and tucks it into her apron.

*♪ A long, long time ago. I can still remember how that
music used to make me smile...*

INT. MARIGOLD RESIDENCE - HALLWAY - NIGHT

She walks out of the room, Hugh follows and goes into
Bobby's room, the door clicks lock behind him.

*♪ And I knew if I had my chance. That I could make those
people dance. And maybe they'd be happy for a while...*

Dana walks down the stairs, we follow her just like we
did Seven. If you haven't picked a side yet, do it.

*♪ But February made me shiver,
with every paper I'd deliver...*

INT. MARIGOLD RESIDENCE - KITCHEN - NIGHT

Dana walks through the kitchen towards the glass door,
where we can see Seven still standing right outside.

♪ Bad news on the doorstep...

Dana steps through the sliding glass door and stops.

♪ I couldn't take one more step...

EXT. MARIGOLD RESIDENCE - BACKYARD - NIGHT

*♪ I can't remember if I cried,
But something touched me deep inside...*

SEVEN

I loved you!

Dana knows what she did, she doesn't try to bullshit.

DANA MARIGOLD

I told you my situation.

SEVEN

I fucking loved you!

DANA MARIGOLD

How do you want to handle this kitten?

SEVEN

Why are you doing this? Why did you do this? I don't understand! What is the fucking point. We were helping!

DANA MARIGOLD

It doesn't matter anymore, baby.

There's a demeaning sweetness in Dana's tone, that even Seven seems to pick up on, looking a little patronized.

SEVEN

Five is dead! Make me understand! I learned everything from you! My self worth! And you send some asshole to kill me in my sleep? I can't move on! I need to understand it! Explain you fuck!

DANA MARIGOLD

You aren't my family! You created this sense of importance on your own. I never felt the same. I cared about you that's it! I had pity for a lost girl! It's like when you find a dog on the street. You don't want the dog to die but you aren't making it your pet! You find it a home! Maybe you foster it, you train it!

Seven is realizing, after hearing doesn't matter to Five as much as she thought she did and that she matters even less to Dana, is she no better than Redd? Or even Michael Sr? She doesn't want to believe it. She refuses to.

SEVEN

Bullshit. You're just being cruel on purpose, you don't mean that.

DANA MARIGOLD

Your delusions about me are why we're here, it's why you have a gun kitten. Look at yourself, try to see it. I'm still training you, even right now.

SEVEN

No. Just fucking fuck! Just fucking care about me again and this can stop!

Seven knows she sounds nuts but she needs this having lost Five, she wants to keep Six alive, she's in denial.

SEVEN (CONT'D)

No, no, you're fuckin' with my head. You did it then and you're doing it now, just to get me to do what you want me to do!

DANA MARIGOLD

I'm trying to save your life.

SEVEN

Right, grenade through the window!? Now you wanna save me? Fuck that! Fuck you and fuck that fucking asshole Ray!

DANA MARIGOLD

Ray got to do with this?

SEVEN

He's who Wenzel sent to kill me, had a shotgun. Guess you would have loved that. See my brains all over my bathroom floor. Kiss what is left of my forehead! You manipulative midcentury motherfucker!

DANA MARIGOLD

At least it would have been quick.

SEVEN

Hoooooly shit, you really aren't you anymore. You're gone. You're gone.

DANA MARIGOLD

That's what I've been trying to say. But what is left of the old me doesn't need you dead, i'm trying to help you.

Seven shakes her head, that sent it over the top for her. She gets that Dana is toying with her to say that now.

SEVEN

Oh fuck you, let's do it.

Duel challenge. Seven backs up.

DANA MARIGOLD

Come on, you're good but I trained you.
I'll kill you. I don't want to kill you.

SEVEN

You have to. I ain't got nothing else.
Finish what you started you coward!

Seven raises the gun! Dana pulls the sawn-off from her apron and FLASH! BOOM! It hits Seven in the chest! She falls backwards as smoke fills the air! She drops her gun. Seven is writhing in pain on the ground.

DANA MARIGOLD

That was birdshot baby. This second
barrel is a slug, tap out kitten.

Dana steps forward and aims at Seven while she reaches for the gun Seven had. Dana realizes the gun was empty. She gives her an eye rolling '*of course*' realizing Seven still refused to try to hurt her even after Dana's betrayal. Seven's love remained. Dana tosses the gun.

DANA MARIGOLD (CONT'D)

You wanted me to kill you?

SEVEN

I loved you with my whole heart.

DANA MARIGOLD

And I cared about you.

SEVEN

Fuck you. Fuck you forever.

Dana aims the shotgun at Seven's face as if she is about to mercy kill her. Seven touches her bloody wounds under through the sweater, then her eyes drift as if she's slipping away and seeing someone who isn't really here.

SEVEN (CONT'D)

Mommy?

Dana knows about Seven's dead mother, is she hallucinating? Thinking the birdshot grouped and actually mortally wounded Seven. Dana kneels down, showing concern but Seven kicks Dana in the chin! Dana's head snaps back! She drops the shotgun and Seven jumps on her! Raining emotionally charged fists into her traitorous face!

She's hurt but was bullshitting how much! Dana digs her fingers into the birdshot wounds! Seven screams and falls off only for Dana to take mount and start strangling her with her hands! Seven knees Dana in the ribs hard enough to cause a break! Dana falls off of Seven and onto the grass, the wind knocked out of her. Seven dives on her back, putting her into a headlock, choking Dana out!

SEVEN (CONT'D)

Why are you making me do this!?

Seven yells with tears in her eyes as Dana's face turns red, she tries to claw at Seven's face but she was already low on air, Dana is fading fast. Dana's hands start to fall limp and Seven realizes she's won. She's getting that look in her eyes, the one she had with Redd. She's still crying but that sensual undertone, she pushes up against Dana but doesn't do her like Redd. She only whispers comfortingly into her ear, again and again.

SEVEN (CONT'D)

I love you, I love you, I love you-

BANG! A bullet flies by Seven! She pulls Dana in front, using her like a human shield on the ground, choking her.

HUGH MARIGOLD

Get off my wife!

Hugh is standing there with Dana's smoking handgun unable to get a good shot as Dana struggles to get free with new life. The man in the pink suit walks into the backyard and raises his gun towards Dana and Seven, he's of course going for Seven but Hugh doesn't know that! Hugh turns the gun at Wenzel's hitman and yells at him to stop.

HUGH MARIGOLD (CONT'D)

Put your hands up!

He ignores Hugh and is just about to fire when BANG! A bullet hits the hitman in the face! He staggers and turns to see Five! Bleeding and aiming his gun! He's alive! Seven is in joyful shock! Wenzel's hitman falls dead but Hugh instinctively turns and fires at Five! BANG! BANG! BANG! Striking Five in the chest! Five goes down! Seven screams and releases Dana! Dana dives for the shotgun!

As Dana's hand lands on the shotgun, rapid bullets fly through Hugh's chest, blood sprays everywhere! Dana looks on in horror! He drops to his knees then falls dead. When he hits the ground, there stands Zero with a submachine gun. Dana lifts the shotgun but Zero is the Bill on our Kill Bill. She shoots the shotgun out of Dana's hand!

ZERO

Hello Bob.

A call back to the coward Robert Ford.

DANA MARIGOLD

Lorrie! Wait!

ZERO

Seven, get the gun.

Seven staggers over and takes the sawn off shotgun, Zero and Seven now in control of the situation.

ZERO (CONT'D)

What did you do, with my shit?

DANA MARIGOLD

It's gone.

ZERO

What does gone mean?

DANA MARIGOLD

Fuck you, you killed my husband.

ZERO

But I haven't killed you.

DANA MARIGOLD

Fuck you bitch.

ZERO

Where did you get this self confidence?

DANA MARIGOLD

You.

SEVEN

I feel like therapy would have helped us all, it's like a mommy issue pyramid.

DANA MARIGOLD

SHUT THE FUCK UP! Too late for that!

ZERO

Are you sure? Are you sure, sure?

DANA MARIGOLD

I'm sure your shit's gone and i'm sure I know what a dirty little fuck you are.

Zero glares, they both know what is on that tape.

DANA MARIGOLD (CONT'D)

Wenzel has it and if I die here and now,
at least I fucked you for the rest of
your life just like you fucked me!

CRASH! Glass shatters over the back of Zero's head! It's
Bobby! He hit her in the head with his bong!

BOBBY MARIGOLD

Leave my mom alone!

Zero turns around and grabs the back of her head, more
annoyed than pained. She sees him standing there, he's
more shocked than she is that he did what he did.

DANA MARIGOLD

Lori! I'm sorry! I'll go get your tape!
I'll go get it if you just let him live!

Zero grabs Bobby by the throat and flings him to the
ground, he sees his bloodied, dead father! He screams and
as he hits the lawn she fills his back with bullets next
to his father. Bobby and Hugh, the Marigold men are dead,
as are Dana's eyes seeing this. She looks on defeated.

FIVE

Motherfucker, this vest has put in more
work than I put in on Luna.

Seven laughs as he gets up and joins them, happy he's
alive, the three looking down at their former friend.

DANA MARIGOLD

Help me up.

Five offers her a hand and pulls Dana up to her feet, she
fixes her hair and steps back. No fear, she knows what
she's done and how this goes. Seven puts her hand on
Dana's left shoulder and squeezes her hand. Dana turns
her head to look at Seven and whispers in her ear.

DANA MARIGOLD (CONT'D)

I love you too.

Zero fires everything she has into Dana's chest, as she
falls dead Seven sobs and hugs her in her arms and lays
her down, paying Dana back with a kiss on the head.

FIVE

Should have worn your vest.

Seven stands back up, tears streaming down her face.

SEVEN

Wish you'd told me though.

She collapses into his arms.

FIVE

Yo! Did she just die?

Zero reaches for Seven's neck and checks her pulse.

ZERO

Get her in the house.

Five carries Seven into house, following Zero.

INT. MARIGOLD RESIDENCE - LIVING ROOM - NIGHT

Five lays Seven on the couch, Zero rushes to the phone.

ZERO

Back up and clean up at Six's place. It's
a fucking emergency, get here fast.

Five is hovering over Seven.

FIVE

She's still here.

Zero runs into the kitchen and starts rooting through the
cabinets, she finds a bottle of whiskey and a hand towel.

FIVE (CONT'D)

To respect the sanctity of this
friendship, I don't wanna see her tits.

Zero takes his place and opens the vodka, she starts to
pull the sweater up and we look away with Five.

SEVEN

AAAAAHHH!

Seven screams as the vodka hits the wounds.

ZERO

Well she's alive!

SEVEN

It's fine, it's not deep. It was a good
spread! Nothing got me deep, sweater
soaked up most of the blood anyway.

ZERO

Your right nipple might be gone.

SEVEN

It's fine. I've had enough of bitches
gawking at my fucking tits tonight.

ZERO

Watch your mouth, my leash isn't as long
as Six's, remember that.

SEVEN

Bitch please, you love me.

ZERO

Do you ever learn? You just attach to
whatever mommy figure is in front of you.
Like a duck coming out of a fucking egg!

There's a knock at the door! They all freeze then Five
runs over but he KNOCKS OVER the tv trays with his foot!

FIVE

Fuck!

He opens the door and there's Teddy and a man with a "10"
lapel pin. **Ten (54)**, has a Buscemi look to him.

TEN

What we got?

ZERO

Bodies in the yard, just get rid of them.
There's a garage. Should be good enough.

TEN

Yeah, or we could just burn the place,
put them in their beds. Set it off, make
it look like a house fire.

SEVEN

You can't just burn her.

Teddy heads outside through the kitchen.

ZERO

She's right for the wrong reason. They're
full of bullets, it doesn't matter what
we do with them and do you think she was
going to treat you any better? She might
have buried you under the dog house.

SEVEN

They have a dog?

Zero freezes and yells out the door to Teddy.

ZERO

If you see a dog shoot it and burn it!

FIVE

We killing dogs now?

ZERO

Want it howling, drawing more attention?

FIVE

I wasn't asking for justification. I was asking about the jump to it.

ZERO

Who gives a fuck? Dog's a loose end.
We've shot people for less.

SEVEN

She said she loved me before she died.

Teddy comes back inside with Bobby's body on his shoulder, heading towards the stairs.

TEDDY

I didn't see a dog.

He carries Bobby upstairs. Seven sits up on the couch.

ZERO

And what do you think that was? Getting in your head one last time.

TEN

She's not wrong. Sounds like classic manipulation. These people want to control you in life and death, everything's a game with them.

Teddy runs back down in a hurry, wiping his shirt.

TEDDY

Kid shit himself and it got on me!

ZERO

Calm down, sink's over there. I've seen you pick brains up with your bare hands, now shit's got you spazzing out?

She points him to the kitchen sink, he starts washing up.

TEDDY

Shit's different, people eat brains in different cultures, no one eats shit!

SEVEN

People eat shit in some cultures.

ZERO

Where? Who's eating shit?

FIVE

If you've eaten ass, you've eaten shit.

TEDDY

Who eats ass? Hold up, hold up.

Teddy turns around from the sink and dries his hands off and looks from the kitchen into the living room at the gang. Ten, Zero, Five and Seven all staring at him.

TEDDY (CONT'D)

Raise a hand if you don't eat ass.

Nobody does, they stare like deer in the woods.

TEDDY (CONT'D)

Ya'll are some dirty ass turkeys. But Ten, come on, you ain't getting out of helping me to play psychologist anymore.

Teddy heads back outside, Ten follows after him.

FIVE

What were you saying?

ZERO

About what?

FIVE

What Dana said to this gunny bunny.

ZERO

Oh, yeah look at all this objectively, her kid fucks up. She calls me, Six was too smart not to know how this was going to go. I jam her up for our protection and she double crosses us the same night? She wanted us gone but she couldn't plan for Wenzel wanting me alive especially once you guys survived. The snake still had all of it's heads fully functional. She used Wenzel to pay me what she owed, I wanted her back in to help me and she made this choice. This was the result.

SEVEN

Why didn't you just give her the money?

ZERO

What am I? A bank? I've barely been able to pay you people with Wenzel's foot on my neck and his guys taking the high contract jobs. I see a shot for some relief, for me, for us all. I take it.

Teddy walks back through carrying Hugh's body upstairs, but slips on the stairs and almost falls with the body. The conversation pauses and they turn to look his way.

TEDDY

I got it. Almost rolled my ankle. Heavy ass fuckin' peckerwood.

SEVEN

What's a peckerwood?

FIVE

You.

Teddy laughs.

FIVE (CONT'D)

Hey man, I just see you working, what the hell is Ten doing out there?

TEDDY

Probably fuckin Six before she gets cold.

SEVEN

Leave her alone!

TEDDY

He's not really!

Teddy continues carrying Hugh upstairs. Ten pokes his head in the open sliding door from the backyard.

TEN

I heard that you fucking creeps, I'm looking for all these shell casings! It's like a damn shooting range out here. Unlike some of you i'm a professional cleaner, I dot my I's and T's and shit.

Teddy jogs back down the stairs and damn there shoves him back outside as Zero keeps on talking to Seven.

ZERO

So, are we good? I didn't put her in an inescapable position, I saw a light in the dark. A tool to fight back with.

SEVEN

Yeah.

FIVE

I mean, we have to be. We're all we got.

Ten and Teddy come in through the back, but this time are carrying Dana's body. The banter stops. Five, Seven and Zero pause. Seven gets up from the couch and just stares, it's solemn for them all, they knew her for so long.

FIVE (CONT'D)

It was good till it wasn't motherfucker.

Seven walks over, holding the wounds Dana gave her with the dish towel Zero had pressed against them. She finds no words, but waves to Dana's corpse like she can see it.

The Monkees' "Pleasant Valley Sunday" plays again softly, reminding us of our introduction to Dana.

*♪ Creature comfort goals, they only numb my soul...
And make it hard for me to see...*

INT. MARIGOLD RESIDENCE - HALLWAY - NIGHT

We follow Ten and Teddy carrying her body up the stairs and past Bobby's room, where his body lay on his bed.

*♪ My thoughts all seem to stray...
To places far away...*

INT. MARIGOLD RESIDENCE - MASTER BEDROOM - NIGHT

They lay her on the bed next to Hugh. Focusing on her lifeless face. The door gently and symbolically closes on the Dana/Six portion of this adventure as the door slams!

♪ I need a change of scenery...

INT. MARIGOLD RESIDENCE - KITCHEN - NIGHT

Seven walks towards the cake on the kitchen table.

SEVEN

One good memory out of all this.

FIVE

Cake? That's what you're worried about?

SEVEN

I'm not worried about it at all.

Seven says as she puts a forkfull in her mouth, behind her Ten and Teddy Wenzel's hitman in through the door. Suddenly red and blue lights flash outside.

ZERO

Oh you have to be shitting me.

FIVE

Bitch, why are you surprised? we've been here like twenty motherfucking minutes!

SEVEN

Bang bang?

ZERO

No bang bang baby.

Ten drops his end of the guy in the pink suit.

TEN

Yes bang bang bitch!

ZERO

You all have one more fucking time, to call me a bitch and i'm shooting someone.

Teddy drops his half of pink suit guy.

TEN

This mysterious hit squad shit goes out the window when the police get involved. I'm not going to jail, there's bodies-

ZERO

Why do you think I called you? You're fucking cleaner, this is your zone!

TEN

You called too late!

Bang! Bang! Bang At the front door! Eveyone hits the floor! Ten hunkers down at the bottom of the stairs and Seven, Zero and Five get down behind the couch but Teddy backs up into the kitchen, looking out the back door.

POLICE OFFICER (O.S)

LAPD! Come out with your hands up!

Zero starts reloading her submachine gun. Five puts in a new clip, Ten draws a handgun out of his suit.

SEVEN
You're real quiet.

FIVE
Because i'm praying.

TEDDY
I'm thinking about running out the back.

TEN
There's no way it's not more cops out there, they're gonna light your ass up.

TEDDY
Why because i'm black?

TEN
Because you're running from the scene of a multiple homicide and there's bodies all over the place fuck damn it.

TEDDY
They don't know that yet, the bodies are in here thanks to me and you. Mostly me.

TEN
So now we're accomplices, great.

ZERO
Nobody's running, we're a family. What's all this separation done for any of us?

FIVE
About the same thing being together has.

SEVEN
Couldn't we just lie about what happened?

BAM! A loud noise shakes the front door!

ZERO
Are they trying to break in?

BAM! Another door shaker!

FIVE
Get ready.

SEVEN
Can I tell you something?

FIVE
Not now.

SEVEN

It's important.

We pull in tight on Five and Seven's faces, Five's eyes locked on the door, aiming as Seven looks towards him.

FIVE

What is it?

SEVEN

Promise you won't get mad?

FIVE

Just say it bitch.

SEVEN

My gun is still outside.

Five's eyes widen, he turns to look at her. BAM! The door creaks under the pressure! It gets his attention back!

TEN

You wait till now to tell us?!

SEVEN

I didn't need it until right now!

FIVE

For fuck sakes!

SEVEN

I got shot in the tits with a shotgun!
Give me a break cocksucker!

FIVE

How many times did I tell you to get a
new gun out of the damn trunk!

SEVEN

I don't remember!

TEN

For the love of Christ would you all shut
the fuck up before we die!

Ten JUMPS out of cover and rushes over towards the body of the hitman in the pink suit by Teddy and starts rifling through his pockets trying to find a weapon for Seven. BANG! The door is hanging in there somehow!

TEN (CONT'D)

No dice.

Ten runs back to his wall cover by the stairs. BAM! Sounds like wood breaking and splintering, the door BENDS inward but it holds...Then silence. It's a deafening silence. All we hear is the breathing of the team. Zero looks over towards Five, because to her he is the most competent person in the room by far at this point.

FIVE

I don't like this shit.

Zero acknowledges his assessment with a nod, it's not about tactical advice it's to convey how serious it is.

The power goes out. It's now nearly pitch black, only the creeping light of dawn casting in from the backyard.

ZERO

Jesus, Joseph and Mary.

Darkness and silence going hand in hand.

TEDDY

Fuck it.

ZERO

Fuck are you doing?

TEDDY

My job.

TEN

With the one liners.

TEDDY

Rather die a hero than live a motherfucking coward, that better?

Teddy creeps up to the door and peeks through the peep hole, a silenced gun shot whizzes through it! Teddy drops and falls back noisily amongst the television trays!

No one audibly reacts, they just steady themselves for the battle to come but Teddy is moving, he's in shock as he checks himself over then he gets up and runs straight out the back door and jumps over the fence. He's gone.

FIVE

Motherfucker made it.

TEN

I knew I should have run.

SEVEN

Police don't do that.

ZERO

It's Wenzel.

They realize they have a chance, they can deal with anybody but the cops. Zero jumps over the back of the couch, flips the coffee table and aims over it. A second shot blows in the doorknob, the door slowly swings open then a damn grenade flies in! It bounces off the wall and lands in front of the coffee table Zero is hiding behind!

FIVE

Grenade!

Ten dives up the stairs to get clear of the blast. Zero tries to jump back over the couch but trips in the dark. Seven does the only thing she can do being unarmed, she makes the sacrifice and grabs the glass cake topper in one motion and dives on the grenade! Five tries in vain to grab her! Only to have to jump out of the way himself.

Bang! It's a flash bang! It goes off with blinding white light against Seven's body sending glass and shrapnel everywhere and into her at point blank range as the cake topper explodes with it! Bloodying her further, Seven lies motionless on the floor. We switch to Seven's perspective, looking up from the floor, ears loudly ringing, as a man with a silenced shotgun, walks in and takes aim. Wearing, you guessed it, another pink suit.

Five opens up on him, multiple shots to the body in the dark, muzzle flashes like camera flashes during kickoff at a 90s super bowl. He staggers back, he has a vest.

Zero fires three shots from her machine gun but it clicks to a jam. And at that same moment another two assholes comes through the open back door. They're surrounded. The first one coming in the back is caught by Ten. Ten hits him multiple times in the face! He falls dead, but the second one catches Ten on the stairs. He hits Ten with multiple rounds as Ten falls the foot of the stairs.

Leaving one hitman on each side of the living room, by the front door and the kitchen. Five has his handgun and without hesitation turns his back on the one with the shotgun. He pops the one coming through the kitchen in the forehead! This is precision, the light from the backyard gave him a silhouette to work with, assuming he is about to be shot in the back with the shotgun. BUT! The one with the silenced shotgun slips on the motherfucking tv trays and starts to fall!

HITMAN

Mannaggia!

He falls on the floor and drops his shotgun. Zero pulls out a knife and pounces on the man like a cat.

ZERO

Did Wenzel make this call?

HITMAN

Vaffancul!

Zero slowly and deliberately cuts his throat, gurgling, blood choking up out his mouth. She cuts his throat like she's trying to get his larynx out. It's done. He's dead.

ZERO

Let's go, let's go!

Five runs over towards Ten and finds him on the stairs of course, bleeding heavily from somewhere as he's trying to tie a tourniquet around his upper arm.

TEN

Help me tie this.

Five kneels down and helps get it on, Ten has been shot in his left arm multiple times, the arm is useless.

FIVE

What about Seven?

ZERO

It was a flash bang, you should know that. Frag would have blown her apart, she's just stunned. I think.

Zero grabs her wrist and pulls her up off the floor, so like a tag team Five can swoop in and pull her up over his shoulder. They quickly head out the front door, Ten follows and they see the extent of what happened.

EXT. MARIGOLD RESIDENCE - FRONT YARD - NIGHT

Bodies are everywhere, two police officers are laying dead right outside the front door but even neighbors are laying dead across the street on the sidewalk. Anyone witnesses that came to peek outside got shot. Wenzel's men are over the top like that, truly cold killers.

TEN

We still burning it down?

ZERO

There's brains on my shoes, it doesn't make a damn difference, We have to go, this has gotten so far out of hand!

TEN

No argument from me.

Ten takes off, running to his own black sedan, holding his shot up arm while Five carries Seven to Zero's car and lays her in the back, he starts to get in with her.

ZERO

No, I need you up front, my back windows are bulletproof and the back ones don't roll down at all if we need to shoot.

Ten speeds off down the street, Five leaves Seven comfortably in the back and gets in the passenger side.

INT. ZERO'S CAR

Zero gets in the driver seat, Five looks back, checking on Seven. They drive off leaving us with one last look at the Marigold Residence disappearing behind them.

SEVEN

This really stings man.

Zero and Five look relieved as she wakes up.

FIVE

You'll be fine, after all this shit, you'd be dead if you were gonna die.

SEVEN

We going back to the club?

ZERO

Hell no, they might be waiting.

FIVE

This is some real ugly shit, I know we've been in some situations before but this-

ZERO

We aren't out of it yet.

FIVE

Did I say we were fucking out of it? Ain't none of this shit my goddamn fault.

ZERO

Hey! Fucking relax, no matter what happens we have to get Wenzel before he finds us, that's it. Nothing else.

BOOOOOOOOOOM! An SUV CRASHES INTO THE SIDE OF THE CAR!

EXT. INTERSECTION - NIGHT

Glass and metal fly everywhere! It's a large black armored SUV, with a large push bar on the front. Zero's car slides across the pavement nearly tipping over, smoke and shrapnel litter the street as the tires screech!

INT. ZERO'S CAR - NIGHT

Seven is thrown against the right back door, Five's right arm is pinned in twisted metal, his side took the worst.

They have no time to gather themselves from the shock as two men in pink suits climb out of the SUV and start shooting automatic gunfire into the vehicle! They're spraying it with bullets. Trying to leave nothing to chance. BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! We find out right here that Zero's car windows are bulletproof.

Problem is when the SUV hit the car, it knocked in both windows on the passenger side. They're barely hanging in their frames. Zero who is now bleeding from her head looks over and sees the men continuing to fire as they methodically approach the car. BOOM! BOOM! BOOM!

Zero reaches under the seat looking for something. Five begins trying to use his mangled shoulder and good hand to keep his bent inward bullet proof window up as bullets bounce off of it under the hail storm of lead! BOOM! BOOM! BOOM! BOOM! It's intense and relentless!

Seven is now doing the same in the back but with her feet, holding the bullet proof window pane as shots continue to pound it. BOOM! BOOM! BOOM! BOOM! BOOM!

SEVEN

Zero!

ZERO

One second!

BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM!

FIVE

We ain't got a second!

BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM! BOOM!

The men keep approaching the car, they're within five feet with these automatic rifles. Zero comes up with a Walther PP, handgun! Five ducks down! The window caves in and Zero pops the first shooter coming at the passenger window in the head! Blood sprays in a mist! Surprising the second shooter approaching Seven's window that she's still trying to keep in place with her feet. Instead of retreating he rushes the window! Reminding us this is also a well trained hitman. Taking Zero's ability to aim at him from the front seat off the table. He jams the nose of the rifle into the upper crack of Seven's back window. Seven has to give it up or he's got her dead to rights. Seven throws herself towards the door so he can't aim right at her but the nose and about half the rifle barrel is now in the backseat. He turns it and tries to aim up towards Zero and Five! Bullets barely miss the back of Zero's head. Tearing up the headrest! Seven reaches up and pins the nose of the gun towards the ceiling, lessons from the fight in her bathroom with Ray!

It sprays more rounds into and out of the ceiling, putting holes in the roof! It's a tight intense fight since Five can barely turn around to do anything as Zero reaches back between the seats trying to help Seven.

CRACK! The window gives in, the hitman falls into the backseat of the car on top of Seven at the waist! Seven grabs him and starts pulling because letting him get back out with that rifle is a death sentence for them since the window caved in! Zero reaches back and starts pulling as Five keeps trying frantically to free his arm.

Zero and Seven win the tug of war, now the hitman is completely in the backseat fighting with Seven. But Zero has a handgun so he's struggling between Seven and Zero and Five now trying to get involved from the front passenger side reaching back like a father annoyed with his kids. The hitman drops the rifle and lunges up between the seats trying to grab Zero's gun. He gets his hand over Zero's and Seven jumps on his back and starts punching him furiously in the back of the head! Five grabs his head with his good left hand while Zero uses her free hand to beat the man's head into the steering wheel again and again. BEEP. BEEP. BEEP! Horn going off, Seven, Zero and Five are taking out every ounce of their anger, sadness and frustration on this guy, until they beat him into an unconscious bloody mess.

His head drops into Zero's lap. She leans back and takes a deep breath. An unavoidable road head visual here.

SEVEN

How's your arm?

FIVE

I don't see a bone sticking out of it, so
alright I fucking guess, compared to Ten.

SEVEN

Really?

FIVE

Hell no! It's broke like a motherfucker!

ZERO

Enough, we gotta move.

SEVEN

Where?

ZERO

Anywhere but the middle of this street!
I'll make you a sling, but move!

Zero reaches for Five's good arm and helps him climb out the driver side with her as Seven grabs the hitman's rifle and climbs out after them. Zero goes for the hitman while Seven checks the rounds spent in his rifle. Zero begins pulling his suit jacket off. Five stands to the side holding his arm in an "L" shape as best he can.

SEVEN

Hold on.

Seven turns and FIRES a gunshot with the rifle into the hitman's head. Blood and brains spill out onto the floor and onto damn there everything else near them!

FIVE

Fuck! FUCK!

ZERO

You could have waited!

WITNESS #1

Oh my god!

A man and a woman are standing on the sidewalk, seeing what just happened. Seven, Zero and Five turn to look at them. There's a momentary silence between them all.

WITNESS #2

Call the police!

The man looks over at the woman in annoyed disbelief, Seven raises the rifle and shoots them both in the head. One after another, in quick succession and without a second glance. This is a reminder of who she really is. Who they are, ruthless motherfuckers. Seven trots over to the bodies and shoots them again before returning as if she just double checked the timer on a microwave pizza. Zero gets the jacket off the hitman with the vented skull and finally gets Five's arm into a shitty little sling. Zero then checks the dead man's pockets, she gets a handgun off his body and hands it to Seven and motions towards her own destroyed car.

ZERO

Hit the button under the wheel, you have twenty seconds to get out, don't play.

Seven ducks back into the car, reaches up under the steering wheel and hits a button then hurries back out.

A hissing sound comes out and the car engulfs in flames. The three all walk over towards the armored SUV. Five climbs into the back, Zero takes the driver side and Seven gets in the front passenger seat.

INT. ARMORED SUV - DAWN

SEVEN

Damn it is nice in here.

FIVE

You get us paper machete rides but these motherfuckers got wheeled tanks.

ZERO

We never need anything this overt. If we were going after people like us I'd splurge a little, today is an outlier.

Zero hits the gas and they pull off, leaving the bodies and Zero's burned out car behind them.

FIVE

Well we're doing it now, great thinking, my favorite arm is fucked, Seven is full of pellets and glass and you're-

ZERO

I'm what?

FIVE

Not in our age group. You know what the fuck I mean. I'm old, you're older.

SEVEN

If I may, what's the money gotten his men? We've killed a shit load of them.

FIVE

Don't get all excited, we got a few and we've taken quite a few hits doing it.

ZERO

Money makes you complacent.

FIVE

Motherfuck you. I'm here for money, i'm bleeding like a motherfucker. I'll quit this shit right now, fuck you gonna do?

Zero checks the rearview, eyeballing Five.

ZERO

I'm going to let that go because of the circumstances. But watch that shit.

FIVE

This ain't the time to threaten me!

In his anger, Five tries to reach up at Zero with his broken arm and doubles over in pain.

FIVE (CONT'D)

Jesus Christ!

ZERO

Are you done? We need to be planning.

SEVEN

Maaaaan...

Seven sighs and starts to check the handgun while holding the rifle between her knees with the nose down.

SEVEN (CONT'D)

Do you know where he's at?

WENZEL (O.S)

When will you all be here? I'm tired of waiting for this little showdown.

Wenzel's voice just came out of the dashboard, the shock hits them in waves. First Zero in disbelief, then a bug eyed Seven and a pissed off Five shaking his head.

SEVEN

Can he hear us?

WENZEL (O.S)
Yes I can. Hello there.

Five curses under his breath.

SEVEN
Hey.

WENZEL (O.S)
How are you tonight? Or should I say
Guten morgen, did you sleep well?

SEVEN
Fine! And yes actually I did!

WENZEL (O.S)
Lori, is that the little adorable one you
hired? Did you really kill so many of my
men tonight? Very proud of you. You have
talent, that's lovely my dear.

ZERO
Please, just listen to me for a second.

WENZEL (O.S)
No, it's your turn to listen.

The locks on the SUV engage, Zero hits the brakes.

FIVE
Aw fuck.

Five kicks at the door a few times.

WENZEL (O.S)
There are explosive devices underneath
your seats and throughout the vehicle.

Dreadful realization dances over the faces of the three.

WENZEL (O.S) (CONT'D)
When my men fail I don't like to leave
evidence. I have a button here, will
trigger the explosive and you'll all be a
crispy question with no answers.

Seven starts hyperventilating assuming they're about to
be blown up or burned alive, she covers her mouth.

WENZEL (O.S) (CONT'D)
You see I'm giving you all a chance. I
will take you onto my team if you put an
end to the lovely Lorraine.

WENZEL (O.S) (CONT'D)

Dana, your Six died on good terms with me and as such she has earned her revenge but with the losses I took tonight. I'm interested in replenishing my roster with the best.

ZERO

You motherfucker!

WENZEL (O.S.)

I'm more of a Zero fucker if I do say so myself, besides you could have just stayed with us but nooooo...

ZERO

Why do you think I would have wanted to stay with you, after what you made me do, what you put me through, the arrogance-

WENZEL (O.S.)

Is it any different than what you did to Dana? You just didn't use your dick.

Wenzel laughs, Zero is seething but Seven and Five look between one another, starting to piece this together.

FIVE

Zero? What is he talking about? Is all this bullshit because you dumped his ass?

WENZEL

NEIN! Halt die Klappe! Shut up! If you tell them what happened it ruins the fun!

ZERO

Why shouldn't I if you want them to kill me anyway? The fuck do I get out of it!

WENZEL (O.S.)

You get to choose them, over yourself. Die a hero, die beautifully, die tragic, leave the stage with applause, for me.

He starts to laugh again, a timer starts to tick.

WENZEL (O.S.) (CONT'D)

Two minutes, but If the dialogue is riveting I may give you more seconds.

FIVE

I'm sorry, Zero.

ZERO

I saved you people tonight. This is what I get? Really? Just on his fucking word?

FIVE

You got us into it. You could have let this go. We can't get out this bitch, he might be telling the truth and I can't call his bluff. Again, i'm sorry.

ZERO

You too?

She looks at Seven who has the gun in her lap.

ZERO (CONT'D)

I gave you that gun because I trusted you. You're going to shoot me with it?

Seven speaks through tears.

SEVEN

I don't wanna die.

ZERO

Neither do I.

FIVE

You're still strapped. We could just do it old school, Mexican standoff.

ZERO

Just do it.

SEVEN

You're gonna let me kill you? So we can live? You do love us!

WENZEL (O.S)

How touching, now get on with it.

FIVE

Give us a minute damn it! We're trying to say goodbye to somebody we love!

WENZEL (O.S)

Very brave! Now you die too! Little one, you may live if you kill them both. When you're done bring them to 5778 Rowe, there we'll party but i'll be listening.

Seven sobs, Five leans up between the seats, yelling at the speaker in a blind rage, reminiscent of Michael Sr.

FIVE

Fuck you! Take us out! If I was gonna kill Zero I would have been done that shit! We gonna die a messy family, You dirty ass fancy crout fuck! Men like my father dog walked your ass in the war!

Zero HITS Five with her gun, it shocks and staggers him and causes Seven to lean backwards in shock herself.

FIVE (CONT'D)

Oh no-

Five reaches for his gun but Zero grabs his good arm! Wrapping her own arms around it to slow him down because he's just too strong even as hurt as he is but Seven seemingly picks a side and puts Five in a chokehold between the seats since his head is right there.

He pulls himself back through but his shoulders are too broad and he's stuck! Seven uses the seat as leverage, standing up in the seat as she keeps his chin locked under her forearm until he goes limp with Zero's help.

Zero lets go and punches Seven in the face! Bloodying her nose! Fuck going quietly! Seven falls back against the door and kicks Zero in the face! Zero's head snaps back but she's in a fight for her life, she has no reason to give in, she pounces on Seven in the passenger seat, but it's a messy overhand attack. Seven slips her, Zero falls into the footwell, towards the butt of the rifle.

Seven grabs the back of her head and helps her along, slamming Zero's forehead into the rifle! While she's stunned Seven twists the rifle swing around Zero's neck and pulls it taught, Zero can't get back up.

Seven pulls at the rifle with her foot on the back of Zero's head, forcing her down towards the floor until she too goes limp, Seven lets Zero and the rifle go.

Leaving them both tangled up together, the sling still around Zero's neck then sits back in the driver seat, she presses her right ear against the headrest and covers her left ear with her hand and draws the handgun.

EXT. ROADSIDE - DAWN

BANG! A muffled gunshot and flash of light from inside the armored SUV! BANG! Then another, finishing it.

WENZEL (O.S)

Little one?

SEVEN (O.S.)

It's done.

WENZEL (O.S.)

OH! I could hear it, like a snuff film. I was worried and rooting for you all the way! When you get here you can give me all the delicious details! Hurry, while they're still warm I might be able to film something that will deter any future rebellion or at least have fun some with them, they were so mouthy, never waste good meat I always say.

SEVEN (O.S.)

What do you mean?

WENZEL (O.S.)

Don't ask questions you don't want the answers to, just bring them to me at once, do you remember where?

SEVEN (O.S.)

No, tell me again.

Pink Floyd's "Shine on you crazy diamond" part 1 plays as we watch the SUV drive up into the hills, Laurel Canyon vibes but thicker foliage. The sun rises with the climb of the instrumental. As the sky turns deep blue and pink with the lights of 1970s Los Angeles sparkling below.

EXT. WENZEL'S HOUSE - SUNRISE

The song continues. The armored SUV turns up a winding snakelike driveway lined by rocks. Seems more tactical than it does decorative towards a very midcentury modern home, looking like a subdued Frank Lloyd-Wright, wide and flat as if the roof were peeking out of the ground.

Two men in familiar pink suits wave towards her and motion for her to stop, she parks and the controlled locks loudly unlock via Wenzel's remote since she's here and has fulfilled her end of the obligation, she climbs out splattered with even more blood. One of the men waves her in, the two guys then walk toward the SUV. *Time slows down* as she walks to the house. Shine on you crazy Diamond plays on. Seven is the crazy diamond, she is Diamondfire, shining on as she approaches the front door and we follow over her shoulder. The door opens and Seven slows down even more, half expecting to be shot. But she keeps walking as if in a trance.

But as soon as she gets to the door a tall unnervingly beautiful naked woman with long white hair steps into the doorway like a viking, **GODDESS (60s)** towering over Seven, she has to be at least 6'6 and the sharp opening guitar riffs of Pink Floyd's "Shine on you crazy diamond part 2," wakes us and Seven up like a glass of cold water. Her eyes widen and she freezes only for the woman to reach out to her. And expressionlessly run her right hand over Seven's cheek, Seven who's been through hell takes it in much needed comfort and presses her head into the woman's touch. But the woman uses this as a distraction just to reach under Seven's sweater and pull the gun from her waistband. Seven doesn't even try to argue, so broken and resigned to whatever is about to happen. The woman then takes Seven by the hand and leads her into the house.

INT. WENZEL'S HOUSE - FOYER - DAWN

Stepping into something even more unusual for a home like this. It's a long wood paneled hallway as soon as you come in, with two double doors at the end. The drums of the song kick in as she recognizes her citation, this is a defensive kill zone. The woman leads Seven down the hall towards those massive doors as the music grows louder and louder. The slowing of time more dramatic, as the doors open ever so slowly, drawing out the tension.

INT. WENZEL'S HOUSE - LIVING ROOM - SUNRISE

The doors open fully and that peak guitar wail of shine on part 2 cries for us, flickering on the left wall is a super 8mm projector. It catches Seven's eye, it's clearly a woman being fucked doggystyle in some sort of vintage skin flick. Her face is off camera, we just see a man's hips smacking against her butt as they go at it.

The guitar weeps into the end of the song as she turns her head and we finally meet **WENZEL (70s)**, he's as naked as the woman as he frantically plays air guitar to the fading sad intro shine on you crazy diamond part 3 while standing on top of a coffee table covered in cocaine. He's not living much differently than Redd, but better. Stone fire place center room, sunken living room with an orange space age sort of couch circling it as the song plays on and on while the porno does the same. He smiles like a proud father, arms out while the woman with Seven's gun stands behind her. Seven is lost in all of it and not in a good fucking way at all.

SEVEN

What the fuck?

The radio turns to a commercial. The time slow stops, we're out of the grief haze and back to cold reality.

WENZEL

They always do that! Song is too fucking long! Fucking bumner cock suckers.

GODDESS

Or you could stop breaking the record everytime you buy it.

WENZEL

I buy new records like I buy new you!

GODDESS

Another woman like me? Who else empties you out from behind with that big fat dildo cock you love like a pastry bag?

Wenzel laughs and motions to Goddess.

WENZEL

She is telling the truth, now that you're with us she'll keep you stretched out too. Is good for you, you seem like you carry a lot of tension, now that i'm REALLY getting a good look at you. Very cute but very tense. I like my people to smile, so come on, give us a smile.

SEVEN

I smile when I have a reason.

WENZEL

Don't fuck around and end up like Zero! You're ruining my buzz little one, bad vibes! Bad energy! It's icky! You do what I say or you pay with your warm corpse.

He points to the projector screen.

WENZEL (CONT'D)

My guys and dolls fuck or they don't work for me. They give me what I want and I give them what they want which is usually money. If Zero had done this with Dana so many would still be alive. I film, you do your job, it never gets out. You fail, I sell it to porn distributor or kill you. Or kill you and still sell it, makes it rare release. Porn connoisseurs love the one timers. They love to imagine the story behind them. But in the end it's called covering my ass.

WENZEL (CONT'D)

Who would leave a man with a chilly bare ass? A son of a bitch that's who! Don't be a son of a bitch, be my bitch! And be rich!

Seven turns to Goddess who shakes her head and shrugs.

GODDESS

It's not too bad, he sleeps for days once he's tired out, then we have it easy.

Then Seven looks back towards Wenzel.

SEVEN

I thought you wanted to hire me?

WENZEL

I do! This is the interview! But in this interview, you get hired or you die! Blackmail is for both our protection! Plus this way is more fun right? So come on! Do some blow, eat some rødgrød lose the clothes, then we fuck like animals!

SEVEN

What's rodgrød?

GODDESS

Berries, desert, he puts sperm in it.

WENZEL

Don't ruin the surprise!

SEVEN

No, no to all of it.

WENZEL

Silly! I was trying to be nice. But you have no choice, think my men outside didn't try to talk their way out. They wouldn't be breathing if they did. Everyone is loyal because they are afraid of what I can do to their personal lives! You are far too brave right now! I like my dogs obedient, not nippy! Bring her.

Goddess presses Seven's gun into her lower back.

GODDESS

Think of it like starting a new chapter in your life. You're falling, and gripping onto something that was never going to save you. Sense of self, it's an illusion.

GODDESS (CONT'D)

You are not your thoughts, you witness them, you drive your body like a car. You are not it. Let him drive it for a little while and the trip continues. Otherwise, he's keeping your car, where your soul goes after? Do you really want to find out today? With the sunrise?

The fucked up thing is having it presented that way, it rattled Seven. The idea of her body being repossessed.

WENZEL

She'll charm anyone to their doom. That's why I married her. Now dear, let's get her cleaned up, the blood is a bit of a turn off so early in the morning.

Wenzel approaches and Seven backs up further into the gun, trying to create some space in between her and Wenzel. His demeanor gets more aggressive, he reaches for the back of Seven's head, grabbing her hair but Seven goes right into her training, as soon as his hand comes near her she head butts him in the nose! Blood pours out! Wenzel SCREAMS and grabs his nose and stumbles back as Goddess pulls the trigger, the gun's empty! Seven knew that, she turns and punches Goddess in the tit!

GODDESS

Scheisse!

Goddess reels but regardless of the pain the woman has some skills and kicks Seven in her hurt midsection, sending her flying back onto the coffee table! Seven's back smashes through it! Landing on the pile of cocaine! A white cloud explodes powdered her, unable to avoid inhaling a shit load, the high hits as she sits up, hands shaking in time to see Wenzel point a shotgun at her!

WENZEL

Frech fräulein! Now you can just lay there and take it. Let the rush take you. Maybe I will call some my men in so I can conduct a proper train? Now that you've broken something of mine, breaking that spirit will be fine recompense!

Seven tries to get up but falls back down, she's coked out of her fucking mind and struggling to balance.

WENZEL (CONT'D)

I'll just fuck her here. Let's see that ass and start from there, grab her.

He's sickeningly nonchalant about this. Goddess grabs Seven's legs and drags her out of the cocaine pile, turning Seven over, her hands grip the waist of Seven's skin tight pants, just about to yank them down.

SEVEN

Stop!

WENZEL

All aboard, unwrap my gift!

FIVE (O.S)

You forgot the hat!

Five walks in with a gun in his left hand aiming it at Wenzel, bleeding from the head but the hat line catches everybody off guard, Goddess looks up while holding the struggling Seven by the waist as Wenzel turns around.

WENZEL

What hat?

Wenzel asks without registering who asked.

FIVE

Every train conductor needs a hat.

He then actually sees Five and jumps! He swings the shotgun towards Five! Five beats him to the draw POP! POP! POP! POP! Going for all headshots in quick succession before Wenzel can react, but it's his non-dominant left hand, since his right arm is broken! Five missed every shot! BOOM! Wenzel squeezes the shotgun trigger and Five dives behind the fireplace! Goddess runs for the double doors as Wenzel fires again and again! Just a'rackin and a'clearin with the pump action to keep Five pinned down while Seven crawls away from what's left of the coffee table, black clothes coated in cocaine.

WENZEL

Lori did you kill her?!

Wenzel knows it has to be Zero out there and she walks out into the open with a gun trained on Wenzel.

ZERO

It's over.

Seven is now kneeling, staring at her shaking hands.

FIVE

Sev, do something!

SEVEN

My heart!

FIVE

Help me! I'd like to imagine you're at your most useful on drugs!

WENZEL

She might actually be overdosing. That cocaine is very very very pure and she fell into a whole lot of it. See how you learn, if you had just gotten naked when I asked you wouldn't be dying.

SEVEN

I'm dying!?

ZERO

Stop making her panic! Where is my shit!?

WENZEL

What shit?

ZERO

What Dana gave you!

WENZEL

Oh that's what this is all about?
Goodness me. It's right there.

He points to the projector screen. Zero's face shifts from shock, to realization, to horror to anger.

WENZEL (CONT'D)

Don't you recognize yourself?

Five starts to peak out of cover.

FIVE

Wait a minute, is that you Zee?!

WENZEL

Of course it is, you see Lori here was one of the first to take up my deal. That's how she broke into this business. Before she started your little shop of killers, she was my kitten for years. The best if i'm honest. Which I always am.

FIVE

We did all this? To get your sex tape?
Are you serious RIGHT NOW?!

SEVEN

Dana died over a FUCK tape?

ZERO

No! Dana died because she betrayed me! She betrayed us! It had to fucking stop! For years this cocksucker had this fucking stag film on me! Everytime, I'd find one little piece of happiness! Oh there's a copy in my mail box! Oh don't let the fiancée see! Always waiting just long enough that i'd forget a little bit, hoping it would stop! Then you realize he never will! And you were so fucking stupid you disgust yourself!

Wenzel laughs.

ZERO (CONT'D)

Shut the fuck up!

FIVE

Why not just tell us?

ZERO

I was ashamed! I have an image! I fought for respect. This is a Zero sum game and I ran up the numbers with you all! But I was desperate. Same old lame ass story, i'm a cliché Five! What do you need to hear to get us out of here together? Tell me and i'll say it motherfucker!

WENZEL

I made you the same offer I gave the little one here. But unlike her, you didn't blink. You just assumed the position and easy peasy.

Wenzel smacks his thigh rhythmically with his hand, simulating the clapping of cheeks sound to dig at Zero.

ZERO

I said shut your mouth!

WENZEL

Attention audience members! If you bring look to the projector! The part where your boss opens her mouth and I fill it is about to arrive! The climax is here!

We spin to Zero who steps towards Wenzel about to fire her gun, he sees this coming and racks the shotgun again.

Zero squeezes her trigger but in a display of absolute skill she hits the barrel tip of the shotgun as the shell begins to come out! Blink of an eye! The barrel of the shotgun EXPLODES in Wenzel's hands! His chest, cock, balls, thighs and face are riddled with shrapnel as both are blown back! Zero ends up on one knee but Wenzel is fucked up, bleeding profusely as he surveys the damage.

WENZEL (CONT'D)

Sieh dir an, was du getan hast, dumme
schlampe, guess this is what you wanted?

Then he notices the wounds in his cock and balls.

WENZEL (CONT'D)

Ach du lieber Gott! mein schwanz! nein!
nein! nein! nein! Neeeeein!

Zero approaches him and extends the gun.

ZERO

Tell me where the masters are and I'll
make it quick for you.

WENZEL

One of you two kill her and I make you my
main men, well paid! Save me!

Zero reloads so smoothly, it's as if a weapons instructor was doing it, she wants it done right, she aims again.

ZERO

You aren't living either way.

Five aims his gun at Zero.

FIVE

Hold on Zee.

Zero peeks out the corner of her eye.

ZERO

Man, if you're really doing this to me
just go ahead and pull the trigger.

Zero is a mix of angry and betrayed. Seven panics and gets her involuntarily coked up self up and shakily aims her gun at Five, it still hasn't been reloaded.

SEVEN

Hey! Hey! whoa man! Whoa!

Five looks over but keeps aiming at Zero.

FIVE

I thought you said if I had to kill you,
I had a pass?

SEVEN

That's me, that ain't for her. So I ain't
stopping, i'm protecting.

FIVE

Why not protect me from her then? But I
guess since y'll were strangling my ass
ten minutes ago. I should have figured
you'd back her ass up again.

SEVEN

Your good gun arm is cooked, figured my
odds were better. I put her to sleep too.

She tries to chuckle to bring some levity but she's tired
and drug addled. Tight lipped smile, trembling arms
trying to steady the gun with teary end of the line eyes.

SEVEN (CONT'D)

I just don't want to lose anyone else.
Not today. I want to go somewhere safe,
eat, drink, and fucking cry and see where
i'm at in a few days, I want it, I want
that outcome more than my wildest dream.

ZERO

Whatever you two do, do it after I do
what I have to do, all i'm asking.

SEVEN

(softly to Five)

Take your spurs off.

Zero FIRES multiple gunshots into Wenzel, starting with
his dick and balls, they EXPLODE, he SCREAMS. There's her
revenge but she keeps spraying his stomach with bullets!
His eyes stay wide, SCREAMING at Zero as she slaughters
him until she puts two more right in each eye! POP! POP!
Wenzel is DEAD. Five takes a moment but lowers his gun.

Nancy and Lee's "Summer Wine" comes in sharp.

♪ *Strawberries, cherries and an angel's kiss in spring...*

Five breaks down finally showing some real emotion as
Seven hugs him from behind, busted arm be damned as Zero
shoots the projector, then rushes to the phone.

♪ *My summer wine is really made from all these things...*

EXT. WENZEL'S HOUSE - MORNING

The morning sky greets them as the front door opens and we see Five, arm in a new jacket sling, looking relieved.

*♪ I walked in town on silver spurs that jingled to.
A song that I had only sang to just a few...*

Seven comes out after, nose still bloody, less cocaine covered, carrying a leather bag and the case Dana had.

*♪ She saw my silver spurs and said let's pass some time
And I will give to you summer wine...*

Zero walks out behind them carrying two thick briefcases, and a duffel bag under arm. To the victor, the spoils.

♪ Oh, oh, summer wine...

Last walk of our victorious badass motherfuckers, just drink the vibe in, let it linger, soak it up.

*♪ Strawberries, cherries and an angel's kiss in spring.
My summer wine is really made from all these things...*

Seven walks over to the SUV, she gets inside and backs it out of the way, revealing a 1975 Stutz Blackhawk Series IV. They get in it and drive down the long driveway as three black cars, drive up, more of Zero's men.

*♪ Strawberries, cherries and an angel's kiss in spring.
My summer wine is really made from all these things...*

They speed off into the distance and out of sight.

*♪ Take off your silver spurs and help me pass the time.
And I will give to you summer wine...
Oh, oh, summer wine...*

EXT. 7-11 - DAY

*♪ My eyes grew heavy and my lips they could not speak
I tried to get up but I couldn't find my feet...*

Luna in a black and white suit like the team's usual and a black flop hat, rushes towards our beloved Cadillac Calais that was left by Seven and Five after the shooting. We get a closer look at her as she opens the door, she has a chrome lapel pin that now reads "12."

♪ She reassured me with an unfamiliar line...

She reverses, hits a U-turn, and peels out around the corner like a fucking professional. She stops and Five, arm in a sling JUMPS in and the lovers speed away!

♪ *And then she gave to me...more summer wine.
Oh, oh summer wine...*

EXT. WENZEL'S HOUSE - DAY

We see Goddess who is now wearing a white fur coat jump off the car port roof and into a bush with a briefcase!

INT. INDEX'S OFFICE

Zero is behind her desk, feet up, stacks of money with a large bottle of whiskey as she holds a framed photo.

♪ *Strawberries, cherries and an angel's kiss in spring.
My summer wine is really made from all these things...*

We get a look at the photo, it's the entire crew in front of the Index before the shit, from left to right. Teddy, Zero, Five, Dana and Seven who is play fighting with Ten while Dana has her arms around Five and Zero smiling.

♪ *Take off your silver spurs and help me pass the time.
And I will give to you summer wine...*

EXT. TAYLOR RESIDENCE - BACKYARD - DAY

Mmmm...mmm...summer wine...

It's a nice spring day. Birds are chirping, butterflies are out, it's idyllic. Helen is relaxing in a lawn chair dressed colorfully, next to a table with a few drinks and most noticeably a familiar turtle with a plate of fruit. Helen looks happier, clearly no regrets, just joy.

HELEN

Come on and get your drink!

We turn and see Seven using an old school push lawn mower on the grass wearing a white sun dress in bare feet. She's glowingly happy, she stops pushing and grins.

HELEN (CONT'D)

Come on now! But been meaning to ask you.
What in the world is your name?

*♪ When I woke up the sun was shining in my eyes
My silver spurs were gone, my head felt twice its size...*

She squeezes the handles of the mower, taking a second to herself to think this through but she desperately wants to take the mask off and feel something real.

*♪ She took my silver spurs, a dollar and a dime
And left me cravin' for more summer wine...*

She turns to Helen.

SEVEN

It's-

CUT TO BLACK.

♪ Strawberries, cherries and an angel's kiss in spring.

My summer wine is really made from all these things.

Take off your silver spurs and help me pass the time.

And I will give to you my summer wine...

Let that hang for thought, did she take the spurs off or keep them on? Then smother the rest of credits in changed ode core vibe with Shirley Bassey's cover of "Vehicle" by Ides Of March. Because there's two sequels ready.

*♪ Hey, well, I'm a friendly stranger in the black sedan.
Won't you hop inside my car? I got pictures, got candy,
I'm a lovable gal and I can take you to the nearest star.*

*I'm your vehicle, baby I'll take you anywhere you want to go.
I'm your vehicle, woman, by now I'm sure you know...*

That I love ya, I need ya, I want ya, gotta have ya.

Great God in heaven. You know that I love you. ♪