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FADE IN:

EXT. RUNDOWN NEIGHBORHOOD - DAY

Mid-August, neighbors gaze from doorways next to boarded up apartments.

Burned out cars, massive trash litters the street.

INT. DARK CRAMPED SPACE - DAY

SLEEPING EYES, in a red glow of light, 7:59 am.

BUZZ! Small hand, slam the clock silent. Palette bed of clothes sprawled on the floor.

NAYOMI WATSON (10), fetal position hurries to her feet.

Dingy T-shirt clings to her undernourished body. Flashlight beam fills the cramped closet.

INT. LIVING ROOM - DAY

Television, blue dismal glow, lights the dark space.

Spurts of light play hide and seek through a ripped comforter, covering a window.

Food cartons surround leaking beer cans on the floor. A Chihuahua licks the left over slop.

Naked on a blood stained mattress, DAMITA WATSON (28) Caucasian, cries.

In front of a slumped over couch, CORDELL WATSON (32) African American in boxers, chugs a beer.

The beer bottle crashes Damita face, a gash opens. Cordell and Damita tussle violently.

Nayomi doleful eyes lurk from the closet tight key-hole.

NAYOMI (O.S.)
Mommy, daddy, stop fighting!

EXT. APARTMENT 310 - DAY

Screams, attract a ELDERLY NEIGHBOR from an adjacent apartment. Elderly Neighbor dials 911 from a cell phone.

DISPATCHER (V.O.)
911, what's your emergency?

ELDERLY NEIGHBOR
(on the phone)
There's a woman being beaten in my
complex.

DISPATCHER (V.O.)
What's the address?

ELDERLY NEIGHBOR
Hannagan Lane, apartment three ten.

INT. APARTMENT 310 - DAY

Damita beaten bleeds from her open wound across her forehead,
her lips swollen.

A CRAMPED HALLWAY TWO DOORS ADJACENT

On the right, a bulb illuminates a bathroom. Molded walls, thick
grim around the bathtub.

DOOR ON THE LEFT

Padlock removed creeks open. Nayomi cornered, clinches her Raggedy
Ann doll.

NAYOMI
Daddy, I'll be good I promise!

Cordell closes the door silent.

KITCHEN LITTERED WITH DISHES

Damita gathers herself, grabs a frying pan from the sink strides
towards the hall-closet.

Closet door flings open, Damita swings at Cordell. He snatches
the pan from her clutches.

CORDELL
Go make my breakfast, before this wraps
around your head!

CORDELL TRAMPLES INTO THE BATHROOM

He bashes a wrench against the grimy tub faucet head, rusty water
spews. He washes substance from his lower body.

NAYOMI PROTRUDES FROM THE HALLWAY CLOSET

On her knees, cries profusely, blood trickles from her leg.

NAYOMI
Mommy, help me!

Damita's grip tightens around Nayomi wrist.

DAMITA
Hush baby, come with mommy.

MEDIUM SIZE BEDROOM

Comforters and sheets sprawled across the floor.

Damita rummages through clothes scattered around the room, covers herself wipes Nayomi off.

The dresser drawer opened a butcher knife and gun removed.

Damita pushes the dresser against the door, mattress lands on top.

EXT. HALLWAY - DAY

Cordell hears noise from the back area, tramples through the apartment.

His fist punch the walls gapping holes appear.

CORDELL
Where are you? Bitch, I wanna eat now!

DAMITA (O.S.)
You hurt my baby, you bastard!

Cordell thrust his shoulder against the bedroom door, effortless.

Relative calm passes his hand over his matted hair.

CORDELL
Nayomi, mommy doesn't love you. See what she let me do to you!

INT. BEDROOM - DAY

Damita kisses Nayomi, hugs her tight.

DAMITA
I'm sorry for everything baby.

NAYOMI
Why daddy do this? He's going to kill us, mommy?

DAMITA
I'll die before I let him hurt you again.

Damita hands Nayomi the butcher knife, checks the gun bullets it's full. She tucks the gun in her pants.

Damita forces the rolling bed frame beneath a bar covered window. Box spring lands on top.

Clothes from the floor flung wild on the bed.

DAMITA
Here, get under. Don't peak out no
matter what happens, understand?

Nayomi crawls under.

NAYOMI
You get under too!

Damita wipes blood from her eye calms Nayomi.

DAMITA
Look, mommy will be fine! Now do what
I say, I love you princess.

The comforter and clothes, cover the opening. Nayomi's secluded.
Damita brandishes her gun, leans against the wall.

EXT. BEDROOM DOOR - DAY

Cordell shoulders a sledgehammer, two hand thrust dismantles the
thin door.

Bare handed, Cordell rips the door from the hinges pushes the
dresser aside.

Damita fires, gun jams. Cordell mashes her to the floor, gun gets
loose. Nayomi rages from beneath the bed, stabs Cordell.

NAYOMI
Leave my mommy alone!

Cordell backhands Nayomi to the floor. Damita jumps his back,
he swings Damita off, she crashes against the wall.

Cordell removes the knife from his thigh.

CORDELL
What I did to you won't compare to what
I'm about to do your ass!

Nayomi scrambles, kicks at Cordell menacing advance.

EXT. APARTMENT 310 - DAY

OFFICER JACKIE CHOW (43), female slender, watches her
surroundings.

OFFICER EDWARD HARLEN (25) African American male body builder
stature, reach apartment three ten.

Officer Harlen, notices a bleached out comforter, duck taped over
the window. He peeks through slits with a flashlight.

OFFICER HARLEN
We got some broken furniture and a
stained mattress on the floor.

Officer Chow knocks hard.

OFFICER CHOW
This is the police open the door.

INT. BEDROOM - DAY

Knocks, stop Cordell rage. He snatches Nayomi through the house, gun at her head.

EXT. APARTMENT 310 - DAY

Guns safety taken off, Officer Chow bangs harder.

INT. APARTMENT 310 - DAY

Cordell lurks from the peep hole.

CORDELL
Yeah, what y'all want?

OFFICER HARLEN (O.S.)
There was a call about domestic abuse,
open the door sir.

COURTYARD FILLS WITH TENANTS

Apartment door nudges open Nayomi exposed, gun at her head.

CORDELL
Y'all need to mind ya own got damn
business!

Officer Chow gun pushes through the cracked open door.

Cordell kicks the door in Officer Chows face, ricochet slams her backwards, he shields himself with Nayomi.

OFFICER HARLEN
(on the radio)
Assistants needed, Hannagan Lane
Apartment 310, child hostage!

DISPATCHER (V.O.)
Officers in the vicinity Hannagan
Lane, child hostage. Officers on
scene, copy.

OPEN DOOR EXPOSES THE HOUSE

Chihuahua scurries into the hallway closet. Officer Chow and Officer Harlen guns raised search vigorous.

INT. BEDROOM - DAY

Officers find Cordell barricaded with Damita and Nayomi. His gun shifts between the two.

OFFICER HARLEN
Let's talk about this calm man.

Nayomi covers her ears, squints to the noise.

CORDELL
I'm walking out of here or they die,
know what I'm sayin?

Damita reaches for Nayomi's hand, Nayomi struggles to get loose.

DAMITA
Please Cordell, let Nayomi go?

Backup Officers, automatic weapon beams dance around Cordell head.

OFFICER HARLEN
Be still, just be still.

Officer Harlen places his gun on the floor.

OFFICER HARLEN
Look Cordell, I'm unarmed. We trade,
me for Nayomi.

CORDELL
As a family, we should die together.

Cordell fires into Damita, her lifeless body falls on top of Nayomi.

Officer's bullets destroy the room. Cordell hit in the abdomen
and shoulder, dives under the bed tosses the gun out.

CORDELL (O.S.)
I give up.

OFFICER CHOW
Get out here, you son of a bitch!

Cordell exits, Officer Chow knees Cordell, she berates his head.
Officers pull Officer Chow from Cordell.

OFFICER CHOW
You rotten bastard, you didn't have to
shoot her!

Officer Harlen rolls Damita off Nayomi. Cordell watches Nayomi
shake Damita.

NAYOMI
Mommy, no! Wake up!

OFFICER HARLEN
We need an ambulance now!

Officer Harlen, removes Nayomi from the chaos, place her in Fire
Fighter's arms.

Raggedy Ann doll lies against Damita, Officer Harlen pulls the doll from the rubble, brushes it off.

EXT. STREET SWELLED WITH NEIGHBORS - DAY

Oxygen mask cover Nayomi face on a gurney. Fire Fighter Paramedics wrap her in a blanket with Chihuahua.

Officer Harlen hands Nayomi her Raggedy Ann doll.

Nayomi squeezes Raggedy Ann, tears stream she's put into the ambulance.

Damita body bag placed in a Coroners van, Cordell handcuff pushed in to the police car.

EXT. COUNTRY ROAD - PRESENT NIGHT

Wind snaps trees back.

Exhaust fumes, plums down a corn field dirt path, a old barn like house in the distance.

A car comes to a halt beside the large house.

INT. BUICK REGAL - NIGHT

A elder woman struggles to grab groceries from the back seat.

Hat, coat covers a Caucasian woman. GRAMMY HATTIE (65), dirty blond hair protrudes from the cover up.

INT. NAYOMI BEDROOM - NIGHT

Seventies, R and B soul music blast through speakers. Blue lamp glows on black velvet posters around the room.

A naked black man and woman embrace, sultry Afro woman on the opposite wall.

Nayomi (18) sprawled on her bed voluptuous, smokes a cigarette in sweats and a tank.

Her long curly hair loose in a bun, pencil inside, diary in front of her.

NAYOMI
(on the phone)
You coming over? My grandma aint here.

Nayomi ambles to her window, peeks several grocery bags on the ground. Grammy Hattie locates Nayomi in the window.

GRAMMY HATTIE
Child come and get these bags.

NAYOMI

Oh shit! I'll call you back.

EXT. GRAMMY HATTIE HOME - NIGHT

Porch light exposes a blistered wooden porch. White paint peels from the walls.

Grammy Hattie struts up the stairs enters, Chihuahua at her side.

INT. LIVING ROOM - NIGHT

Cozy living room dimly lit, furniture covered in plastic, fireplace burns bright.

Towards the left, a small white wooden table that's seen better days.

GRAMMY HATTIE
Nayomi, C'mere!

Nayomi comes down a long flight of stairs.

NAYOMI
You back early. I was just about to call the boys.

GRAMMY HATTIE
What the hell I tell you about folks in my house?

Nayomi pulls on her lip embarrassed.

NAYOMI
Yes, Grammy.

Chihuahua in Nayomi arms licks her palm.

GRAMMY HATTIE
Get out there and bring the rest of the food in. Thank you baby.

SMALL YELLOW CABINET KITCHEN

Forest green refrigerator next to the chipped sink. Olive green dining table, four non-matching chairs around it.

Grammy Hattie sets her keys down, pharmacy bag opens.

Nayomi hands full shuts the door with her feet, drops the bags at the door.

NAYOMI
Grammy why you buy so much food? It's just us and the dog.

Grammy Hattie shuffles to Nayomi.

GRAMMY HATTIE
You'll understand when you get older.
You can never have too much food.

Nayomi drags the last bag into the kitchen.

GRAMMY HATTIE
Dr. Singh gave me the medicine to give
you.

NAYOMI
Grammy, you don't take your medicine?

Grammy Hattie brings Nayomi close to her bosom.

GRAMMY HATTIE
Pills don't help nobody, just make us
numb is all.

NAYOMI
The memory comes back every time I close
my eyes.

Grammy Hattie place frozen pork chops in her sink, a pot of water
on the stove, she pours rice inside.

Nayomi finish filling the cabinets with can goods. She leans on
the table.

CABINET DOOR OVER THE STOVE OPENED

Flask and two shot glasses removed, alcohol fills the glasses.

GRAMMY HATTIE
Here, take this with your pills. You'll
sleep better.

Nayomi downs her glass, her lips quiver. Frying of pork chops
smell, surges throughout the house.

GRAMMY HATTIE
Dinners done.

Nayomi grabs a plate, pours another glass of alcohol with Kool-Aid,
struts up the stairs, Chihuahua follows.

NAYOMI
Good night Grammy.

EXT. ADAM JACKSON HIGH SCHOOL - DAY

Large semi-kept high school, trees and landscape sway.

INT. SCHOOL - DAY

The bell rings through the school. Sea of students socialize on
there way to their next class.

INT. CLASSROOM 467 - DAY

Several run down windows shake from gusts of wind. Students shiver in coats and hats.

STUDENTS
Call maintenance to close up the holes
in the windows!

Nails screech across the black board. The overbearing noise stops the disturbance.

MRS. PURDUE (45), German, worn flowered sweater, wool slacks.

MRS. PURDUE
The cold keeps the mind sharp now listen
up!

BACK OF CLASS STUDENTS GROUP

Nayomi amongst the crowd head down, jacket hood covers her.

NAYOMI (V.O.)
You're such a bitch, Mrs. Purdue!

Mrs. Purdue slams her hand on the desk edge.

MRS. PURDUE (O.S.)
Who said that? If you don't confess,
the whole class will stay after for
three hours.

TANISHA JACKSON (17), African American congregate in the back with the group.

TANISHA
Nayomi said it!

NAYOMI
You ratted me out, bitch!

Class in uproar, girls ready to fight.

SECRETARY OWENS, (33) frumpy dressed Caucasian woman in the doorway, pink slip in hand.

SECRETARY OWENS
Nayomi Watson!

NAYOMI
Whatchu you want!

SECRETARY OWENS
Dean Langendorf would like to see you
in his office.

The girl's faces touch.

NAYOMI

You just lucked out on a ass whoopen!

Nayomi swaggers up front, tosses chairs aside. Mrs. Purdue meets Nayomi at the door.

MRS. PURDUE

I hope you get what's coming to you.

NAYOMI

When I'm finished tearing his heart through his asshole, Imma feed it to you, bitch!

The note snatched from Secretary Owens hand. Nayomi throws the door open, eye balls Tanisha.

TANISHA

Langendorfs personal slut.

INT. SCHOOL HALLWAY - DAY

Nayomi slams open her locker, tosses her back pack in, slams it shut.

Raggedy Ann doll dangles from Nayomi pocket. Pink slip balled up, Nayomi launches it to the floor.

EXT. MAIN FLOOR - DAY

Counselor, principle and dean glass doors align the walls Dean Langendorf office name appears fourth door down.

SHAWN RODRIGUEZ (16), petite long red hair, exits flustered.

DEAN LANGENDORF (60) rotund, short-winded, professional dressed strokes Shawn's hair.

DEAN LANGENDORF

See you tomorrow, sweetie.

Shawn darts past Nayomi, books clutched. Dean Langendorf scratches his scrotum.

DEAN LANGENDORF

Hurry Nayomi, I don't have all day.

INT. DEAN LANGENDORF OFFICE - DAY

Small claustrophobic, no windows. Dean Langendorf slides behind a waist high desk.

Nayomi takes a seat, release buttons on her blouse, legs cross. Her crotch shows from beneath, Dean Langendorf stares.

DEAN LANGENDORF

Nayomi, it seems like you have a habit
of disrupting class.

NAYOMI
I don't care!

Dean Langendorf struggles out the tight spot, Nayomi eyes roll
in disgust.

DEAN LANGENDORF
I control whether you graduate. Don't
forget that!

NAYOMI
Let's just get this shit over with.

Nayomi bare hands Dean Langendorfs scrotum, he squeezes her breast
tight. His slacks exposes wetness.

NAYOMI
Are we done?

DEAN LANGENDORF
You know the routine, use the back door,
got it!

INT. GIRLS LOCKER ROOM - DAY

Nayomi washes. Tanisha exits a stall, Nayomi rams her head into
the wall, pocket knife at her throat.

NAYOMI
Rat me out again, your lungs will be
outside your body.

Mrs. Purdue over hears the ruckus, locker room door swings open.

MRS. PURDUE
What are you girls doing?

Nayomi escapes, down the hall out of site.

NAYOMI AT HER LOCKER

removes her backpack, Shawn behind the steel door as it slams.

SHAWN
He invited you tonight?

NAYOMI
Yeah. Don't worry I got something for
that sick bastard.

They hug, disburse.

INT. GRAMMY HATTIE KITCHEN - NIGHT

Dining table place-mates set. Nayomi opens napkins, puts each one beside flowered plates with silverware.

NAYOMI
My Dean, he has me doing sexual favors
for my graduation privileges.

Grammy Hattie scoops rice into a large bowl on the stove.

GRAMMY HATTIE
He does, huh?

The fried chicken platter positioned on the table. Grammy Hattie moves around the table takes her seat.

Nayomi leans against her grandmother.

NAYOMI
He wants me at his house tonight.

Grammy Hattie caresses Nayomi.

GRAMMY HATTIE
It's time to protect you and become a
woman at the same time.

Nayomi cuddles with Grammy Hattie.

NAYOMI
I'm ready Grammy.

GRAMMY HATTIE
I'll help you prepare, lets eat baby.

INT. GRAMMY HATTIE BEDROOM LATER - NIGHT

Grammy Hattie closet exposed, VHS tapes stack to the ceiling. Opened cloth, reveal a palm axe.

Nayomi wanders to the tapes, pulls one out labeled, "Last Days of Grandpa".

NAYOMI
What's this Grammy?

Grammy Hattie turns on the VCR, places the tape in.

GRAMMY HATTIE
Watch.

A home video of a young girl, Damita and her grandfather play footsie.

Grammy Hattie vibrant woman, cheers her dad and Damita playfulness on.

The scene goes dark, door creeks open. Bare-feet creep in, Hattie father climbs in Damita bed, fondles her.

A SILHOUETTE FROM THE SHADOWS

Hattie bashes her father head with a palm axe. Nayomi watches with intensity, the video loops.

BACK TO SCENE

Grammy Hattie kisses Nayomi on the forehead.

GRAMMY HATTIE
Here's my prized possession. I'm gonna
leave you alone now.

Nayomi prepares her outfit.

EXT. RESIDENTIAL AREA - NIGHT

Large houses surround a well off quiet suburban neighborhood. Buick regal, comes to a halt.

NAYOMI
I'm gonna make you proud Grammy.

GRAMMY HATTIE
Don't forget your comfort baby.

Nayomi grabs the palm axe, Raggedy Ann doll hangs out her hoodie pocket.

She closes the car door, Chihuahua jumps at the window.

Buick Regal slows down the street, Chihuahua peers from the back window.

EXT. LARGE PILLARS - NIGHT

Nayomi attire, a cheerleader uniform, knee high boots and hoodie.

Nayomi breathe visible. Spiritless, she bangs on Dean Langendorfs front door.

INT. LARGE HOUSE - NIGHT

Dean Langendorf barrels through the foyer, whips the door open.

DEAN LANGENDORF
I told you to use the back door!

NAYOMI
I didn't feel like it!

He scours for neighbors, sees no one.

DEAN LANGENDORF

Get in here!

INT. LANGENDORF HOUSE - NIGHT

Nayomi takes off her hoodie, chucks it about.

Dean Langendorf prowls, picks up after Nayomi smells her clothes.

CHEFS KITCHEN VINTAGE BLACK AND WHITE

Nayomi preoccupied bends over, exposes her pantiless ass half-way out the subzero refrigerator door.

NAYOMI

Where's the alcohol?

DEAN LANGENDORF

Bottom left shelf. I'll get some glasses!

NAYOMI

No need.

Nayomi leans on the counter, polishes off the half bottle of Vodka. Her doleful eyes stare.

NAYOMI

So, I guess us at the point of graduation, huh Dean.

Dean Langendorf takes Raggedy Ann from Nayomi coat pocket, rubs the yarn red hair doll seductive.

DEAN LANGENDORF

You're so hot!

Nayomi snatches her doll from his clutches, hits him hard in the face with her.

NAYOMI

Don't you ever touch her!

Dean Langendorf rubs his face.

NAYOMI

You know Dean, you remind me of my grandpa.

DEAN LANGENDORF

Is that a complement?

Nayomi slides her hand beneath Dean Langendorfs chin, her warm breath on his lips.

NAYOMI

Let's just say, he got what was coming to him.

Nayomi fondles his ears.

NAYOMI

I'm gonna give you the same thing.

HUGE TWISTED STAIRWELL MEETS THE COUPLE

They escorts each other up. Dean Langendorf fondles Nayomi. She slaps him across the face, he falls backwards.

He grabs hold of Nayomi arm, twists it around.

DEAN LANGENDORF

Do it again, you'll have the worst pain ever!

Nayomi laughs, dashes to the master bedroom doors, kicks them open.

MASTER BEDROOM WINDOWS ELONGATED

View of the city skyline surrounds the circular room.

A large portrait of Dean Langendorf hangs above his king size head board. Dean Langendorf lights the fireplace.

Nayomi grabs a cigarette off a night stand, her zip lighter lights it.

DEAN LANGENDORF

Oh, I see you've found your stash.

Nayomi perched in a high back velvet chair, smoke bellows from her soup cooler lips.

NAYOMI

Strip.

DEAN LANGENDORF

No. You strip.

Nayomi smashes the cigarette against her hand indignant, storms toward the door.

NAYOMI

You're wasting my fucking time Dean!

DEAN LANGENDORF

Okay! I'll play along, just for fun.

Dean Langendorf undresses, Nayomi keeps from vomiting.

She forces Dean Langendorf down on the bed straddles him, blind folds him. Nayomi bounces wildly on top.

NAYOMI

Love molesting little girls,
Pedophile bastard!

Palm axe, hovers over Dean Langendorf head. Nayomi doleful eyes widen, her teeth tighten.

Nayomi, drives the weapon into every part of Dean Langendorf torso, neck and face.

Blood splatters. Dean Langendorf pulverized, mutilated, he's dead.

Nayomi stops her fury. Out of breath, she wipes her brow with her blood soaked hands.

ZIP LIGHTER FLAME

ignites her cigarette, Nayomi snaps the lighter close. She admires her work, Raggedy Ann at her cheek.

NAYOMI

Grammy going to be so proud of us.

She kisses her doll, wipes blood droplets from her face.

MASTER BATHROOM HIS AND HER SINKS

Nayomi washes her body clean, conceals her weapon flushes the cigarette.

FIREPLACE LOGS CRACKLE

Nayomi sets back in the sunken velvet seat, finishes the last hit of whiskey.

A bloody towel thrown in it's expunge, she extinguishes the flame.

EXT. SUBURBAN NEIGHBORHOOD - NIGHT

Buick headlights bright, the car drives up to the curb, Nayomi jumps in.

Chihuahua licks Nayomi shakes Raggedy Ann.

GRAMMY HATTIE

Now, do you feel like a woman?

NAYOMI

I feel like I can conquer the world.
Thank you Grammy.

Nayomi kisses Grammy Hattie cheek, the car vanishes from site.

INT. NAYOMI BEDROOM - NIGHT

Nayomi on her bed in pajamas, eats fried chicken. She brandishes a diary, pokes her cheek with her weapon.

INSERT DIARY PAGE

AUGUST

"It was the rape. The traumatic after effects finally caught up with me, I snapped. Tonight, the Dean put his dick in me and I murdered him. . . I should go study."

Nayomi tip toes into her closet. She curls into a ball, pulls a sheet over herself snuggles with Raggedy Ann, falls asleep.

EXT. DEAN LANGENDORFS QUIET NEIGHBORHOOD - DAY

Caution tape keeps nosey neighbors back. Unseen dogs bark, mixed with sirens, disturb the neighborhood.

Reporters bombard Dean Langendorfs home. Coroner's Van and police cars reach the curb.

INT. POLICE CAR - DAY

Promoted from Officers to Detectives, Harlen and Chow straighten up in their visor mirrors.

Detective Chow glances over dark tinted sunglasses.

DETECTIVE CHOW
You are coming right?

DETECTIVE HARLEN
Ah, yeah.

Police car doors slam. Reporters rush forward, Detective Chow and Detective Harlen dash into Dean Langendorfs home.

INT. DEAN LANGENDORFS HOME - DAY

Police rove through the congested house. Detective Harlen surveys a sobbing chain-smoking woman (the sister).

CHIEF MELISSA THOMPSON of Homicide (40), erect at the top of the steps.

CHIEF THOMPSON
I've been tryin to reach you all morning.

Detective Harlen and Detective Chow, meet Chief Thompson at the top stair.

DETECTIVE HARLEN
Chief.

DETECTIVE CHOW
They handed us a dead dog case, a Chihuahua, hung in a tree.

Officers amble through the master bedroom.

MASTER BEDROOM SMOTHERED WITH POLICE

Forensics outline Dean Langendorfs body. Police photographers snap pictures of the massacre, collect blood samples.

Sprawled around the room, child pornography videos, and sex toys.

Detective Harlen position gloves on, inspects the lacerations.

DETECTIVE HARLEN
Hey ah, these stabs wounds are from
above.

CHIEF THOMPSON
What?

DETECTIVE HARLEN
The perp rode him.

BATHROOM DUSTED FOR PRINTS

Toilet dribbles, Forensics remove a lipstick stained cigarette. Detective Chow bags the evidence.

Detective Chow notices photos of high school seniors discarded in the trash.

DETECTIVE CHOW
How many girls have been violated by
this asshole?

CHIEF THOMPSON
Who's to say, sick bastard.

DETECTIVE CHOW
A real poster boy for the teacher of
the year award.

DETECTIVE HARLEN
Can I, take a look?

Detective Harlen scrolls through the eight by tens, Nayomi name at the bottom of a photo.

DETECTIVE HARLEN
Nayomi Watson, damn!

DETECTIVE CHOW
Wait! What did you just say?

Detective Harlen shows the photograph to Detective Chow.

DETECTIVE CHOW
I wondered what happened to her.

DETECTIVE HARLEN
She's all grown up.

CHIEF THOMPSON
Alright, let's move. One of these
victim's wasn't taking it anymore.

DETECTIVE HARLEN
Chief, do you mind if I, talk to you
in private?

The two enter the hallway, Detective Chow joins.

CHIEF THOMPSON
What is it, Detective?

He fingers Nayomi photo.

DETECTIVE HARLEN
I no this victim.

CHIEF THOMPSON
How?

DETECTIVE HARLEN
At age ten, Nayomi father took her
virginity, then she witnessed him
murder her mother.

Chief Thompson looks over the crime scene.

CHIEF THOMPSON
Well, that shows motive being the
situation then and now.

Pornography evidence bag marked, Forensics hands it to Detective
Chow.

DETECTIVE CHOW
Did she kill her Dean? Shit, that's what
we need to prove.

Detective Harlen moves out the room with Chief Thompson and
Detective Chow.

CHIEF THOMPSON
So, what are you thinking?

DETECTIVE HARLEN
Anger, rage fed-up, felt the Dean had
it coming, she snapped.

CHIEF THOMPSON
You think, she did this?

DETECTIVE CHOW
She has all the elements to start
killing.

Chief Thompson holds Nayomi photo.

CHIEF THOMPSON
Be careful, we don't have convicting
evidence. Can you get her to confess?

DETECTIVE HARLEN
Only one way to find out.

Dean Langendorfs body-bag zips.

INT. DR. SINGH OFFICE - DAY

Nayomi wonders in, plops down on the sofa. Large oak desk, placed
in front of a soft leather chair.

DR. ROWENA SINGH (37) slim, pencil skirt accentuates her body.

DR. SINGH
You want some water before we start,
Nayomi?

NAYOMI
No. Can we make this quick? My friends
are waiting for me.

Dr. Singh pours a glass of water, sips.

DR. SINGH
Well, the faster we get started, the
quicker we get done.

Reading glasses hang off her nose, Dr. Singh starts the cow timer.

DR. SINGH
So, what have you been up to?

NAYOMI
Killing pedophiles.

Nayomi hugs Raggedy Ann.

DR. SINGH
She goes every where with you?

NAYOMI
She's my better half. We do everything
together.

Dr. Singh views Nayomi file.

DR. SINGH
Your father's up for parole. You going
to the hearing?

NAYOMI
Only if they let me kill him.

Dr. Singh closes the folder, pulls off her glasses.

DR. SINGH
Well, I'm not sure if you're able to
be taken off your prescription.

NAYOMI
I'm just messing around. I wouldn't
hurt anybody. I'm cured, promise.

Dr. Singh stamps final evaluation, case closed.

DR. SINGH
Graduating with a scholarship, I'm
very proud of you.

Nayomi tosses Raggedy Ann in the air, catches her in mid-spiral.

NAYOMI
Thank you so much.

They hug tight, Nayomi leaves.

EXT. GRAMMY HATTIE HOME - NIGHT

Nayomi plays with Shawn's hair on the porch, they share a cigarette.

NAYOMI
I told my Psychiatrist, I'll never hurt
anyone, I promise.

SHAWN
What happened?

Nayomi sucks in smoke blows it out hands Shawn the stick.

NAYOMI
She ate that shit up. Released me from
her care. I've been playing her ass ever
since I was ten.

She braids corn rows into Shawn's hair.

NAYOMI
Dumb ass Doctor. I couldn't wait till
I was eighteen.

DIRT PATH POLICE CAR PLUMS SMOKE

Detective Harlen and Detective Chow exit. Detective Chow holds
Nayomi graduation photo.

DETECTIVE CHOW
Excuse me, young lady? Your Nayomi
Watson right?

Nayomi stands, smashes the butt under her heel.

NAYOMI

Yeah, why?

Grammy Hattie comes forth, skillet in hand.

GRAMMY HATTIE
Get the hell off my property!

Detective Harlen holsters his gun.

DETECTIVE HARLEN
Calm down ma'am, we just want to talk
to Nayomi.

GRAMMY HATTIE
About what?

Deputy Harlen, hands Grammy Hattie a photograph of Dean
Langendorf.

DETECTIVE HARLEN
Her Dean was murdered last night.

GRAMMY HATTIE
Why you asking her for? She aint did
nothin!

Nayomi withers into the house. Detective Chow shows Grammy Hattie
a cap and gown photo.

DETECTIVE CHOW
Her picture was among the pile of
student photos that we fear was
victims.

Grammy Hattie lowers the skillet.

DETECTIVE HARLEN
May, we come in for a minute?

GRAMMY HATTIE
Clean ya feet, don't want no mud in my
house.

INT. LIVING ROOM - NIGHT

Detective Harlen, notices Nayomi baby picture next to family
portraits on the fireplace mantel.

GRAMMY HATTIE
Have a seat, y'all want something to
drink?

DETECTIVE CHOW
I'll have a cup of coffee, if that's
Okay.

Nayomi stares at Detective Harlen from the kitchen doorway.

GRAMMY HATTIE
Nayomi, put on some coffee and get that
cake I baked, might as well feed um.

Grammy Hattie at the mantel straitens up Detective Harlen handles
Damita's photograph.

DETECTIVE HARLEN
Miss your daughter dearly, don't you?

GRAMMY HATTIE
The son of a bitch she was with before
hadda owned up to his
responsibilities, Damita would be here
right now!

DETECTIVE HARLEN
Given the circumstances of a prying
mother in law, we will never know.

Grammy Hattie slouches into a soft chair, shrugs her shoulders.
Detective Harlen admires Nayomi portrait, strides to the couch.
Nayomi sets the pound cake on the coffee table, slices medium
size hunks, plates them.
She pushes cake across the table to the Detectives.

DETECTIVE HARLEN
You've grown, Nayomi.

NAYOMI
I'm a woman now.

Detective Harlen fork slices through the cake. Nayomi returns
her photo to the mantel.

Detective Chow and Detective Harlen finish their piece of cake,
stuffed.

GRAMMY HATTIE
You all want anymore?

DETECTIVE CHOW
Naw ma'am, that's enough.

Nayomi leans on the walls edge, tinkers with her buttons. Shawn
wraps her arms around Nayomi.

NAYOMI
I was his main one since freshman year,
Shawn was new to the process.

SHAWN
He molested all the girls, so did her
daddy.

Grammy Hattie cuts her eyes at Nayomi, Detective Chow lowers her coffee cup.

DETECTIVE CHOW
See Mrs. Watson, we're curious if
Nayomi had any contact with her Dean
last night?

GRAMMY HATTIE
I aint no Watson! Nayomi wouldn't harm
a fly.

DETECTIVE CHOW
I apologize, Mrs. Hattie.

Detective Harlen ambles towards Nayomi, crouches down.

DETECTIVE HARLEN
You, kill your Dean Nayomi?

NAYOMI
I'm no killer, Detective Harlen, I did
what I was told and graduated.

Nayomi plays touch with Shawn, Detective Harlen stares.

NAYOMI
In the bathroom, while I washed myself
after the intercourse, I smoked a
stick.

Shawn giggles, struts away.

LIVING ROOM - SOFA

Grammy Hattie unsatisfied with police.

GRAMMY HATTIE
He should've been caught along time
ago. Why y'all aint arrested him
before?

DETECTIVE CHOW
He was a pedophile that eluded us.

KITCHEN - NARROW DOORWAY

Nayomi smiles lustful, Detective Harlen smirks at Nayomi.

DETECTIVE HARLEN
I need to take you in for finger
printing.

NAYOMI
Am I under arrest, Detective? Are you
gonna slap the cuffs on me?

DETECTIVE HARLEN
You know, I have a daughter same age
as you. She's smart, good student lives
with her grandmother, just like you.

Nayomi engaged, Detective Harlen escorts her from the house.
Detective Harlen holds Nayomi shoulder tight.

DETECTIVE HARLEN
I'll have to introduce you some day.

INT. POLICE STATION - NIGHT

Several female teenagers loud in the station. Nayomi takes a seat
beside Deputy Harlen desk, watches Tanisha.

Tanisha grovels at OFFICER LIN, points toward Nayomi. Officer
Lin comes over, papers in hand.

OFFICER LIN
Nayomi Watson?

NAYOMI
So, what if I am.

Officer Lin plants herself on Deputy Harlen desk.

OFFICER LIN
You've been harassing that girl near
my desk?

Nayomi angelic.

NAYOMI
Did she tell you we're lovers?

Nayomi claps arrogant. Detective Harlen escorts Nayomi into a
interrogation room.

INT. INTERROGATION ROOM - NIGHT

Detective Harlen, pulls up two chairs.

DETECTIVE HARLEN
Have a seat Nayomi. You where at the
scene, but we can't prove you did it.

NAYOMI
You saved me from my daddy, did he get
a lot of years?

DETECTIVE HARLEN
We did our best to convict him.

Nayomi rises. Detective Harlen notices a change in Nayomi
demeanor.

NAYOMI
He 's was transferred to Rikers, right?

DETECTIVE HARLEN
Yes.

Nayomi out the interrogation room, steps back in she smiles devilish.

NAYOMI
Dean Langendorf had it coming. He will never deflower anyone again.

DETECTIVE HARLEN
Nayomi, are you telling me you did this?

Nayomi laughs, pulls on her lip embarrassed.

NAYOMI
No. But, it is sort of poetic don't you think? The victim becomes the victimizer.

Nayomi winks, blows a kiss. Detective Chow watches Nayomi leave.

DETECTIVE CHOW
You're, letting her go?

Detective Harlen looks up at Detective Chow.

DETECTIVE HARLEN
That's exactly what we're going to do.

EXT. POLICE STATION - NIGHT

Grammy Hattie waits in the Buick. Nayomi enters, kisses her Grandmother cheek.

NAYOMI
I think I'll go to NYU, Grammy.

GRAMMY HATTIE
Keep your secret hidden, never trust anyone with it, understand.

NAYOMI
I'll never betray it Grammy.

Night sky fills the screen.

INSERT - SEVEN YEARS LATER

EXT. NEW YORK CITY - DAY

Crisp air howls between buildings. New York University college campus, few blocks away.

INT. HIGH RISE APARTMENT - DAY

Mediuminsize, fullyfurnished. Crampedbedroom, clothes sprawled on the floor.

Queen size bed in the middle, two figures concealed.

ALARM CLOCK BLARES

Bodies push blankets upward, a mountain created.

WOMAN

Hum, o baby, yes just like that, shit!

Movements sporadic. The mountain pile shifts in a circular motion, then back and forth like ocean waves.

The top figure moves further under, bottom figure stays hidden. Louder and louder female voice yells.

WOMAN

O God Shawn!

Wave motion calms, moans stop, comforter peels back. Shawn (23) lips smother Nayomi (25), soft release.

Nayomi, short hair cut accentuates her naked caramel athletic body.

Tattoo of Damita on her right shoulder, Grammy Hattie on the left.

Shawn, short hair cut, dancers' body, naked beside Nayomi kisses Nayomi tattoos.

NAYOMI

I don't have them anymore.

SHAWN

You still have me.

Nayomi rolls over on her stomach.

NAYOMI

Grammy raised me, now she's gone.

SHAWN

You want some coffee?

NAYOMI

Sure, why not.

Shawn strolls from the bed, her spine reveals a colorful vine tattoo that enters the crest of her buttocks.

A robe swallows her body.

TEA POT ON THE STOVE

Shawn grabs two mugs from the cupboard, pours coffee. She moseys into the bedroom.

Nayomi lays back eager for more, Shawn hands Nayomi her mug.

SHAWN
I love the way you scream my name.

NAYOMI
My neighbors bang on the walls, they think you're a guy.

Shawn sets the mug down dresses, Nayomi views.

SHAWN
Well, maybe I should speak up?

NAYOMI
What? And ruin the mystery, hells no.

Shawn cups Nayomi ass through the silk sheets.

SHAWN
If you ever need to scream my name, call me anytime sweetie.

NAYOMI
Have a safe trip back home, love you.

Shawn grabs her bag, exits. Nayomi tucks under her comforter, pillow curled between her thighs, she sleeps.

(DREAM SEQUENCE)

INT. DARKROOM - NIGHT

Nayomi a small child, her eyes adjust to the darkness.

NAYOMI
Who's there?

Bare-feet come closer to her bed. The comforter pulled back, hands stroke her small thigh a figure mounts her.

Heavy breathe in her tiny ear.

NAYOMI
No! Stop it, don't!

Nayomi snaps awake.

(END DREAM SEQUENCE)

INT. BATHROOM - NIGHT

Jaundice colored bulb, dim the small space. Sink water splash Nayomi's face.

She eases the towel from her eyes, down her cheek, stares at herself in the mirror.

EXT. NEW YORK SKYSCRAPERS - NIGHT

Buildings glow through hard rain. Cold chill, hustles people too and from the sidewalks.

NEWSSTAND OLD MAN BUNDLED UP INSIDE

Nayomi retrieves her magazines pays ten dollar. She dashes across the street, subway not far away.

INT. SUBWAY - NIGHT

Nayomi pays a token at the turn style, arrives at a train.

HOMELESS MAN, huge in height, dreadlocks' drape his shoulders and back. Teeth yellowish green.

NAYOMI

Excuse me, does this train go uptown?

Homeless Man ignores her. Nayomi speaks, louder.

NAYOMI

Can you tell me which train goes uptown?

Groveled voice Homeless Man towers over Nayomi.

HOMELESS MAN

Look bitch I aint deaf, find your own fucking way!

His voice carries throughout the subway, he notices a BEAT OFFICER.

BEAT OFFICER

Is this person bothering you miss?

Nayomi out of her element leaves frantic.

NAYOMI

I gotta go.

INT. BEDROOM - NIGHT

Curtains blow, Nayomi stares out, cognac in hand. Smoke plume eases from Nayomi's painted red lips.

EXT. APARTMENT BUILDING ACROSS THE STREET - NIGHT

MITCHELL (40), huge stature male erect in a window, his apartment directly across Nayomi's.

His long dirty blond hair recedes. Camera flashes, his curtains close.

INT. NAYOMI LIVING ROOM - NIGHT

Nayomi plops down tense, stares listless, voice activates Skype.

Her reflection dances on the computer screen, orange wig and sunglasses on. Raggedy Ann doll slumps on the desk.

NAYOMI
Let's see what creepy bastards are up
this late, shall we Ann?

Raggedy Ann, slumps over, Nayomi gulps down cognac.

INT. APARTMENT LOFT - NIGHT

A island separates the living room and kitchen. Fireplace see through, leather sofa elongates the space.

Playboy magazines sprawled around. Teenage girls' photos plaster the coffee table.

DRAGON (28) Asian male, skin head, shirtless wears leather pants. Black diamond chain hangs to his waist.

Sleeve tattoos surround his arms. A dragon tattoo cover his upper body.

COMPUTER FIRES UP

Images of sex between young girls and older men appear.

He types his password, Skype opens. Dragon types a greeting to Nayomi. He licks his joint, snorts cocaine.

INT. NAYOMI APARTMENT - NIGHT

Nayomi at her computer, a ding gets her attention. She opens the image, Dragon smiles at her.

Nayomi logs on, her camera on top of the computer.

NAYOMI
Why you take so long to get back to me
papi?

Dragon snorts more drugs.

DRAGON (V.O.)
I was busy fucking little girls like
you.

He chuckles with Nayomi. Nayomi sips her bottle of Jack Daniels, blows weed smoke into the camera.

DRAGON (V.O.)
Where's your mommy?

NAYOMI

She gone to work. I can do what I want tonight.

DRAGONS - SKYPE SCREEN

Nayomi flashes her breast at Dragon, he smashes the roach out in a ashtray. Dragon hand touches toward the screen.

DRAGON

Let's meet in person tonight.

NAYOMI (V.O.)

Golden Gate street alley, one hour.

DRAGON

I'll be there.

Skype shuts down.

INT. NAYOMI LARGE CLOSET - NIGHT

Mirror covers the door, Nayomi's red wig placed on. Black short skirt, patent leather stiletto boots, hug her body.

Palm axe, hunting blade attached to the edge tucked deep into a hidden space on her back.

Trench coat and gloves thrown on. Nayomi stares into the mirror, holds Raggedy Ann at her cheek.

NAYOMI

We have a Dragon to eliminate Ann. Let's do a good job on this one.

Raggedy Ann tucked into her pocket. Light snaps off, apartment door closes.

EXT. NEW YORK CITY - NIGHT

Rain pours down the jagged teeth skyline. Brooklyn Bridge covers a desolate alley.

THEATER NEON GLOW LIGHTS UP A CORNER

The show let's out, theatergoers mixed with pedestrians cross each others path.

Umbrellas open, the crowd trickle down the subway stairs to trains below.

EXT. ALLEY - NIGHT

From the shadows Nayomi smokes. Car horns and loud shouts for taxis form ambiguous sounds.

A fancy motorcycle roars to a halt, the rider opens his face flap.

DRAGON
Are you Moist?

NAYOMI
Always baby.

Dragon, small in stature exits the hog approaches Nayomi. His helmet snatched off bounces wild into a pile of dog shit.

He tries to kiss Nayomi, she maneuvers away, Nayomi's thrusts against the wall.

Dragon slaps Nayomi across the face, tucks her arm behind her back, constrains it.

He forces her skirt up, Nayomi smiles.

Dragon brandishes a serrated weapon against Nayomi face, he inches the weapon down her breast.

DRAGON
Guess, what I do for a living.

Nayomi arm still tucked removes her weapon unnoticed by Dragon.

NAYOMI
Tell me asshole, you love to rape little girls, right.

DRAGON
Worse, I put there asses in the trafficking market overseas. I got customers waiting for you.

THE PALM AXE JAGGED BLADE

Jackknives into Dragon's abdomen, rips flesh apart.

Dragon slumps, the palm axe blade powers into him, tears his rib cage. Nayomi caresses Dragon head.

NAYOMI
You're the reason why I enjoy this.

Nayomi slices the palm axe across his face, his bloody hands snatches her wig off, he stumbles back.

DRAGON
Oh, shit!

Nayomi moves quickly out the alley, vanishes.

Dragon travels out into the street crashes over his bike, startles pedestrians.

Several people rush to Dragons aid, notices the excessive amount of blood.

PEDESTRIANS
Hey, get some help over here!

A man plugs Dragon stomach with a scarf, cuddles Dragon head.

PEDESTRIAN
Don't worry son, someone's coming.

DRAGON
Please help me, I don't wanna die.

EXT. THEATER ENTRANCE - NIGHT

OFFICER BATALI (40), scurries over to the commotion, pushes pass the horrified crowd.

OFFICER BATALI
(on the radio)
Twenty-four eleven. I have a male victim with several stab wounds send ambulance immediately!

DISPATCHER (V.O.)
Copy, ambulance in route.

OFFICER BATALI
Did anyone see how he got here?

PEDESTRIAN
He stumbled from that alley, this wig was in his palm.

DESERTED ALLEY - BLOODY

Helmet in the corner, Officer Batali scours, empty street.

INT. HOSPITAL EMERGENCY HALLWAY - NIGHT

EMT's roll Dragon blood soaked body into emergency room nineteen. Crash carts pulled forward.

DR. ANN BUCKINGHAM (45), Emergency Room Surgeon frantically tries to stop Asian Dragon internal bleeding.

ANESTHESIOLOGIST gives Dragon a sedative.

Blood sacs empty every five minutes, Dragon bleeds from clamped veins.

ANESTHESIOLOGIST
He's not holding, going flat line!

The AED grabbed, Dr. Buckingham sticks patches to Dragon chest. The monitor turned up full.

DR. BUCKINGHAM
Clear!

The AED sends shock waves throughout Dragon's body, his eyes roll back, he convulses, revival of Dragon ends.

DR. BUCKINGHAM
Time of death 3:57 am.

INT. NAYOMI APARTMENT - DAY

Nayomi leans against her door, her coat and jacket tossed on the floor.

She moves into the bathroom, showers off fully dressed.

Dripping wet, Nayomi wanders into the living room, grabs a bottle of whiskey from her wet bar, gulps two full shots.

She maneuvers back into the bedroom, beneath her bed Nayomi pulls out a small treasure box.

Slouched on the floor, Nayomi opens the gold box. A picture of her mother and her smiling.

Another photo, Cordell holds her, tears roll down her cheek.

NAYOMI
I can't believe you. You took my life
from me!

She raises the picture of Cordell, Nayomi zip lighter huge flame sets the photo on fire.

NAYOMI
I'm looking forward to the reunion,
dad.

Flames cover the picture, she lights her cigarette with it sets it in a tray. Nayomi cuddles with Raggedy Ann.

INT. EMERGENCY HALLWAY - DAY

Orderly pulls Dragon sheet, takes him to the morgue. Dr. Buckingham hustle towards EMT's.

DR. BUCKINGHAM
Hey, hold up! Did anyone see what
happened to the kid brought in?

EMT 1
The officer who called it in saw him
lying in a pool of blood.

Head Nurse waits at the counter engaged.

DR. BUCKINGHAM
Find that officer!

EXT. PARKING LOT - DAY

Through the Emergency doors, Head Nurse spots Officer Batali.

HEAD NURSE
Officer Batali, the Doctor needs to
speak with you about the victim you
brought in.

INT. AUTOPSY - DAY

Large in size, cold and clean, Dr. Buckingham and Officer Batali
breathe visible.

Sheet snatched away from Dragons corpse.

DR. BUCKINGHAM
This man was mutilated.

STAINLESS STEEL DOOR PUSHES OPEN SLOW

DR. ROWENA DUDLEY Coroner, greets the men.

DR. DUDLEY
Hello, ladies and gentlemen.

Dr. Dudley glances at Dragon lifeless body. She digs gloved fingers
into holes left by the weapon of destruction.

DR. DUDLEY
The weapon was rammed several times,
slicing him like a piece of tuff steak.

Her fingers guide through his stomach, flesh removed from the
corpse. She tosses it into a pale next to his body.

Dr. Buckingham notices red yarn, tweezers pull the inch long yarn
hair out.

DR. BUCKINGHAM
What do you make of this?

Dr. Dudley puts the evidence in a vial.

DR. DUDLEY
There's human hair on it, get it
analyzed.

Her assistant rush out the door.

DR. BUCKINGHAM
Say? Didn't Pennsylvania have a
similar killing? A Dean or something?

Dr. Dudley removes her cell phone.

DR. DUDLEY
I'm notifying them know.

EXT. PENNSYLVANIA POLICE HEADQUARTERS - DAY

Line of police and civilian cars parallel park along side a curb.

INT. POLICE STATION - DAY

Officers, scan visitors through huge metal detector doors.

INT. DETECTIVE HARLEN CORNER OFFICE - DAY

Desk filled with papers, a mug with honorable mention lays sideways.

Distinguished gentleman, leans back fully reclined. He stares at a portrait, Detective Chow hugs Detective Harlen.

DETECTIVE HARLEN
I should have taken that bullet, you
saved my life sweetie, rest in peace.

Chief Thompson slight weight gain barges into Detective Harlen's office. Detective Harlen wipes tears.

DETECTIVE HARLEN
Damn, don't you knock?

Chief Thompson tosses a file on his desk.

DETECTIVE HARLEN
What's this?

Detective Harlen, examines a picture of Dean Langendorf with multiple stab wounds.

DETECTIVE HARLEN
We classified this seven years ago, no
suspects.

Chief Thompson hands another file to Detective Harlen. Dragon photos slides on the desk.

CHIEF THOMPSON
Now, take a look at this.

DETECTIVE HARLEN
Are you, absolutely sure?

Chief Thompson, taps the photos.

CHIEF THOMPSON
This happened last night. Same weapon
in the Langendorf case. Red doll yarn
left at the scene.

DETECTIVE HARLEN
Have forensics figured out what doll
the yarn came from?

CHIEF THOMPSON
An old doll, Raggedy Ann. Used to play
with it myself, gave it to my
granddaughter.

Detective Harlen snatches his blazer off the chair, they exit.

DETECTIVE HARLEN
I always wondered about that five year
old.

INSERT - BROOKLYN BRIDGE CRIME SCENE

EXT. ALLEY - DAY

Gusty wind swoosh past coats, blows ties upward. Police line block
off pedestrians, camera shutters go off.

A Officer caution tapes a light pole, wraps it around Dragons
motorcycle, cuts the alley crime scene off.

LIEUTENANT ARNOLD GONZALEZ (35), thin build in a designer suit
followed by his cronies, search the crime scene.

Officer Batali motions over Lieutenant Gonzales.

OFFICER BATALI
I found this in his hand.

He shows the wig in a plastic bag. Lieutenant Gonzales takes the
evidence.

LIEUTENANT GONZALES
Good job Officer Batali, get some rest,
you deserve it.

OFFICER BATALI
Thanks sir.

Chief Thompson and Detective Harlen approach eager, Lieutenant
Gonzales observes the Detectives.

LIEUTENANT GONZALES
Well, if it isn't the crime stoppers
from Steelers city.

DETECTIVE HARLEN
If it isn't the nutty Lieutenant
Gonzales. Still posing in trashy
magazines as a amateur stripper?

LIEUTENANT GONZALES
That shit was a rumor. I never posed
for any sleazy magazine!

Chief Thompson gets between the chested men.

CHIEF THOMPSON
We have a serial killer murdering
predators? We think it's a woman.

Detective Harlen snatches the wig from his hand, surveys it,
glances toward the Forensic Photographer.

DETECTIVE HARLEN
Have you photographed this?

FORENSICS
Yes sir.

Detective Harlen, wanders around. Bloody foot prints drain into
the gutter from outside the alley.

DETECTIVE HARLEN
He gets up, staggers towards the crowd
collapses.

CHIEF THOMPSON
Only, nobody saw what happened seconds
before.

Chief Thompson snatches off her gloves.

CHIEF THOMPSON
We got information on this victim?

Lieutenant Gonzales hands her a picture.

LIEUTENANT GONZALES
He was known for trafficking. Liked
young girls. Turns them out, then sends
them overseas.

Chief Thompson enters the unmarked police car, Lieutenant Gonzales
leans in.

LIEUTENANT GONZALES
More filthy bastards off the streets,
right.

CHIEF THOMPSON
You still have a job to do, Lieutenant.

Chief Thompson rolls her window up, Detective Harlen climbs in
the car.

DETECTIVE HARLEN
Try doing some police work,
Lieutenant, stay out of the girly
magazines.

Detective Harlen tosses the wig in his face, drives off.

LIEUTENANT GONZALES

Peace of shit. Alright, don't look at me, clean this shit up!

Street corner nosey bystanders trickle away. Lingering bystander camera flash squints Lieutenant Gonzales eyes.

LIEUTENANT GONZALES
Get movin, nothin here for you to see!

Mitchell, black beanie hat and trench coat gruesome scar across his face, close to silent.

MITCHELL
Looser cop.

LIEUTENANT GONZALES
You got somethin to say to me boy?

MITCHELL
Nothing at all, my fault.

Mitchell whistles away.

INT. VIACORE FORENSIC LABORATORY NEW YORK CITY - DAY

Science lab claustrophobic, pictures hang from grey walls.

INSERT - COMPUTER SCREEN

Nayomi E-mails Detective Harlen.

INSERT TEXT
Dear Detective Harlen,

Hope you've been keeping up with me over the years. I've graduated from NYU with a BA and pursuing my MBA in Forensics. Just wanted you to know, I'm doing well with myself and haven't thought once about my father.

Nayomi Watson

Cursor moves over to send computer shuts down.

BACK TO SCENE

Nayomi turns off her cubical light, grabs her purse.

LIAM (30), stumpy, clothes don't fit him with bifocals, startles Nayomi.

LIAM
I upgraded your system and cleared out your cache files. Your computer should run much faster now Nayomi.

Nayomi gives Liam an uneasy smile.

NAYOMI

Thank you?

She strides in the opposite direction. Liam grabs Nayomi's arm.

LIAM

Wait!

Nayomi stares hard, looks down at her arm then back at Liam.

NAYOMI

You're gonna let go of me, right now!

Liam lets go. Nervous, laughs hysterical.

LIAM

Oh, I'm so sorry. I didn't mean,
I just thought, you know, I could walk
you to your car. A lady like you
shouldn't be alone.

NAYOMI

I'm a big girl, I can handle it.

Nayomi heads out. Liam rapidly grabs his stuff.

EXT. VIACORE LOBBY - DAY

Nayomi's heels echo throughout the marble floor.

SECURITY GUARD DAVE, jerks awake pretends he's doing paper work.

SECURITY GUARD DAVE

Working late Ms. Watson, that husband
of yours must be very upset.

NAYOMI

No husband here Dave, how's the wife.

SECURITY GUARD DAVE

She's good. You take care Ms. Watson.

EXT. VIACORE PARKING LOT - DAY

Nayomi reaches for keys, unlocks her Mustang.

INT. MUSTANG - DAY

Nayomi tosses her purse into the back seat, turns towards the
driver side window, Liam taps.

LIAM

Hey? Would you like to go out for a night
cap?

NAYOMI

No Liam. I just want to go home and sleep
Okay, good night!

Liam's voice becomes strong and forceful.

LIAM
Nayomi, I just want to get to know you,
come on for God sake!

Nayomi leans back in her seat.

NAYOMI
Alright Liam, follow me.

Nayomi throws the car in reverse, looks in her rear view mirror,
Liam moves quickly.

INT. LIAM CAR - DAY

Liam pats his clothes down checks himself out. Pulls down the
visor mirror stares at his reflection.

LIAM
This is it, don't fuck it up!

Liam fastens his seat belt, Nayomi's signal him to follow.

EXT. DESOLATE STREET - DAY

Driving a distance, abandoned buildings litter a secluded area.

INT. LIAMS CAR - DAY

Liam pulls up next to Nayomi.

LIAM
This where you live?

NAYOMI
C'mon, what I have for you is inside
this building.

Liam shuts off his car exits, forgets to undue the seat belt.

NAYOMI
What a idiot!

EXT. ABANDON BUILDING - DAY

Nayomi sashays towards the bolted aluminum gate. Liam mocks her
walk, stumbles against her on purpose.

Nayomi plows a elbow into him, snatches his head upward.

NAYOMI
You a nasty muthafucka aren't you?

LIAM
Please God, let this happen.

NAYOMI
Don't worry, he's coming for you, now
open the gate.

Liam scurries like a crack-head he finds half a brick.

LIAM
Stepbackbaby, this will open just like
your legs.

Rusted chain gives challenge to Liam's weak thrust.

NAYOMI
Here, let me.

Nayomi elevates the brick precise smash. Lock and chain releases
each other.

LIAM
I loosened it for you.

NAYOMI
Yeah, that's what help me open it strong
man.

INT. ABANDON BUILDING - DAY

Edging open the door they creep inside.

LIAM
How you know about this place?

NAYOMI
What difference does it makes, you
wanna fuck right?

INT. DESOLATE BUILDING - NIGHT

Workman table elongates the wall covered with dust and left over
power tools.

Nayomi fingers a nail gun angles it at Liam head.

NAYOMI
Pow! Wanna play?

Liam jerks away holds his head.

LIAM
Are you crazy! That could be loaded.

Nayomi grabs Liam lips, squeezes hard. She strokes his penis firm
with the nail gun.

LIAM
I mean it could be fun to play with
(his eyes roll back)
don't stop that's it.

Nails penetrate Liam torso, Liam's limp body falls to the ground.
Nayomi's trigger finger numb, she's dazed.

NAYOMI
Whoa shit! Gotta dig a hole for this
mutt.

Cranking sound, chain rises a plank. Uncovers a underground
storage shaft.

Nayomi rolls Liam towards the hole, plunges him into the darkness,
lowers the plank over him.

Nayomi barrels to a broken window, sees no one. Nail gun in hand,
she vanishes.

INT. NAYOMIS APARTMENT - NIGHT

MASKED INTRUDER, moves around Nayomi's home. His gloved fingers
molest her lamp shade and picture frames.

He lingers into Nayomi bedroom closet, admires her character
costumes.

Masked Intruder sifts through Nayomi's clothes steals a purple
wig.

He goes through her laundry basket, smells her dirty panties,
tucks a pair into his trench coat, lays down on Nayomi bed.

He rubs her pillow on his crouch.

EXT. MAGAZINE STAND - NIGHT

Newspapers scattered around a box like shed, headlines read.

"Murderous Rampage on Notable Pedophiles Baffle Authorities
Across the State."

Nayomi tosses two dollars at the bundled up man, her quarter placed
in her hand. She dumps the quarter in a tip jar.

INT. APARTMENT BUILDING ELEVATOR - NIGHT

Nayomi reaches for her floor number, floor number lit.

MRS. SHELDON (75), African American woman. Dingy flowered dress,
hospital shoes.

Ice blue grey hair, cat style glasses on her face, reads the paper.

MRS. SHELDON

Look like the world is riding itself
of those filthy bastards.

NAYOMI

Yeah, I guess somebody finally got the
balls to do justice.

EXT. THIRD FLOOR - NIGHT

Mrs. Sheldon escapes from the elevator, Nayomi darts in the
opposite direction.

NAYOMI

Have a good evening Mrs. Sheldon.

MRS. SHELDON

You to honey.

Mr. Tanaka peeks from his doorway. Mrs. Sheldon over her shoulder.

MRS. SHELDON

All men should be peeled with a potato
peeler.

INT. NAYOMI APARTMENT - NIGHT

Clothes flung on a chair. Nayomi taps her recorder listens to
phone messages.

She saunters into her bedroom, undresses. Mask Intruder watches
Nayomi through slits from the closet door.

Nayomi fully naked, pulls a sweat shirt and pants from her drawer.

CLOSET DOOR NUDGES OPEN

Nayomi wanders towards it turns the knob. Masked Intruder slides
away from the crack, his eyes locked on Nayomi.

She slides her hand down the door closes it shut, grabs a rag
and towel from a shelf, struts into the bathroom.

CLOSET DOOR CREEPS OPEN

Masked Intruder peers out, moves near the bathroom door.

BATHROOM DOOR AJARED

Room fills with steam, a blunt object smashes the Mask Intruder
face.

He hits the floor hard, blood gushes from his forehead. Nayomi
dressed loads the shotgun, snaps it closed.

She thrashes his over coat with the gun, her wig and panties drop.

NAYOMI

You like my things, huh? How long have you been here?

His mask ripped off, Mitchell scar bleeds down his face, he squirms.

NAYOMI
Get on your knees, hands behind your back.

Mitchell teeters, blood consumes his eyes.

MITCHELL
I can't fucking see!

NAYOMI
Good! Pervert bastard.

Nayomi punches the back of his head. He squeals, she ties his hands with plastic cuffs.

LIVINGROOM - FLOOR

Mitchell knee walks in, Nayomi kicks his back he falls forward.

Nayomi rolls her desk chair across the floor, takes a seat angles the gun at him.

MITCHELL
Fuck, please the blood is burning my eyes.

Nayomi wipes Mitchell eyes with a towel. He stares up at the ceiling breaths hard.

MITCHELL
Your father, Cordell Watson we where cell mates at Rikers.

NAYOMI
Just what makes you think I give a fuck?

MITCHELL
He wants to reunite, apologize for what happened. He's changed, turned over a new leaf.

NAYOMI
My business with my dad is not your concern. What you should worry about, is what's going to happen next.

Nayomi holds the shotgun at his balls.

NAYOMI
Do you know what I do to dog shit like you?

MITCHELL

Do you have a cigarette?

Nayomi lights a used stick puts it in his mouth, the stick dangles. Mitchell sucks in nicotine blows the smoke out.

Nayomi removes the cigarette from his mouth, smokes the last of it. Nayomi wanders the room, hovers over Mitchell.

Mitchell hands behind him pull the plastic cuffs, they stretch.

His hands free, Mitchell grabs Nayomi her shotgun gets away slides across the floor.

Nayomi scrapes at the weapon her hand inches away, she's drug from the gun, flips over boots Mitchell in the chest.

He crashes against the desk chair it topples over. Nayomi bashes his wound with her key board.

Mitchell hand block the blows, gets up rips Nayomi shirt ravishes her.

Nayomi on her back squirms kicks and scratches at his face.

NAYOMI

Get the hell off me. You filthy bastard.

Nayomi fingers his head wound, knees him in the groin, Mitchell falls away.

She gathers herself, rushes into her bedroom, locks it closed. Mitchell bangs against the bedroom door.

INT. BEDROOM CLOSET - NIGHT

Nayomi grasps Raggedy Ann, she buries her head deep in her doll, rocks back and fourth.

MITCHELL (O.S.)

I know you Nayomi, your father told me everything about.

Quiet overcomes the apartment. Nayomi emerges, handgun ahead of her.

LIVINGROOM - DESTROYED

Front door left open, shotgun gone.

INT. HALFWAY HOUSE - NIGHT

Dumb bells, clang against metal rods. Mitchell, rushes through the locker room, knocks over a BODY BUILDER.

BODY BUILDER

Watch where you going, asshole.

HALLWAY - NARROW WELL LIT

Mitchell continues through to the locker room. Around a corner, he takes off his jacket.

Locker opened, towel and clothes removed. Mirror reflects his open gash, it bleeds heavy.

Body Builder comes in.

BODY BUILDER
Hey, next time say excuse me
understand!

Mitchell closes his gash, grins in the mirror, laughs uncontrollable.

BODY BUILDER
What are you laughing at you ugly bitch!

MITCHELL
Your already dead mutherfucker.

Cordell, gray haired muscular, slashes the Body Builder neck. Body Builder 2 comes in throws a fist, misses.

Mitchell, slams Body Builder 2 head against the locker, kicks him in the groin.

Cordell stabs Body Builder 2 he collapses. Cordell and Mitchell rush out a back door.

INT. RUNDOWN BAR - NIGHT

A waitress brings beer to the table.

CORDELL
So, what she look like?

MITCHELL
Just like you said, spitting image of
her mother.

Cordell gulps down his beer, slams the glass down.

CORDELL
That little bitch left me with this
limp.

MITCHELL
Look at my face, I can't wait to have
a piece of that.

Cordell bashes the pitcher upside Mitchell head, glass spread across his face.

MITCHELL

What the hell is wrong with you man!

Cordell drags Mitchell out the front door. Patrons look on, no help given.

EXT. BAR PARKING LOT - NIGHT

Mitchell's thrown against a car.

CORDELL

You will never taste that, understand!
Stay the hell away from her, got it!

MITCHELL

Yeah man, Jesus. I got it!

Cordell disappears into the night.

EXT. APARTMENT DOOR - NIGHT

A card slides past the lock, it opens.

INT. STUDIO APARTMENT - NIGHT

Room bare, air from a cracked window sways curtains.

Flashlight roams, small lamp on the floor, wooden chair next to it, mattress in the middle.

Nayomi takes a seat in a chair, glock in hand. Black bag on the floor, flashlight turned off.

EXT. STUDIO APARTMENT DOOR - NIGHT

Mitchell unlocks his door, enters. Paper bag in hand, snaps the lamp on.

Silencer bullets puncher the paper bag. Bottles explode, slams against the floor.

Liquid substance, mixes with Mitchell blood and broken glass, he scrambles. Nayomi on his ass.

NAYOMI

You have a nasty habit, neighbor!

Bullets pierce walls, chip away wood, knocks plaster to the floor.

Mitchell holds his stomach, tries to shut his bathroom door. Nayomi boot kicks it, slams Mitchell to the floor.

He lays motionless. Nail gun nails his hands and feet into linoleum.

Nayomi shakes Raggedy Ann left to right speaks behind her.

NAYOMI

Why, don't we get, more acquainted.

Nayomi lays Raggedy Ann beside Mitchell upright, Raggedy Ann eyes dead on him.

Nayomi sack opens. Palm axe, pliers, plastic bag neatly placed on the floor.

Nayomi peels off his shirt, Mitchell stares at Raggedy Ann.

NAYOMI

I have a nice reunion planned for my father. It's just too bad you won't live to see it.

MITCHELL

I'll see you in hell.

Syringe squirts solution from its tip. Nayomi plunges the contents into Mitchell neck, he's limp.

Plastic bag covers his head.

NAYOMI

Okay Mitchell, this will hurt a lot.

Pliers clamp his penis, palm axe jagged knife edge tears flesh away.

Mitchell squeals like a pig, his voice muffled from the poison.

His eyes a dead stare at Nayomi, she slices Mitchell throat ear to ear.

Nayomi cleans her weapons, packs Raggedy Ann, shoulders the duffle bag. Mitchell dead, Nayomi escapes.

PAY PHONE RECEIVER PICKED UP

Gloved hand dials operator, hooded dark figure presses ten numbers.

INT. NEW YORK CITY POLICE HEAD QUARTERS - NIGHT

Lieutenant Gonzales wraps his coat around his shoulders. His phone rings. He rushes to the phone, picks it up.

LIEUTENANT GONZALES

Gonzales, how can I help you?

Muffled voice.

RECORDER (V.O.)

I'm riding the streets of another guilty pedophile dog. You can find him at Ferguson complex, apartment eighteen.

Lieutenant Gonzales texts Lieutenant Harlen.

INT. DETECTIVE HARLEN HOME - NIGHT

Large bedroom, Detective Harlen snuggled under the covers.

Cell phone beeps loud, bright light shines across Detective Harlen's face. His eyes adjust, he reads the message.

INSERT TEXT MESSAGE:

Another murder of a released pedophile, get here now...
Message sends

Detective Harlen gets up hurries to get dressed.

INT. NAYOMI APARTMENT - NIGHT

Nayomi packed, she takes her hard drive out. Erases all the memory from the computer.

She pours bleach on the mother board, it shorts out.

Nayomi holds one bag in her hand the other across her back, she vacates.

INT. MITCHELL APARTMENT - DAY

Detective Harlen ambles into the chaos, Lieutenant Gonzales rambles through the apartment.

Lieutenant Gonzales smashes a cigarette into the floor, storms out.

BATHROOM - HOSPITAL BOOTIES WANDER

Detective Harlen admires the destruction of Mitchell, moves through the room, stops at the cascaded window.

AT HIS FEET A POLAROID FACE DOWN

Detective Harlen flips over the picture, Nayomi in a red wig smokes.

He places the picture against the window, realizes the window frame matches the apartment across the street.

APARTMENT WINDOW OPEN

A red haired woman drags a large item across the floor, Detective Harlen dashes.

DETECTIVE HARLEN
Move, get out the way, she's across the
street, in the next building.

A slew of officers follow Detective Harlen across the street, guns drawn.

Nayomi floor reached, the apartment door explodes open.

DETECTIVE HARLEN
Get on the ground Nayomi!

Detective Harlen cuffs the woman turns her over, it's Mrs. Sheldon.

MRS. SHELDON
What the hells going on? Who are you
people, why you in my house?

DETECTIVE HARLEN
Oh, Jesus. I thought you were someone
else. Isn't this Nayomi Watson's
apartment?

MRS. SHELDON
Nayomi lives three doors down, idiot!

EXT. HALLWAY - DAY

Detective Harlen reach Nayomi door. Cracked open, he enters gun
drawn.

INT. NAYOMI EMPTY APARTMENT - DAY

Detective Harlen scatters left over clothes and papers. Her
computer destroyed, the hard drive gone.

Detective Harlen locates a map of San Francisco, tucks it in his
vest.

EXT. SAN FRANCISCO SKYLINE - NIGHT

Port of San Francisco, Golden Gate Bridge backgrounds downtown
San Francisco.

Muni Railway Street Cars travel down and back on Market Street
along taxi cars and residents.

San Francisco downtown night life dances over the taxi windows.

NAYOMI (V.O.)
They call my kind a new breed. A perfect
blend, I look just like you, a unveiled
killer. Just the way I like it.

TAXI DRIVER, young male ruff beard, turban on, peers at Nayomi
through a finger smudged rear view mirror.

TAXI DRIVER
(broken English)
We're you from?

Nayomi silent, stares from the window.

TAXI DRIVER

Me, I'm from the west coast born and raised.

The taxi comes to a stop in front of a upscale housing office.

Nayomi's meter reads sixty six dollars. She rummages through her purse exits the cab.

Abdul grabs her bags from the trunk. Nayomi hands the money to him.

NAYOMI

Thanks.

Taxi Driver unfolds the bills, a extra twenty inside.

TAXI DRIVER

Thank you beautiful lady, have a nice day.

Nayomi slides a credit card style key through the gate box, gate opens.

INT. NAYOMI APARTMENT SAN FRANCISCO - NIGHT

The loft, furnished with modern European styled furniture, shag white carpet, full kitchen.

Nayomi drops bags at the door, drained. A bottle of champagne near a letter lay a few feet on the fireplace mantel.

She snatches the letter and bottle, slips a envelope opener into the envelope fold.

INSERT - LETTER

Welcome Ms. Watson,

"We are proud to have you join our renewed team of professors. You come highly recommended. I'm sure our students will benefit from your expertise in Biochemistry specializing in Forensic Science."

"Again, we at San Francisco State welcome you. Please give us a call when you get settled in."

CHANCELLOR NASSIM

Letter ends.

INT. PENNSYLVANIA POLICE HEAD QUARTERS - DETECTIVE HARLEN OFFICE - DAY

Pictures of released murdered predators surround Nayomi red wig photo on a corked board.

DETECTIVE HARLEN

Who's next Nayomi?

Chief Thompson at his door, arms folded.

CHIEF THOMPSON
Cordell was freed two days ago.

Office window, Three Rivers sparkle, Detective Harlen peers out.

DETECTIVE HARLEN
She's covering new territory.

Nayomi graduation picture punctured with a tack on the cork board.

EXT. SAN FRANCISCO STATE COLLEGE - DAY

Campus towers stand tall, Nayomi maneuvers past students assembling at a waterfall.

A dark blue skirt suit, hugs her athletic body. Nayomi heels, elongates her muscular calves. Her long curly hair bounces in the wind.

INT. CHANCELLORS BUILDING - DAY

Nayomi enters the sliding glass doors. A library feel, RECEPTIONIST, Mid-fifties behind a oak desk.

RECEPTIONIST
Good afternoon, may I help you?

Nayomi, slides her invitation to the Receptionist.

RECEPTIONIST
Mrs. Watson, we've been expecting you.

Nayomi's escorted into the Chancellors lounge.

RECEPTIONIST
Would you like a bottle of water or a cup of coffee Mrs. Watson? I just brewed a new batch.

NAYOMI
Water will be fine.

Nayomi waits patient in a leather chair.

RECEPTIONIST
Mrs. Watson, the Chancellor will see you now.

INT. CHANCELLORS QUARTERS - DAY

Enormous room, books and plaques succumb the high ceiling walls.

CHANCELLOR NASSIM (62), well groomed, grey haired. Pin striped suit with a bow tie.

CHANCELLOR NASSIM
Thank you for coming. I'd like you to
meet my Assistant, Professor Farsid.

PROFESSOR FARSID (32) tall, slender captivating smile, buzz cut, ambles from behind his oak desk.

PROFESSOR FARSID
Thank you for accepting our offer.
Please, have a seat.

Nayomi pleasantly sits down, strait backed, legs crossed.

NAYOMI
I'm ready to teach your students
everything I know about Forensics.

Professor Farsid pulls out Nayomi resume.

PROFESSOR FARSID
You where sought out by our most
prestigious head hunters.

Nayomi studies Professor Farsid six foot tall stature. Professor Farsid eyes Nayomi's cleavage and muscular calves.

PROFESSOR FARSID
Well, how about a tour of the campus?

NAYOMI
Now that, would be wonderful.

CHANCELLOR NASSIM
Take care of her Professor Farsid.

The two escort each other from the Chamber.

PROFESSOR FARSID
You've got a great future behind you
Mrs. Watson.

EXT. NAYOMI BEDROOM NIGHT STAND - DAY

ALARM CLOCK, 7 AM.

Venetian blinds open, sun mixed with cloud cover brightens the room. She wakes rested, leans over at the clock.

NAYOMI
God, I have a class in two hours.

Nayomi quickly moves through the apartment, gathers garments, jumps into the shower.

INT. AUDITORIUM CLASSROOM - DAY

Students pile in, Nayomi trails behind a few students, gets to the front.

Class settles in. Students stand around with hopes to get added to the roaster.

NAYOMI
Everyone, the roll sheet is going around, add your name and I'll add you later.

Students sign in fill empty seats.

OVERHEAD PROJECTOR HEATS UP

large screen rolls down mechanically. Nayomi places a newspaper clipping on top, zooms in on the headlines.

NAYOMI
Can anyone tell me what this is?

RENEE DOUGLAS (24), slender female low cut red sweater, perched in the center of the class, hand raise.

NAYOMI
Your name, in the red sweater?

RENEE
Renee Douglas.

Nayomi checks her name on the attendance sheet.

RENEE
That's a heading of unsolved murdered pedophile cases.

NAYOMI
Yes, and what type of person you suspect is doing these crimes?

Several students raise their hands.

NAYOMI
Gentleman, in the orange jacket.

MALE STUDENT
A woman, clear cut case.

Renee glares at the male student.

NAYOMI
Is it really a clear cut case? Can you prove a woman's doing the crimes.

Nayomi projects several photos of homeless teenagers on the screen.

She slides them off, puts up photos of trans-gender and regular dressed teens side by side.

NAYOMI

I just showed you teenagers and trans-genders who become social outcast, end up disowned by family.

Nayomi raises the screen.

NAYOMI

They end up on the streets, raped by pedophiles, who get off easy, a slap on the wrist.

RENEE

All pedophiles need to be mutilated and castrated, exactly how they do their victims?

NAYOMI

Most kids change after a horrible tragedy changes their lives for ever.

FEMALE STUDENT

It's wrong to judge, even if these are the circumstances.

Renee speaks directly to the Female Student.

RENEE

What about trans-gender people, you think they molest kids.

FEMALE STUDENT

How do we know they don't, they change their look. We don't no who they originally are.

TRANS-GENDER STUDENT

You have no idea who I am or what I've been through. For all we know, you're a molester, bitch!

NAYOMI

Okay, look their will be no name calling in my class.

TRANS-GENDER STUDENT

I apologize Professor Watson.

Nayomi smiles at the intensity of the students arguing. The class goes into deep discussion.

RENEE

If that was your son or daughter you
wouldn't want a predator dead?

FEMALE STUDENT

Who are we to persecute, only God can
judge!

NAYOMI

People, this is just a discussion!

The class quiets down.

NAYOMI

You have your syllabus. Your first
assignment is due in two weeks. Have
a nice evening everyone.

Nayomi cleans up, Renee helps.

NAYOMI

You have a lot of animosity about
killers and revenge?

RENEE

I'm no stranger to this discussion.

Nayomi stack folders together, tucks them into her briefcase.

RENEE

Professor Watson, have you dealt
directly with any pedophiles?

Nayomi shuts down the class room lights, locks the door, briefcase
in hand.

EXT. FACULTY PARKING LOT A - DAY

Renee follows Nayomi to her car.

NAYOMI

I had to interview a few for research.
They appeared sorry for what they did.

Nayomi car beeps, trunk automatically opens. She places her
briefcase in.

NAYOMI

Pleading for their lives, it was very
interesting.

RENEE

Professor Watson, would it be alright
if I was your student aid?

Nayomi enters her car, turns the key.

NAYOMI
Renee that would help me a lot. I'll
talk to Professor Farsid about it.

INT. NAYOMI APARTMENT - NIGHT

House music blares from slender speakers. Bath robe on, Nayomi
blow dries her hair in the bedroom mirror.

Breaking news interrupts her television program.

NEWS CASTER (V.O.)
Here at this abandon building, the
remains of a young man has been
discovered.

INSERT - TELEVISION SCREEN
Body Found in a Abandon Building.

Nayomi approaches the TV. Radio turned down, television sound
raised, blow dryer off.

Detective Harlen merges into the camera.

NEWS CASTER
Detective Harlen, can you give any
details on the missing person found?

Detective Harlen, pull photos from a envelope.

DETECTIVE HARLEN (V.O.)
The victim has substantial amount of
similar wounds as other male victims.
We believe it's a female serial killer.

The television noise blares.

NEWS CASTER (V.O.)
And what made this information so
clear, Detective.

DETECTIVE HARLEN (V.O.)
All the men were convicted of heinous
crimes against women and children.

Detective Harlen pulls a Raggedy Ann doll in plastic from his
pocket.

DETECTIVE HARLEN (V.O.)
This type of doll hair was found on the
victims bodies.

Nayomi grabs Raggedy Ann.

NAYOMI

Fuck Ann, we leaven evidence behind.
If Grammy was alive, she would kill us
both.

BACK TO SCREEN

Yellow tape surrounds the crime scene behind the Newscaster and Detective Harlen.

DETECTIVE HARLEN (V.O.)
Also, we found several other clues that
concluded the killer is the same
person.

A photograph of a person dressed in all black with stiletto boots
and a wig, sunglasses cover her face.

DETECTIVE HARLEN (V.O.)
We would like to bring this person in
for questioning. If anyone has any
information contact the Pennsylvania
police.

The close up photo fills the screen. Police phone number flashes
across the photo.

NEWSCASTER (V.O.)
This is Amanda Lewis, channel seven
news.

CLOSET DOOR FLINGS OPEN

Clothes cover closet floor, Nayomi makes a pile over herself lays
fetal position inside, cuddles Raggedy Ann.

Nayomi grabs her treasure chest, unlocks her treasure box little
padlock, photos and a diary removed.

INSERT - SEVERAL PHOTOS

Nayomi and Grammy Hattie at the kitchen table. Nayomi face light
up, kisses Raggedy Ann, falls asleep.

INT. PENNSYLVANIA POLICE STATION - DAY

Front desk screens record people from different entrances.

Officer Lin files paper work into a computer program, phone rings.

OFFICER LIN
(on the phone)
Pennsylvania police homicide
department, how may I help you?

NAYOMI (V.O.)
I need to speak with Detective Harlen.

OFFICER LIN
May I get your name ma'am?

NAYOMI
I have information on the unsolved
predator murders.

Officer Lin maneuvers through the station, bangs on Detective Harlen door. Detective Harlen waves her in.

OFFICER LIN
We have another, line three.

Detective Harlen sips coffee, hits record on the phone, picks up.

DETECTIVE HARLEN
(on the phone)
This is Harlen.

NAYOMI (V.O.)
You saved me from my father, several
years ago.

Detective Harlen chokes, spills his cup, straitens up in his chair.

DETECTIVE HARLEN
Nayomi?

Erect at his door, signals in Chief Thompson. Detective Harlen, speaker phones the conversation.

EXT. NAYOMI BALCONY - DAY

Red glow from a cigarette, full lips suck in nicotine. The smoke flows out of Nayomi mouth, she sips a glass of wine.

Nayomi eases into her bed flings Raggedy Ann in the air.

NAYOMI
Detective Harlen, do I seem like a
vicious murderer to you?

DETECTIVE HARLEN (V.O.)
Are you? Nayomi, maybe I'm wrong but
taking a life doesn't justify your
pain.

Nayomi springs up, throws Raggedy Ann across the room.

NAYOMI
You have no idea what pain is! Maybe
your daughter should have my life
experience.

DETECTIVE HARLEN (V.O.)

Nayomi, I wish I could have raised my daughter, but believe me I'm protecting her.

NAYOMI

I'm not admitting to anything. You of all people should understand why I made that decision.

DETECTIVE HARLEN (V.O.)

Nayomi, you killed these men didn't you?

Nayomi enters her living room, plops down on the couch.

NAYOMI

My mother died a horrible death. I was raped by pedophiles, don't I have the right?

INT. DETECTIVE HARLEN OFFICE - DAY

Detective Harlen eyes red pen and pad handy.

NAYOMI (V.O.)

I'll give you everything you need to solve your cases. But first, I need a favor.

DETECTIVE HARLEN

Okay Nayomi, what is it you want?

NAYOMI (V.O.)

Get a message to Cordell. I want a family reunion.

DETECTIVE HARLEN

Anything else?

Chief Thompson and Detective Harlen lean on the desk anxiousness.

DETECTIVE HARLEN

I heard about your grandmother, how you holding up?

NAYOMI (V.O.)

I have my days. I'll get back to you with the location.

Phone hangs up. Detective Harlen stares at Nayomi high school graduation photo.

CHIEF THOMPSON

Her father's out of Rikers.

DETECTIVE HARLEN

A showdown between predator and prey?

Detective Harlen stares out, reflection of downtown peers into the window.

DETECTIVE HARLEN
She was confessing. The victim has become the victimizer.

CHIEF THOMPSON
Look, she's cleaver. She reminds me of a good detective covering up her tracks.

Detective Harlen faces Chief Thompson.

DETECTIVE HARLEN
You saying I'm not working this case to bring her in?

CHIEF THOMPSON
Same weapon, wig left at scene, red yarn doll hair on victims.

Chief Thompson wander away sits on his desk.

CHIEF THOMPSON
We can see your attached Harlen. You've shared a personal bond that most will never understand.

DETECTIVE HARLEN
I'm going to take some vacation time.

Detective Harlen pulls his cork board photos down. Wig photo last taken of the board.

DETECTIVE HARLEN
The only way to show you I'm on this case, is bringing her in myself.

Chief Thompson strides out Detective Harlen's office.

CHIEF THOMPSON
Remember Harlen, she's dangerous and manipulates her way through life.

Detective Harlen smiles at Nayomi picture.

DETECTIVE HARLEN
Yeah, she's a chip off the old block.

EXT. PAROLE OFFICE BUILDING NEW YORK CITY - DAY

Parking stalls almost empty, few cars scattered. One story building, glass doors blacked out.

Cordell muscular frame, bald headed, staggers into the building.

INT. ONE STORY BUILDING - DAY

Cordell taps a bell, brown paper bag in hand. Plain clothed Officer flips a microphone switch.

OFFICER
Who you hear to see?

CORDELL
My parole officer, Mr. Jackson.

OFFICER
Wait.

MR. JACKSON white male, ambles around the corner.

MR. JACKSON
Cordell Watson?

CORDELL
Yeah, that's me.

Mr. Jackson flashes a badge at the metal door, green light.

MR. JACKSON
Inside, lets go.

Cordell sloppily enters the door.

INT. NAYOMI LIVING ROOM - DAY

Nayomi stares out her balcony window.

NAYOMI
I need to find a similar character like
myself having the same needs.

INSERT CELL PHONE SCREEN

Nayomi phone rings, Renee name shows up. Nayomi smiles, finishes her glass of wine.

NAYOMI
Perfect, hello.

RENEE (V.O.)
Hey Mrs. Watson what you up too?

NAYOMI
I'm relaxing, what can I do for you?

RENEE (V.O.)
I was wondering if you wanted to go out
for a drink with me.

Nayomi stirs noodles in a pot.

NAYOMI

Well, I do have a free night.

RENEE (V.O.)

Great, I'll pick you up in a hour.

Renee hangs up.

EXT. CLUB FREEZE - NIGHT

A buff man in all black checks ID's at the door.

Club patrons surround the entrance, its line wraps around the corner.

The women step from Renee's car. Nayomi dressed in all black leather body suit, six inch heels, and slick back ponytail.

Renee short skirt and boots, off the shoulder top. Bouncer lets them through the back door.

INT. CLUB FREEZE - NIGHT

Music blast from huge speakers perched on walls. Women in cages, dance with each other.

Floor smothered. People dance all sort of ways in outfits exposing themselves.

BAR - FILLED WITH PATRONS

TERESA (27) blonde, slender model type, serves excessive amounts of alcohol. Nayomi and Renee squeeze in.

TERESA

Hey Renee, how you been baby?

Renee and Teresa so close barely hear over the noise. They're mouths in each other ear.

RENEE

I want you to meet my friend, Professor Nayomi Watson!

Teresa pours shot glasses of alcohol.

TERESA

On the house professor beautiful.

The women gulp shots down. Teresa pours another, she squeezes Nayomi hand, pulls her close.

Teresa kisses her, Nayomi licks her lips slow, smiles.

RENEE

Whoa! Lets dance baby.

ABOVE DANCE FLOOR

Glass floor looks down on a sea of people. Renee escorts Nayomi to the dance floor.

Men join in, they enjoy each other and the uninvited.

INT. NAYOMI APARTMENT - NIGHT

Renee plops down on Nayomi couch. Nayomi pours two glasses of wine. Nayomi hands Renee her glass, gingerly sits by her.

NAYOMI

That was incredible, I've never had so much fun.

RENEE

You surprised me. I had no idea you were a party girl Mrs. Watson?

Nayomi runs her fingers across Renee eye brows.

NAYOMI

I think we're past the Mrs. Watson shit, don't you think?

Renee sips her glass, removes her shoes. Nayomi fires up a blunt, smokes then passes it to Renee. She takes a long drag.

Nayomi grabs the glass from Renee hand, places it on the coffee table.

NAYOMI

There's something I want to share with you. You have to promise me, you won't tell anyone.

RENEE

You can trust me.

Nayomi scurries to the bedroom, pulls her treasure box from her safe place.

She dashes back into the living room. Renee eager, box placed in her lap.

NAYOMI

These are my safe items. When ever I feel lonely, I cuddle with them.

Weed smoke fills the room. Raggedy Ann exposed, photos of Nayomi mother and grandmother underneath.

Renee coughs hard, weed chokes her throat.

RENEE

Who's this?

The blunt passed to Nayomi, it recedes to her lips, she holds it in.

NAYOMI
Family, I lost.

Renee removes Raggedy Ann, holds her close to her face. Smoke eases from Nayomi nose.

NAYOMI
Don't touch her, she's special. She's seen everything.

RENEE
Seen everything?

Nayomi at her window the two extremely high.

NAYOMI
You know, the unsolved pedophile murders I've been showing the class?

Renee leans on Nayomi.

RENEE
What about them? Oh my God your so soft.

Nayomi, touches Renee face with Raggedy Ann.

NAYOMI
I was molested young, my dean was my first kill. I was never caught.

RENEE
How many where there?

NAYOMI
I lost count.

Renee touches Nayomi seductive.

RENEE
I was molested by my mother's boyfriend, until I was fourteen. She ignored it, said he put food in our stomach.

Renee gulps the glass of wine.

RENEE
My mothers' dead, he beat her to death after I ran away.

NAYOMI
Where's that son of a bitch?

RENEE

Dead, I hope.

Nayomi escorts Renee into the bedroom, unveils costumes from a large luggage.

Renee touches the costumes, tries on a colorful wig. She tries on stiletto boots, tight fitted dress.

Nayomi does her makeup. Renee holds up Raggedy Ann palm axe in her hand. She licks the blade, Nayomi takes her photo.

Bathroom mirror reflects the women posing, Nayomi adjust Renee dress.

RENEE
How do I look?

NAYOMI
Like a pedophile killer.

Nayomi doleful eyes stare at Renee mirror image.

NAYOMI
I played the roles they dreamed of, then
murdered them.

Renee spins to face Nayomi.

RENEE
Teach me, please?

NAYOMI
That's exactly what I'm going to do.

Renee passionately kisses Nayomi removes her shirt. Clothes fall, Raggedy Ann looks from the bedroom floor.

EXT. CAMPUS LIBRARY - DAY

Nayomi enjoys a salad, reads a novel. Professor Farsid places his coffee cup on the table, startles Nayomi.

PROFESSOR FARSID
Why haven't we had lunch yet? You
promised remember.

He slides in across from her, Nayomi stops eating.

NAYOMI
I don't, remember that.

Professor Farsid touches her book.

PROFESSOR FARSID
Reading novels on serial killers,
solving crimes or committing them?

Nayomi folds the novel, presses the seam.

NAYOMI
I was always told, minding your
business, will save your life.

PROFESSOR FARSID
Is there something you want to share?

NAYOMI
No, just conversing. So, when's the
coffee date?

Professor Farsid enjoys the last gulp of his coffee.

BOOKSHELF TOPPLES OVER

The rows of books hit the floor. Professor Farsid and Nayomi
maneuver towards the shelves.

Nayomi peeks out the window, Renee escapes.

NAYOMI
Professor Farsid, lets do dinner
tonight, here's my address.

EXT. NAYOMI APARTMENT DOOR - NIGHT

Professor Farsid opens the car door, Nayomi casually dressed
enters.

BLOCK AWAY - NEGLECTED DARK STREET

Renee stares. She smokes, drinks alcohol.

Nayomi and Professor Farsid roll past Renee, she smashes the bottle
in the street. U-turns, follows the couple.

INT. PIZZA BAR - NIGHT

Nayomi and Professor Farsid enjoy dinner.

NAYOMI
I'm glad we took some time to get better
acquainted.

PROFESSOR FARSID
Yes. Tell me, are you involved with
anyone at the moment?

NAYOMI
No. I don't have time. And besides who
would want to date me?

PROFESSOR FARSID

What kind of question is that? Your beautiful, I love your eyes there so mysterious.

NAYOMI

Have you ever heard the saying, the truth shall set you free.

They touch hands, deep stare in each others eyes.

PROFESSOR FARSID

Yes. It's a known fact that if your true to yourself, everything will fall into place.

NAYOMI

This is the first time I've been with a man and don't feel disgusted.

PROFESSOR FARSID

Well thanks a lot, I think?

NAYOMI

It's just that. I've never trusted a man in my entire life.

PROFESSOR FARSID

Well, I must be special.

Professor Farsid slides closer to Nayomi, kisses her lips gently, tear roll down her cheek.

NAYOMI

You're the first man that I don't want to kill.

PROFESSOR FARSID

You no, you have a strangeway of putting words together. It's a little scary.

He smiles, Nayomi head hung low tears roll down her face.

PROFESSOR FARSID

Why are you crying?

NAYOMI

I can't do this anymore.

PROFESSOR FARSID

Do what?

Nayomi holds her head up, looks deep into Professor Farsid eyes, touches his face.

NAYOMI

Your so sweet.

EXT. PIZZA PARLOR PARKING LOT - NIGHT

Hugged up, Nayomi notices his tire flat. Professor Farsid bends pulls the screwdriver out.

PROFESSOR FARSID
Who would do this?

Nayomi holds the screwdriver, wanders the parking lot. Renee front end just misses Nayomi, Renee screeches away.

PROFESSOR FARSID
Are you alright?

Renee brushes off, takes a full glance at Renee's head.

NAYOMI
I'm fine. Let's get the tire fixed so we can go, Okay.

PROFESSOR FARSID
Did you get the plates?

NAYOMI
Just fix the damn tire Farsid!

Professor Farsid removes his jacket, fixes the tire.

EXT. ONE-WAY STREET - NIGHT

Right turn only street sign, Professor Farsid turns out the parking lot.

PROFESSOR FARSID
That's so strange, I better report this.

NAYOMI
No, just get back to my home.

EXT. NAYOMI APARTMENT COMPLEX - NIGHT

Professor Farsid parks in front of the building gate. Nayomi stares into Professor Farsid eyes.

PROFESSOR FARSID
You feel safe, you want me to come up and check your place?

NAYOMI
That would be nice. I feel the need of protection right now.

INT. NAYOMI APARTMENT - NIGHT

Professor Farsid searches through the space. Peeks out her living room window, all clear.

Professor Farsid ready to leave, Nayomi fondles his chest.

NAYOMI
I don't want to be alone. Will you stay
with me tonight?

PROFESSOR FARSID
Sure, I'll stay.

Nayomi escorts Professor Farsid to the bedroom. She lays on the bed brings him down with her.

NAYOMI
I snore.

PROFESSOR FARSID
So do I.

Candles reveal shadows on the ceiling and walls. Nayomi undressed, Professor Farsid kisses her breast.

He removes his shirt, his muscular body unveiled. Nayomi nuzzles him gently.

Professor Farsid rolls her beneath him, Nayomi exhales. The two make love.

EXT. KITCHEN - DAY

Professor Farsid half dressed, scrambles eggs, brews coffee. Fresh fruit in a dish, Nayomi enters with his shirt on.

PROFESSOR FARSID
Good morning angel.

Nayomi nibbles on strawberries and grapes.

NAYOMI
Thank you.

PROFESSOR FARSID
My pleasure. That was intense you made
love like it was your first time.

NAYOMI
Actually, I've never been made love
too.

PROFESSOR FARSID
You've never made love before.

NAYOMI
Not with a man no. There's something
you should understand about me.

Professor Farsid pours eggs into a butter filed skillet, they fluff, he dishes them into a plate.

PROFESSOR FARSID
What's that, eggs?

Nayomi grabs the plate wonders to the sofa, Professor Farsid follows with his plate.

NAYOMI
I have a past, my childhood was stripped away from me, I was rapped by my father.

PROFESSOR FARSID
That's horrible. Is he in jail for it.

Nayomi plays with her eggs places the plate on the coffee table.

NAYOMI
He spent time in jail, but recently got out. I was rehabbed until I was eighteen.

PROFESSOR FARSID
Damn, how did you get through that?

NAYOMI
My Grammy Hattie. One day she said it was time I protected myself and become a woman.

Nayomi wanders to her window.

NAYOMI
That was the day I stop being a victim and became a woman.

PROFESSOR FARSID
Have you seen your father since?

NAYOMI
One of his friends came to see me, told me my dad wanted a reunion. Later on, I found out the man died a horrible death.

Professor Farsid hands Nayomi a glass of coffee.

PROFESSOR FARSID
You should confront him, get your emotion out, get closure in your life.

NAYOMI
It's funny you say that because that's what I been working on. I plan on having a new beginning.

They clang glasses, kiss.

PROFESSOR FARSID

To new beginnings.

Nayomi phone rings, Renee name pops up.

NAYOMI
I need to take this, excuse me.

Professor Farsid cleans the kitchen, bedroom door shuts.

NAYOMI
(on the phone)
What the hell was that stunt about?

RENEE (V.O.)
We were suppose to kill him, not you
taking him home and sleeping with him.

Professor Farsid enters the bedroom, Nayomi smiles.

PROFESSOR FARSID
Is everything alright?

Nayomi palms the phone. Removes Professor Farsid shirt, hands it to him.

NAYOMI
I had a really good time with you.

Nayomi escorts Professor Farsid to the front door.

NAYOMI
I'll call you later.

He kisses her cheek.

PROFESSOR FARSID
I'll call you later beautiful.

Door shuts, Nayomi returns to her room.

NAYOMI
(on the phone)
I'm sorry, I'll make it up to you, okay.
Meet me tonight at the club I won't let
you down.

RENEE (V.O.)
I love you, don't dog me again.

NAYOMI
Okay, I won't I promise.

INT. CLUB FREEZE - NIGHT

Nayomi sways to house music blaring from speakers. Men approach her.

YOUNG MAN
Would you like to dance?

Nayomi enjoys the attention, smiles at the well dressed guy.

NAYOMI
No thank you.

Renee approaches Nayomi booth. Dressed in a hot orange wig, tight fitted short skirt, stiletto boots, trench coat.

Renee slides into the moon shape booth, nudges against Nayomi.

NAYOMI
I apologize for my actions last night,
forgive me.

RENEE
I'm not sharing you, your mine!

NAYOMI
Yes baby. Tonight, you will see the true
me.

PEDRO (39), skinny Hispanic male. Stringy mustache, slick black greased hair admires the view.

He wears a faded Versace disco shirt, polyester pants, snake skin cowboy boots.

NAYOMI
You ready?

RENEE
I've never been more ready in my life.

The women slither through the dance floor, past the crowd.

NAYOMI
He's going to grope you, allow him.
He'll be vulgar in your ear, let him.

Pedro leans against the bar admiring the girls. He gropes a few, air kisses at them.

Pedro snatches one girl into his arms, her girlfriends tug her away.

PEDRO
(in Spanish)
Ah chicka, don't cock block a player.

Renee slides between bar patrons, leans next to him. She smiles, he smiles back.

RENEE
Come here often?

Pedro bad breath reeks of alcohol.

PEDRO
My first time, wanna dance.

Renee escorts him to the dance floor. Music pounds through speakers. Kids jump around, Pedro close on Renee.

PEDRO
You want to go with me?

RENEE
What do you have in mind?

Pedro swipes Renee ass, his finger tip scrolls down her face.

PEDRO
The time of your life.

Nayomi squanders out the back door, Renee eye balls Nayomi.

RENEE
Lets get out of here, papi.

EXT. BACK ALLEY CLUB FREEZE - NIGHT

Renee escorts Pedro behind a trash compactor. He throws her against the wall pulls out a machete.

PEDRO
This is your last night of living
chicka.

He strikes at Renee, she ducks. Machete cuts the wall. Nayomi chokes Pedro from behind.

The Syringe digs into his throat, machete folds from his hand.

NAYOMI
Get the car!

Renee drives up. Passenger door open, Pedro's drugged into the back seat. Nayomi scoops the machete, car screeches off.

A building surveillance camera moves towards the car plates, snap shot taken.

EXT. SECLUDED HOUSE IN THE WOODS - NIGHT

Dry grass high as a tall fence, fuel for forest fire. Renee drives towards broken down shack, parks.

BACK SEAT OF CAR

Nayomi grabs Pedro underarm, Renee holds the other. He's removed from the car.

Pedro groggy, his feet drag. Pedro face down, up the porch they struggle to pull him.

Renee let's go of Pedro's shoulder, Nayomi does the same, the door open.

Nayomi picks up his feet, Renee gets his shoulders Pedro head low, they carry him in, door kicked closed.

INT. DESERTED HOUSE - NIGHT

Pedro body slams on the floor.

NAYOMI
Heavy son of a bitch!

They catch their breathe, Nayomi grabs a paper cup, facet water fills it.

Pedro comes too, his eyes adjust to the dim lighted room. He staggers to stand, slurs his words.

PEDRO
(in Spanish)
Fucking bitches, I'll kill you!

Pedro charges, Nayomi bashes his head with a glass bottle he crashes to the floor.

Plastic bag wraps around his face, Pedro grabs at the plastic.

Nayomi tightens the mask, Renee injects him with the syringe, he passes out again.

NAYOMI
Hurry up, get him into the bathtub!

BATHROOM DOOR SLAMS OPEN

Pedro head bangs the porcelain, a gash opens.

RENEE
Fuck! Did we kill him?

Nayomi checks his pulse.

NAYOMI
Naw, the mutherfuckers still
breathing.

Nayomi strips off his clothes, she steps back, hands Renee the machete.

NAYOMI
Kill him!

Renee paces, her palms sweaty. Nayomi kisses Renee passionately.

NAYOMI
I'm giving you what you want, now do
it!

Renee glares at Pedro, raises the machete. Nayomi hand clutches Renee, the machete slashes Pedro open.

Nayomi kisses Raggedy Ann, Pedro bleeds he has life. He reaches out the tub, grabs Renee leg.

PEDRO
(in Spanish)
The devil will come for you!

NAYOMI
Finish him!

Renee eyes wide, hacks Pedro uncontrollably, her fury stops abrupt.

Shower door muddied, blood all over her face and body. The two start out the bathroom.

RENEE
What do we do with him now?

Nayomi glares over the massacre.

NAYOMI
Let's document it.

Renee poses with her kill, Nayomi hands her Raggedy Ann.

NAYOMI
Here, hold her.

Nayomi takes the photo. Blood smears all over their naked bodies, they molest each other beside Pedro corpse.

Shower water flows over their skin, Pedro blood rivers into the drain.

EXT. COLLEGE CAMPUS FOUNTAIN - DAY

Professor Farsid enjoys the sun, reads. Nayomi creeps up backpack on her back. She kisses Professor Farsid neck.

PROFESSOR FARSID
Where have you been? I've been calling
you, why haven't you returned my calls!

NAYOMI
I'm sorry, I didn't know we meant that
much to each other?

Professor Farsid calms down touches Nayomi hand.

PROFESSOR FARSID
I just worry about you since the
incident at the pizza place.

Nayomi shows Professor Farsid her I-phone.

NAYOMI
I have something to show you.

Nayomi shows him pictures. Farsid nearly vomits, wipes his mouth
with a handkerchief.

PROFESSOR FARSID
Nayomi, how did you get these?

Nayomi snatches the I-phone away, stomps towards Parking Lot A,
Professor Farsid gives chase.

PROFESSOR FARSID
Wait, Nayomi you need to go to the
police!

Nayomi drives off.

INT. PENNSYLVANIA POLICE STATION - NIGHT

Detective Harlen scrolls through photos of pedophiles killed the
same time Nayomi lived in the cities.

He tacks photos of Mitchell, Asian Dragon and Liam around a corked
board.

DETECTIVE HARLEN
All these murders was before Nayomi
moved. Then they stopped. I can't
believe I didn't notice?

He takes the wig out marked evidence, smells it.

DETECTIVE HARLEN
That scent, it's you Nayomi I remember
when you where in my arms the night of
your mother's murder.

Detective Harlen logs on Nayomi twitter site, a photo of Nayomi
and her mother fills the background.

DETECTIVE HARLEN
It's time daddy introduces himself.

EXT. RENEE DORM ROOM - NIGHT

Renee flips through photos, Nayomi and Professor Farsid appear
on her cell phone.

She types, faculty names pop-up. Professor Farsid office number
on screen.

RENEE
(on the phone)
Professor Farsid, this is Renee
Douglas, please call me soon as you get
this message.

Renee machete slides across her arm, blood dribbles. Her phone rings.

RENEE
Hello?

PROFESSOR FARSID (V.O.)
Renee, what can I do for you?

Renee cuts herself across the leg deep.

RENEE
I need to talk to you, it's important.

PROFESSOR FARSID
Can't this wait till the morning, I'm
leaving right this minute.

RENEE
Professor, I really need to talk to you,
it will be quick, I promise.

INT. PROFESSOR FARSID OFFICE - NIGHT

Professor Farsid paces, sits on the desk edge.

PROFESSOR FARSID
(on speaker phone)
Let's meet near the fountain in an
twenty minutes, Okay?

RENEE (V.O.)
Okay.

INT. RENEE DORM ROOM - NIGHT

Renee in sweats and a hoodie, takes out a syringe slips it into her sleeve, leaves out.

RENEE
Time to eliminate the competition.

EXT. CAMPUS FOUNTAIN - NIGHT

The campus well lit air crisp, trees sway. Late student's dash to evening classes.

Professor Farsid waits patient, Renee silent behind him.

RENEE
Professor Farsid.

Professor Farsid startled.

PROFESSOR FARSID
Renee, you shouldn't sneak up on people
like that.

RENEE
I thought you saw me, I didn't mean to
scare you.

PROFESSOR FARSID
What is so important?

Renee checks her surroundings, she's alone with Professor Farsid.

RENEE
I was the one who punctured your tire.

PROFESSOR FARSID
Why Renee, what made you do such a thing?

RENEE
I'm so sorry, I saw you with Professor
Watson and I was jealous.

PROFESSOR FARSID
Nayomi we can't be a couple, I'm upset
you did that, but I guess under the
situation I won't tell.

Nayomi stands starts towards parking lot A.

RENEE
I have something for you and Professor
Watson in my car. It's peace offering,
come with me I'll give it to you.

Professor Farsid hesitates, Renee smiles puts her hands together
pleads.

PROFESSOR FARSID
Okay, since I'm leaving I'll walk with
you and get the gift, alright.

RENEE
Great, let's go.

Professor Farsid smiles, they escort each other to Parking Lot
A.

EXT. PARKING LOT A - NIGHT

Professor Farsid opens his car door places his briefcase and keys
on the driver seat.

RENEE

Professor Farsid, I have the item in my back seat. It's a little heavy for me, can you get it.

INT. RENEE CAR - NIGHT

Renee opens Professor Farsid door, he gets into the car.

RENEE
It's her in the back seat. Can you reach back and grab that box?

Professor Farsid stretches to grab the box. Renee jabs his neck shoving the needle deep in his throat.

He grabs Renee hand, wrestle with her he weakens. Renee forces him off her.

He slumps into the passenger door, car screeches off.

EXT. PARKING LOT A - MOMENTS LATER

Campus patrol car circles, CAMPUS POLICE SARGENT (55), notices Professor Farsid car door open.

His briefcase in the car, keys on the front seat.

CAMPUS POLICE SARGENT
(on the radio)
Can you get a hold of Professor Farsid, make sure he's on campus over.

CAMPUS POLICE DISPATCHER (V.O.)
Right away, over.

INT. NAYOMI CLASSROOM - NIGHT

Nayomi hands out test to students. She calls roll, everyone's present except Renee.

EXT. CAMPUS GROUNDS - NIGHT

Golf carts roam, campus police scour the premises Professor Farsid not found.

CAMPUS POLICE SARGENT
Shut down the campus quietly. Escort instructors to there cars, got it?

CAMPUS POLICE
Yes sir.

Campus Police go room to room filling instructors in on what just happen.

The transition runs smooth, classes close up students and faculty are escorted to their vehicles.

INT. CAMPUS POLICE HEADQUARTERS - NIGHT

Campus Police rewind footage of Parking Lot A. They notices a struggle between a female and Professor Farsid.

CAMPUS POLICE SARGENT
Run the plates on that car. Get a hold
of SFPD we just witnessed a kidnapping.

INT. SECLUDED HOUSE - NIGHT

Florescent light hover above Professor Farsid unconscious, hand cuffed to the bathtub faucet.

Renee in sexy lingerie, fuzzy bedroom slippers, punches Professor Farsid several times.

He awakes, weaves from Renee's fist bashing his face.

PROFESSOR FARSID
What the fuck are you doing Renee?

Professor Farsid realizes he's chained up. The tight cuffs cut his skin.

PROFESSOR FARSID
Take these cuffs off me right now!

RENEE
You and I are waiting for your bitch
to get here. When she does, we're going
to have a party.

Renee pours red wine into two fluted wine glasses. She trickles one glass over Professor Farsid head and torso.

RENEE
See? This is how your filthy blood will
run into the drain.

Renee downs her glass, sticks her toes in Professor Farsid face.

RENEE
You're keeping us from being together.

Renee shrugs back, stumbles. Professor Farsid jerks the hand cuff hard, they tighten more around his wrist.

RENEE
We will be together, right after we
dispose of you.

Renee retreats into the bedroom, Professor Farsid fusses more with the hand cuff.

PROFESSOR FARSID
Somebody help me!

Renee enters stuffs a stocking in his mouth, blind folds him, slices the machete across his chest.

PROFESSOR FARSID
Owe, fucking bitch!

A wound opens dribbles blood.

RENEE
Don't worry, she will be here soon.

INT. NAYOMI CLASSROOM - NIGHT

Campus Officer enter, class stops abruptly. Campus Officer speaks into Nayomi ear.

NAYOMI
Students listen up. We have a situation on campus and I need you all to take your finals with you.

The students gather their belongings escape. Outside the door, other students and faculty rush from classes Campus Police lock doors.

CAMPUS POLICE
Will you come with us Professor Watson?
We have something for you to see.

Nayomi grabs her purse exits the class room gets into a golf cart Campus Police drive off.

INT. CAMPUS POLICE HEADQUARTERS - NIGHT

Campus Police Sargent show surveillance of Professor Farsid inside a sedan with a young woman.

CAMPUS POLICE SARGENT
We've ran the plates of the sedan, the name came back Renee Douglas. Is she one of your students?

NAYOMI
She's my student aid.

CAMPUS POLICE SARGENT
We believe she was involved in a kidnapping.

Nayomi opens her purse pulls out photos of Renee, a machete in her mouth she cuts her tongue.

NAYOMI
She's scares me.

The photos exchange hands around the office, they're thumb through.

CAMPUS POLICE SARGENT
How did you get these photos?

NAYOMI
She sent them to me. I was afraid to
say anything, fearing she would come
after me.

Campus Police Sargent takes Nayomi into a private room.

CAMPUS POLICE SARGENT
Would you like some water?

NAYOMI
Please, thank you.

She pulls off her jacket.

CAMPUS POLICE SARGENT
I'm going to ask you a few question
before the San Francisco Police
arrive.

Nayomi takes the small funnel cup swallows quick. Campus Police
Sargent takes a seat.

CAMPUS POLICE SARGENT
Professor Watson, we need your
cooperation in finding Professor
Farsid and Renee Douglas.

NAYOMI
Please, I can't get involved.

Campus Officer hands her tissue, Nayomi fake cries Campus Sargent
rubs her back.

CAMPUS POLICE SARGENT
This will help us so much, any thing
you can gives us. We won't mention your
involvement.

NAYOMI
Swear to God.

Campus Sargent nods, he motions his Officer for another cup of
water to give Nayomi.

NAYOMI
Um, I saw her slash Professor Farsid
tire.

Campus Officer hands Nayomi another funnel of water, she sips
slow.

CAMPUS POLICE SARGENT

Professor Watson, why didn't you report this?

NAYOMI
I was afraid she'd do my car the same.

San Francisco Police arrive. Detective Anderson, white male dashing good looks.

DETECTIVE ANDERSON
Professor Watson, I'm Detective Travis Anderson. Thank you for your cooperation.

He opens a file folder of pictures. Photos reveal Pedro drugged into a black car by his feet.

DETECTIVE ANDERSON
Is this you in the photograph?

NAYOMI
Detective Anderson, why would I be putting someone in a car, unconscious with some other person.

DETECTIVE ANDERSON
Who said he was unconscious.

The private room door opens, Detective Harlen enters.

DETECTIVE HARLEN
Hello gentlemen, Nayomi.

He takes a seat next to her. Detective Anderson escorts Campus Police Sargent out the room.

Nayomi leans back removes a box of cigarettes.

NAYOMI
It's been a long time sense we had a face to face Detective.

DETECTIVE HARLEN
You know why I'm here, Nayomi?

NAYOMI
I thought we agreed, I would call you with information.

Nayomi phone rings.

NAYOMI
Excuse me. This will only take a minute.

Echoes from Professor Farsid scream in the background.

RENEE (V.O.)

Scream louder dog, so your bitch comes
to save you.

Nayomi slams the phone shut, Detective Harlen places hand cuff
on the table.

DETECTIVE HARLEN
You may as well put them on so we can
go home.

Nayomi becomes serious, no longer a dear in head lights.

NAYOMI
I have some unfinished business to
attend too, I'll call you.

Nayomi rises, Detective Harlen grabs Nayomi sits her back down.

DETECTIVE HARLEN
What about your Dean, Nayomi? He was
your first victim, right?

NAYOMI
You have no evidence I did that.

DETECTIVE HARLEN
The abandon building victim. The
apartment murder. Dragon, who body was
ripped to shreds!

Nayomi pulls the zip lighter out, lights a cigarette. Blows a
large billow of smoke.

NAYOMI
So, what now? You don't have any finger
prints or DNA.

Her doleful eyes in his she blows smoke into his face.

NAYOMI
My grandmother taught me well. I fuck
who I want and the rest is, poetic
justice.

Detective Harlen wanders behind Nayomi, snatches her face upright,
smells her perfume.

DETECTIVE HARLEN
What a sweet fragrance, reminds me of
your mother. What fun it was creating
you.

NAYOMI
What the fuck you no about my mother?

DETECTIVE HARLEN

I'm surprised you haven't figure out the family resemblance. You have my nose.

Detective Harlen upright leans in for a kiss. Nayomi tosses the table.

NAYOMI
What are you talking about, you sick mutherfucker? You're my father?

Detective Anderson knocks on the door.

DETECTIVE ANDERSON
Everything alright in there, Detective?

Detective Harlen peers through a slither crack in the door.

DETECTIVE HARLEN
She's just upset, don't worry. I got it handled.

Detective Harlen slides the door close, lock clicks.

DETECTIVE HARLEN
I've been covering up for you ever since the Dean murder.

Nayomi beats her head against the wall, drained on the floor her head in her knees.

Detective Harlen kneels to Nayomi, caresses her hair raise her face to his.

DETECTIVE HARLEN
I remember you as a little tot. Perched on my lap rubbing daddy's private.

Detective Harlen rubs Nayomi hair gently.

DETECTIVE HARLEN
It was just like yesterday. I laid you on the mattress had my way. I believe you where five, six maybe.

Nayomi cries profusely, pushes his hands from her face.

NAYOMI
What the hell do you want from me?

DETECTIVE HARLEN
Give daddy some, just like old times.

Detective Harlen unzips his pants. Nayomi stares into her fathers eyes.

Detective Harlen helps Nayomi head to his crouch. Her head moves back and fourth, her hands clutched, eyes tight.

DETECTIVE HARLEN
I'll put all the murders on this Renee
chick.

Nayomi rises, spits on the floor, grabs her coat ambulates to the door.

Detective Harlen picks the table up, scoots the chairs in.

DETECTIVE HARLEN
Aren't you forgetting something.

He taps his cheek. Nayomi grits her teeth she puckers up, presses.

DETECTIVE HARLEN
Good girl. Just make it clean and you
won't have to worry about a thing. Trust
me, I'm your daddy.

Nayomi rushes out the police station, cell phone in hand.

NAYOMI
I'm on my way, don't do anything till
I get there.

EXT. WOODS CABIN - NIGHT

Nayomi ease into a garage parking. She maneuvers to the door, checks her weapon in her back, knocks hard.

INT. SECLUDED HOUSE - NIGHT

A knock at the door. Renee ease towards peeks from the peep hole. Nayomi doleful eyes lurk.

NAYOMI (O.S.)
I can see you, open the door.

Renee opens, Nayomi swaggers inside door closes behind her.

NAYOMI
Where is he?

Renee hitch hikes her thumb.

RENEE
You know.

Nayomi trucks through, Renee on her back never once pats Nayomi down.

NAYOMI
Lets do this quick. I got some shit I
need to attend to.

INT. BATHROOM - NIGHT

Professor Farsid lays motionless. Nayomi touches his chest, his heart beats in her hand, she's relieved.

Renee rubs Nayomi seductively.

RENEE
I wanted this to be special.

Renee attempts to hand Nayomi a glass of wine. Nayomi aims her gun at Renee.

NAYOMI
Let him go.

Renee smashes the wine glasses on the tile, takes the machete from the tub edge points at Nayomi.

RENEE
I loved you! You want to save this piece of shit!

Renee points the machete at Professor Farsid face.

RENEE
He's not worth it. He'll hurt you like all the rest.

NAYOMI
I'm sorry I brought you into this.

RENEE
Give me one good reason why I shouldn't gut this muthafucka?

Nayomi lowers her gun.

NAYOMI
Because, I love him.

RENEE
You fucking bitch!

Renee drives the machete towards Professor Farsid throat, the blade starts to cut.

Nayomi fires into Renee chest, she slams into the sink falls dead.

Professor Farsid yanks the hand cuffs, tile separates from the wall.

PROFESSOR FARSID
(muffled)
Uncuff me, uncuff me shit!

NAYOMI

It's okay, calm down baby.

Nayomi fishes for the keys on Renee, locates them in her robe. She unhooks his bleeding wrist, he snatches the blind fold off.

PROFESSOR FARSID
She was going to kill me!

Nayomi gathers his clothes.

NAYOMI
Here, put these on.

Nayomi helps him with his shirt. She tosses photos of Renee with Pedro on her chest.

NAYOMI
We gotta go! Let's go!

Professor Farsid escapes with Nayomi.

INT. NAYOMI APARTMENT - NIGHT

Nayomi pours peroxide, cleans Professor Farsid wounds. He removes his hands from hers.

PROFESSOR FARSID
Tell me the truth.

Nayomi tosses the bloody tissues in the sink.

NAYOMI
It's complicated.

Nayomi leaves from the bathroom. Professor Farsid follows agitated.

PROFESSOR FARSID
How much more fucking complicated can it get? You murdered her.

NAYOMI
I saved your fucking life!

She moves disgusted through the house into the bedroom. Professor Farsid grabs her arm.

PROFESSOR FARSID
Don't walk away from me when I'm talking to you!

Nayomi like a child abused clutches her chest tight. She snatches away.

NAYOMI

Renee was right, you're just like the rest!

Nayomi raged, throws the closet door open, tosses costumes out of the trunk. Tears stream from Nayomi doleful eyes.

The garments hit Professor Farsid in the face.

NAYOMI
You want the truth? I killed all those son of a bitches, they deserved what they got!

Nayomi takes out Raggedy Ann, blood covers her.

NAYOMI
This, you see this shit on her face it's dried blood from all those bastards.

She pulls her shirt off, exposes her grandmother and mother tattoo on her shoulders.

NAYOMI
They where all I had, you see? My childhood was rapped out of me!

Exhausted, Nayomi falls to the floor, cries massively. Professor Farsid kneels to her, hugs her tight.

NAYOMI
Why can't I find someone to love me, why?

Professor Farsid looks into Nayomi eyes.

PROFESSOR FARSID
I love you.

Professor Farsid arms cuddle Nayomi.

NAYOMI
There's something I need to do.

Nayomi dials Detective Harlen, he picks up.

DETECTIVE HARLEN (V.O.)
This is Harlen.

NAYOMI
(on the phone)
I left you the evidence to clear my name.
The location text is sent.

Nayomi slams the phone shut. Professor Farsid picks Nayomi up, lays her on the bed.

PROFESSOR FARSID

I'll help you anyway I can. Just tell me what to do.

NAYOMI

Detective Harlen is my father. He was part of all the horrible things I went through.

PROFESSOR FARSID

How do you want to handle this?

Nayomi wipes her face, picks through the costumes on the floor.

NAYOMI

I have a plan that will get me closure and revenge on my two dads.

Professor Farsid passionately kisses Nayomi.

PROFESSOR FARSID

Let's do it.

EXT. SECLUDED CRIME SCENE - DAY

Detective Harlen trickles in, snaps gloves on. He holds up the photo of Renee and Pedro.

DETECTIVE HARLEN

Well, looks like the serial pedophile killer reign is over. We finally caught her.

Detective Harlen dials his cellphone.

DETECTIVE HARLEN

(on the phone)

Chief it's done, we got her. See you when I get back.

Phone hangs up, Detective Harlen smirks.

DETECTIVE HARLEN

Alright fellas, do your thing. Be careful with her, she's evidence.

Detective Harlen bags the evidence, glares at it.

DETECTIVE HARLEN

Nayomi you make this too easy.

EXT. GRAMMY HATTIE HOME - DAY

Cadillac Escalade parks along side the barn house. Nayomi and Professor Farsid escapes the truck.

The fall leaves cover plush lawn. Stairs creek, every step up.

INT. GRAMMY HOUSE - DAY

White sheets pulled from couches, dust fills the air.

Nayomi drops the drapes from the wide windows, sun brightens the room.

Professor Farsid, wipes down the chairs with a sponge. Nayomi fills the refrigerator with food.

A pot put on the stove, water poured in. Flame ignites the stove.

TOP OF THE STAIRS

Nayomi bedroom door opens her room exposed.

NAYOMI

Wow, she left it the same.

Professor Farsid rushes Nayomi on the bed. The couple kiss, admire the room.

PROFESSOR FARSID

What ever happens I love you.

NAYOMI

I know. Thank you for being so kind.
Let's close this chapter so we can move
on.

Night fills the sky.

KITCHEN TABLE SET

Nayomi and Professor Farsid eat hardy. The dishes are washed and put up.

EXT. BACK OF HOUSE - NIGHT

Shovel plow into a massive grave. Professor Farsid digs deeper into the hole.

He climbs out, sips water from a pitcher the water drips from his mouth.

NAYOMI

I finished the house. If we work
together and be smart this should go
according to plan.

PROFESSOR FARSID

Nobody will ever hurt you again.

Nayomi takes out the cell phone, texts Detective Harlen.

INT. DETECTIVE HARLEN HOME - DAY

Ciroc alcohol bottle pours into a short glass. Detective Harlen slouches in a leather chair comfortable.

Music blares from speakers, the short glass arrives at his lips he takes a sip slow.

A young girl dance in skimpy lingerie, she comes closer to Detective Harlen drops to her knees.

His phone rings he slides it open, a text appears, Detective Harlen calls Cordell.

DETECTIVE HARLEN
Yeah, it's on, I'll pick you up in ten minutes.

EXT. STREET - DAY

Cordell gets into Detective Harlen's car.

CORDELL
You sure this is it? I've been waiting a long time to get this bitch!

Detective Harlen stares at the front window, he pulls his gun.

CORDELL
What you plan on doing with that Harlen. We had a deal, I take first shot at getting this bitch.

Detective Harlen pumps two slugs into Cordell.

DETECTIVE HARLEN
That's for deflowering my daughter you son of a bitch. That was not the agreement.

Cordell eyes wide, no life left in them. Blood seeps from his head and neck.

EXT. GRAMMY HATTIE HOUSE - DAY

Detective Harlen approaches Grammy Hattie house. He drags Cordell into the trunk close it shut.

DETECTIVE HARLEN
Nayomi, daddy's home. Where are you pumpkin?

Nayomi emerges from the screen door.

NAYOMI
Just like a Detective, on time to arrest. Where's Cordell?

DETECTIVE HARLEN

Oh, yeah. He couldn't make it. But he says he's sorry for everything. If you want you can forgive him he's in the trunk, dead. You happy, Nayomi. See, daddy always has your back.

Detective Harlen approaches the front door. Nayomi backs away, gets out the back door.

Detective Harlen meets her, his gun at her head kisses her face hard, she's forced back inside.

He drags her to the couch, Nayomi stays calm.

DETECTIVE HARLEN

Nayomi, your mother wasn't willing to work the streets for daddy. So I gave her to that pimp Cordell. Only, I didn't realize she was pregnant with you.

Detective Harlen lays on top of Nayomi, pulls his zipper down.

DETECTIVE HARLEN

I tried desperately to get rid of you.

NAYOMI

It's okay daddy, I was a mistake.

DETECTIVE HARLEN

You where suppose to be a boy. I told her, give me a boy, then you came.

Professor Farsid smashes Detective Harlen back with the shovel. He collapse on the floor.

DETECTIVE HARLEN

Owe, fuck! No! You are going to fulfill my needs.

He fires, Professor Farsid escapes unharmed, Nayomi ducks out the front door. Detective Harlen gets to his feet.

EXT. BACK OF HOUSE - DAY

The two duck behind bushes and trees, the grave unnoticed covered with leaves.

NAYOMI (O.C.)

You will never hurt me again. My mother was a good woman you ruined her. I lost my childhood because of you.

Detective Harlen fire wild into the forestry his gun empty. Professor Farsid stands.

PROFESSOR FARSID

Come get us mutherfucker!

Detective Harlen snaps another clip into the gun rushes towards Professor Farsid his gun empties out.

He stumbles violently into the grave, lands face first. Nayomi at the hole.

NAYOMI
Bury this piece of dog shit.

DETECTIVE HARLEN
I protected you bitch, you owe me!

Dirt piles on top of Detective Harlen, he scrapes the walls to get out, dirt fills in faster.

Professor Farsid small caterpillar bulldozer rakes the rest of the dirt over Detective Harlen.

Nayomi aims Grammy Hattie shot gun fires slugs into the dirt. Silence over comes the ranch.

EXT. GRAMMY HATTIE HOME - DAY

Police surround the ranch, Cordell body placed in a body bag.

CHIEF THOMPSON
We can't seem to find Detective Harlen anywhere. We would like to talk to him about allegations of child molestation.

Nayomi hands Chief Thompson a recorder.

INSERT RECORDER

DETECTIVE HARLEN (V.O.)
Nayomi I'm your father, I had you when you were five or six, you touched daddy privates. Your mouth would suck me...

THE RECORDER STOPS

CHIEF THOMPSON
This evidence will definitely prosecute Detective Harlen.

NAYOMI
All I wanted was closure.

CHIEF THOMPSON
You have that now, make the best of your life Nayomi.

NAYOMI
I will, thank you.

Police Coroner van rides out followed by a tow truck dragging Detective Harlen's car.

Police lights spin, the sun shines down. Professor Farsid kisses Nayomi hugs her tight. They admire their home.

NAYOMI
To new beginnings.

They stride toward the house, blue sky fills the screen.

FADE TO BLACK.