

MURDER BOY - TAPE 4

by

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*This is Mrs. Wells instructional tape on
HOW to control others to get what you want.*

Notes:

MARGARET WELLINGTON = Cult Leader

No lights, camera light.

JUMP SCARE IS ITALICIZED AND ALL CAPS.

Don't try to calculate the time of the film it's **72 minutes and 14 seconds.**

1

INT. APARTMENT - DAY

1

BEDROOM.

Murder Boy ad spot.

Camera is on sticks. We see a bed. All is quiet until we hear a painfully loud raspy-

VOICES (V.O.)
(whisper)
Murder boy. Murder boy. Murder boy.
(beat)
Murder boy. Murder boy. Murder boy.

PATTY suddenly appears. She is standing next to the bed. She's in the most pain imaginable. Gently holding her womb. Soft tears that we can't see, we can feel them.

PATTY
(soft)
You killed my baby.

Beat.

PATTY (CONT'D)
(rage scream)
YOU KILLED MY BABY!

SHE SPRINTS TO THE CAMERA SCREAMING. And then disappears.

We're looking at the bed. Again, all is quiet until we hear a loud painful-

VOICES (V.O.)
 (whisper)
 Murder boy. Murder boy. Murder boy.
 Murder boy. Murder boy. Murder boy.

2

INT. APARTMENT - DAY

2

KITCHEN.

MIRANDA is in the kitchen. We hear the classic "Jarabe tapatío". She's standing over the stove. We see her back.

We see. Tortilla is flipped. She's cooking tortilla's.

She turn revealing her crying eyes.

JAVIER is standing there looking at her.

MIRANDA

What?

JAVIER

(shaking head)

Nothing.

MIRANDA

Why are you looking at me like that? Am I ugly?

JAVIER

No. I never said that. You're not ugly.

MIRANDA

Then why are you looking at me like that?

JAVIER

I...

MIRANDA

SAY IT!

JAVIER

This was her favorite song. Maybe it will help.

MIRANDA

That's not what you wanted to say.

Javier doesn't fight it.

We hear a scream from the bedroom. They both rush into the other room. We see their legs run by the bathroom and to the room.

BEDROOM.

MARGARETS WELLINGTON is looking at the bed.

There's a young girl in the bed who is peacefully sleep. She's Pale. So maybe dead. VICTORIA.

MIRANDA (CONT'D)
(to Javier)
Que Paso?

Javier shakes his head.

Miranda looks at Margaret Wellington. She turns and looks at her and shows her a sad look.

Miranda screams.

3

INT. APARTMENT - NIGHT

3

LIVINGROOM.

Margaret is sitting with both Miranda and Javier.

MIRANDA
(spanish)
She was my everything. The only that I wanted in this world was her. She brought happiness to me and made my skies clear and the sunshine bright. There was never rain even when there was rain.

JAVIER
(spanish)
She's in a better place now.

MARGARET WELLINGTON
No policia. Do you hear me? The cops can't know about what happened? Otherwise we all go to jail. Comprende?

MIRANDA
(spanish)
What does the white pastor lady say?

JAVIER

(beat)

Well what do we do about her body
Mrs. Wells?

Beat.

MARGARET WELLINGTON

One day a nice salesman came by and
sold me a couple of robust
shovels. They're really nice, and
he was really nice. I have two of
them and they're in my garden. We
can make a hole and place her
corpse inside of it.

MIRANDA

(spanish)

What is she saying?

JAVIER

She's saying that she'll take care
of the burial and do it properly in
a holy way. She will do it in a
private way that the ministry
approves.

Miranda emotionally and abruptly leaves.

Javier is left alone.

JAVIER (CONT'D)

How can I help?

MARGARET WELLINGTON

No, go be with your woman.

JAVIER

Thank you.

Javier is almost out the door when.

MARGARET WELLINGTON

Javier?

JAVIER

Yes.

MARGARET WELLINGTON

I saw that look in your eyes.

JAVIER

What look Mrs. Wellington?

MARGARET WELLINGTON

That empty look... This wasn't too much for you.

Javier looks away.

MARGARET WELLINGTON (CONT'D)

Why did you allow for things to get to this point?

JAVIER

I don't know why. I did it for love. Thank you for disposing the body.

Javier leaves. Margaret turns to the body bag.

Mrs. Wells slowly turns to the body bag. She opens it.

FADE TO BLACK.

4 **BLACK SCREEN: 10 YEARS LATER** 4

MARGARET WELLINGTON (V.O.)

You aren't dead. I would never kill someone who can be of use to the master plan of defeating Satan. I'll come back to you on your 18th birthday. When you get older. You'll be my everything.

5 **BLACK SCREEN: MURDER BOY** 5

TITLE: MURDER BOY

6 **HIGH ANGLE ESTAB. LOS ANGELES** 6
OVERLOOK - EVENING

An amazing view of LA from the highest angle imaginable. It's sunsetting over the city.

7

EXT. LOS ANGELES OVERLOOK -
EVENING

7

STREET.

MONTEY is with KELSEY.

KELSEY

So, what are you going to do?

MONTEY

I'm going to fix it.

KELSEY

Fix it meaning...?

MONTEY

I'm going to end things with her
and be with you?

KELSEY

And will you do it today?

MONTEY

I don't know.

KELSEY

You don't know? I thought you said
you love me.

MONTEY

I do, but not today. It's her
birthday.

KELSEY

That's the issue, you should be
with me today not her.

MONTEY

I'm aware of that.

KELSEY

Well if you're aware of that why
don't you fix it like you said you
would? Today.

MONTEY

It's just not that easy. We have
been together for a long time now.

KELSEY

2 years is a long time?

MONTEY

It's a very long time. I can't just act cruel to her.

KELSEY

You know, all I am hearing from you are excuses and it's beginning to sound a lot like you don't want to do this...

MONTEY

...That's not it...

KELSEY

...It's beginning to sound like you want to stay with that dirty broke slut instead of me.

MONTEY

Hey, can you not talk about her in that way?

KELSEY

Why do you care? Are you defending her now?

MONTEY

That just isn't a very nice thing to say.

KELSEY

It's the truth. You and I are from rich well to do families. That little rag doll over there, unfortunately doesn't know who her family is, and she is from the gutter.

MONTEY

Kelsey if you would just lay off me for once.

KELSEY

I can't lay off you because you wont get this done.

MONTEY

You act like this is a transaction or something...

KELSEY

It is a transaction Montey. The girl that you're seeing tonight lives in the foster care system and been adopted more than a few times.

MONTEY

That's just a rumor.

KELSEY

No one even likes her, her parents were probably right for abandoning her.

MONTEY

You're being evil now.

KELSEY

I'm not being evil I'm being honest and I'm trying to open your eyes. Do you realize what you're signing up for?

MONTEY

I said I'm going to fix it.

KELSEY

Well hurry up already I'm getting impatient and the Nichole's party is next week. All of our friends are going to be there and I'd like to announce our relationship to them at the party.

MONTEY

Of course this is all about the relationship announcement then.

KELSEY

It's more than that, it's about me and you and making it official. Ok?

They hold hands.

MONTEY

OK.

They kiss, with the sunset behind.

FADE TO BLACK.

EXT. VALLEY STREETS - NIGHT

CAR.

A red light.

MONTEY

These lights take forever don't they?

CELO

Sometimes.

The light turns green. Car drives. There's no one really on the streets.

MONTEY

And what's with everyone driving so slow tonight. It's like they don't have anywhere to go.

CELO

There's no one on the roads.

MONTEY

I know but earlier I mean.

CELO

I can't help but notice that you seem very impatient tonight.

MONTEY

It's just being on the road so much is kind of annoying.

CELO

You've been on the road a lot today?

MONTEY

Yes, kind of.

CELO

Doing what?

MONTEY

It's just things that you do on a typical Monday I guess. Nothing really we can talk about it in a few.

CELO

So there's actually something you want to tell me?

MONTEY

How has your birthday been?

CELO

Are you changing the subject? Montey you know that I don't like surprises.

MONTEY

...Um... I'd rather... Who is that...

The car drives by a woman wearing a red blouse. MARGARET WELLINGTON.

CLOSE ON HER FACE AS WE DRIVE BY.

CELO

I don't know some crazy lady probably.

MONTEY

How do you know she's crazy?

CELO

She has something weird on her face.

MONTEY

Probably sunblock. You unmelanated overdo it these days.

CELO

You're not that dark, you know that right?

MONTEY

Yes I am. I'm not even white passing if I wear shades.

CELO

Whatever you tell yourself.

MONTEY

In 1969 that's all that mattered.

CELO

She did have that crazy look in her eyes. The whale eyes, ya know? I can tell that she's seen some shit.

MONTEY

She's just a sweet lady that needs to be home with her family. It's almost midnight.

We see Margaret is no longer there.

9

EXT. PARKING LOT - NIGHT

9

PARKING LOT.

Car pulls into a parking lot.

CELO

So what is going on?

MONTEY

Right into it huh?

CELO

Yes it's midnight and you've brought me into the middle of an abandoned parking lot like a murder boy.

MONTEY

Murder boy?

CELO

Yeah.

MONTEY

Interesting thing to be called but ok.

CELO

SO what are we doing here?

MONTEY

Hang on.

Montey reaches into his backpack and grabs out a small cupcake.

MONTEY (CONT'D)

Happy birthday.

CELO

Oh my gosh.

Montey lights candle.

MONTEY

I wanted you to hear happy birthday
right at midnight. And it's
(looking down at his
watch)

3...2...1... Happy birthday to you.
Happy birthday to you. Happy
birthday to Celso, happy birthday to
you.

CELO

Thank you.

MONTEY

Wait make a wish.

She closes her eyes and then blows out the candles.

MONTEY (CONT'D)

What was your wish?

CELO

If I told you, it would ruin it.

MONTEY

Ah you're right.

CELO

You know I don't like happy
birthdays festivities but this was
sweet. That's why you brought me
here then?

MONTEY

No.

CELO

No?

MONTEY

I wanted to talk to you about
something?

CELO

OK.

MONTEY

But first, I gotta drain the main
vein.

CELO

Montey, are you kidding me?

MONTEY
What? I'm human.

CELO
Oh my God.

MONTEY
Don't worry I'll be fast.

Montey gets out the car and starts to walk oo.

CELO
Wait where are you going?

MONTEY
To find a tree.

CELO
There's no one here just pee right there.

MONTEY
In the parking lot?

CELO
Yes. There's no one here.

MONTEY
I had a friend who did that once.
Now he can't go within 50 yards of
a school and he's labelled on the
pdf map.

CELO
Just hurry up.

MONTEY
Can't rush greatness but OK.

Montey runs off and Celo turns up the music. Latin music "El Son De La Negra". She looks down and notices that he left his phone. She picks it up.

CELO
Who is Kelsey?
(reading)
Did you tell her yet. Tell me what?

TREE.

Montey walks up to a tree and turns around.

He looks and makes sure that the coast is clear. There's nothing. No one.

MONTEY

I think this is a good area.

He turns around.

MRS. WELLS RIGHT THERE.

MONTEY (CONT'D)

Whoa, you scared me lady.

She has a stone in her hand. WHACK.

MONTEY is on the ground facedown.

MARGARET WELLINGTON

Nighty night.

CAR.

Celo calls Kelsey.

KELSEY

Hello?

CELO

Hello?

KELSEY

Um.. hello?

CELO

Hey is this Kelsey?

KELSEY

Yes...? And who is this?

CELO

It's Celo.

KELSEY

Oh ok.

CELO

I'm just hanging out with Montey and I got a message from you to him. Is it meant for someone else or?

KELSEY

Um. I can't talk. Goodnight.

Click.

CELO
Hello? Hello?

Celo tries again. Voicemail.

PARKING LOT.

POV of Mrs. Wells walking to the car. Celo is looking at the phone reading messages tears in her eyes. Mrs. Wells walks up to the car. The camera gets closer inches away from the glass and finally knocks.

Celo screams.

CELO (CONT'D)
Can I help you?

MARGARET WELLINGTON
What's the wrong?

CELO
I'm sorry.

MARGARET WELLINGTON
I saw you crying. What's wrong?

CELO
Nothing.

MARGARET WELLINGTON
You should tell me. It will make you feel better.

CELO
How do you know what will make me feel better. You don't know anything about me.

MARGARET WELLINGTON
I know that it's your 18th birthday and you have trust issues.

CELO
What? How did you know that?

MARGARET WELLINGTON
I'm a mind reader.

Beat.

MARGARET WELLINGTON (CONT'D)
I'm just kidding, I'm just very observant.

CELO

This isn't the best time to joke.

MARGARET WELLINGTON

If you tell me why I can help you out. Let's trauma bond. I decided to step out of my home tonight to smoke a cigarette. My husband hasn't been treating me well. He left my life recently with no rhyme or reason. Now I'm not sure what to do with myself. He was my only real family.

CELO

I'm sorry that's happened to you.

MARGARET WELLINGTON

Maybe we've been put here together for a reason.

Celo lowers window.

CELO

I'm Celo.

MARGARET WELLINGTON

I'm Mrs. Wells.

CELO

Hi Mrs. Wells.

MARGARET WELLINGTON

Hello Celo.

CELO

Do you want to sit inside? It's cold out.

MARGARET WELLINGTON

Sure.

She sits inside the car.

CELO

I found something in my boyfriend's phone.

MARGARET WELLINGTON

Can I see?

She shows her.

CELO

She's the gray messages.

MARGARET WELLINGTON

This is unfortunate, I'm sorry this is happening to you.

CELO

Do you think he's going to leave me?

MARGARET WELLINGTON

No.

CELO

No? But look at the messages obviously they've already been talk about him leaving me.

MARGARET WELLINGTON

Don't be so hasty to believe the surface level facts.

CELO

I never thought he would do this to me.

MARGARET WELLINGTON

You let him.

CELO

What do you mean you let him?

MARGARET WELLINGTON

Meaning that he is yours to lose. He is yours. He is your man.

CELO

He doesn't want to be with me anymore.

MARGARET WELLINGTON

That doesn't matter.

CELO

What do you mean?

MARGARET WELLINGTON

It doesn't matter what he wants. All that matters is what you want, and what you want him to do.

CELO

I'm not so sure about that.

MARGARET WELLINGTON
Can you come to my unit tomorrow?

CELO
Why?

MARGARET WELLINGTON
I can teach you how to fix this.

Mrs. Wells hands her a card.

MARGARET WELLINGTON (CONT'D)
I can make it where he never leaves
you ever again.

Celo looks down at the card and then back up. She's not there. Celo gets out of the car looking for her.

CELO
Mrs. Wells? Mrs. Wells?

Instead she sees Montey stumbling over to her.

CELO (CONT'D)
(to Montey)
Why are you walking like that?

MONTEY
Am I bleeding?

CELO
No.

MONTEY
Hey we may have to take a rain
check today? I think I need to get
home and get some sleep. I really
am not feeling well.

CELO
What happened?

MONTEY
I don't know. I didn't eat much
today so I think I passed out.

CELO
You passed out?

MONTEY has a flashback of Mrs. Wells hitting him.

MONTEY
Hey is that lady in the red blouse
still around?

CELO

What?

Montey walks over to the side of the building where we saw Mrs. Wells earlier. She isn't there. Celo walks next to Montey.

MONTEY

Where's that lady from earlier?

CELO

I don't know what you're talking about.

MONTEY

Ok, let me just get home.

They get into the car and leave.

10 **EXT. SUBWAY - MORNING** 10

SUBWAY STATION.

Celo is looking at the map trying to figure out where to go.

SUBWAY.

Celo is on subway staring at the card. Margaret Wellington.

11 **EXT. APARTMENT - MORNING** 11

COURTYARD.

Celo walks to unit 40.

12 **INT. APARTMENT - MORNING** 12

13 **FRONT DOOR.** 13

Celo knocks on the door but it's already open.

CELO

Hello?

MARGARET WELLINGTON (O.S.)
 (from somewhere inside)
 Hello Cello, I left the door open
 for you.

14 **LIVING ROOM.**

14

Celo walks in. Mrs. Wells is in the back of the hall.

CELO
 Hi.

MARGARET WELLINGTON
 Good morning.

CELO
 Good morning.

MARGARET WELLINGTON
 Are you a morning person Celo?

CELO
 Not necessarily, I can be but
 normally no.

MARGARET WELLINGTON
 Thank your for stopping by. I don't
 have many visitors these days and I
 really hope to help you.

CELO
 Of course.

MARGARET WELLINGTON
 Feel free to take a seat on the
 couch. I'll be right out.

CELO
 OK.

Celo sits on the couch and stares down the hall, where Mrs.
 Wells goes into her room, changes and then comes back out
 wearing the red blouse.

MARGARET WELLINGTON
 I apologize for the heat, the AC
 isn't working at the moment.

CELO
 It's ok.

MARGARET WELLINGTON
They're supposed to be sending a
guy soon. Would you mind sitting at
the counter?

CELO
Of course.

MARGARET WELLINGTON
Great, there's a barstool that you
can sit on and I'd like to talk to
you as I prepare my morning coffee.

CELO
OK.

MARGARET WELLINGTON
Would you like some?

CELO
No thank you.

MARGARET WELLINGTON
OK.

Mrs. Wells stares at Celo for a long time. Celo gets
uncomfortable with the staring.

CELO
Last night was trippy huh?

MARGARET WELLINGTON
Trippy?

CELO
Like weird.

Beat.

MARGARET WELLINGTON
How's everything going with the
boy.

CELO
I'm not sure. I'm hoping to gain
some insight from you.

MARGARET WELLINGTON
How do you want it to go?

CELO
I don't know.

MARGARET WELLINGTON
You don't know?

CELO
I guess not.

MARGARET WELLINGTON
Do you hear yourself? You don't know what you want? If you don't know what you want don't expect him to know what he wants. The number one rule to achieving what you want is to know what you want.

(beat)
Now let me ask you again, what do you want?

CELO
I want my boyfriend to not leave me.

MARGARET WELLINGTON
That's good. You want your boyfriend to stay.

CELO
Yes, I want him to love me more than anything else. I don't want him choosing another woman, over me.

MARGARET WELLINGTON
Now we're getting somewhere.
(beat)
And what of the other woman? What's her name?

CELO
Kelsey?

MARGARET WELLINGTON
What do we do want with Kelsey?

CELO
I don't want her in the picture.

MARGARET WELLINGTON
And how do we make that happen?

CELO
I kind of wish I can choke her to death.

MARGARET WELLINGTON
That's fun.

They both laugh.

MARGARET WELLINGTON (CONT'D)
For shits and giggles how about we
make Montey choke her.

CELO
Even better.

MARGARET WELLINGTON
Close your eyes.

CELO
OK.

MARGARET WELLINGTON
Do you see it?

CELO
I see it.

MARGARET WELLINGTON
Do you hear her squealing for help
as his big manly arms choke her.

CELO
Yes.

MARGARET WELLINGTON
Does he let her go.

CELO
No.

MARGARET WELLINGTON
What does he do?

CELO
She's crying asking trying to talk
probably asking for her mom but
he's still choking her with his big
man arms. He chokes her until she's
dead.

Open your eyes. Celo's smiles goes away. Long beat.

MARGARET WELLINGTON
You look just like her?

CELO
Like Who?

15

INT. PARK - DAY

15

PARK BENCH.

Mrs. Wells is seated and Miranda joins her.

MIRANDA

Hola.

MRS. WELLS

Hola.

Mrs. Wells hugs Miranda.

MRS. WELLS (CONT'D)

How are you?

MIRANDA

I'm sad.

MRS. WELLS

Time will heal. You know God the mother favors us.

MIRANDA

Si.

MRS. WELLS

She lives within us. She loves on us. Can I ask? Question?

MIRANDA

Si.

MRS. WELLS

What is with your husband? Why is he not sad?

MIRANDA

He didn't want child. He wanted to not marry. Single many different woman, but with me not allowed.

MRS. WELLS

How didn't want kid?

MIRANDA

No. He wanted to get terminate pregnancy.

MRS. WELLS

But you still had it.

MIRANDA

Yes, he's the warrior, porque I control.

MRS. WELLS

How?

MIRANDA

The spaghetti method?

MRS. WELLS

Spaghetti mehtod.

MIRANDA

Mi mama and her mama and he bisabuela ranch mulatos. They teach.

MRS. WELLS

Ok. Your grandmothers' great grandmother.

MIRANDA

(motion towards her
pelvis)

Si. They teach spirit power..

MRS. WELLS

OK.

MIRANDA

Que dice Sangre de la regla..
Menstral blood...

MRS. WELLS

Womans Period.

MIRANDA

Si. Period blood into food for the warrior to eat. I gain control. You gain control.

Mrs. Wells takes it in.

MIRANDA (CONT'D)

How was it? To bury my daughter.

MARGARET WELLINGTON

It was painful. But she's in a better place.

(soft)

She will be uses by god the mother release Nak and save the world.

16

INT. APARTMENT - MORNING

16

17

HALLWAY.

17

Mrs. Wells is in the kitchen staring into the bathroom at Celo.

Celo is in the bathroom doing something but we can only see her head.

MRS. WELLS
Are you done?

CELO
Yes.

MRS. WELLS
Come out.

Celo exits the bathroom holding a bowl.

MRS. WELLS (CONT'D)
What's so funny?

CELO
It's just weird you know.

MRS. WELLS
It's weird until it isn't.

CELO
We just met last night though.

KITCHEN.

They're in the kitchen and Celo is stirring the spaghetti.

MRS. WELLS
What are you thinking about.

CELO
Um... I don't know.

MRS. WELLS
Prepare it with love.

CELO
OK.

Celo stops.

MRS. WELLS

What?

CELO

I'm sorry this is just too much.

MRS. WELLS

What's too much.

CELO

I have my discharge and my own
blood waste in a pot making
spaghetti all because I found out
that my boyfriend doesn't want to
be with me. I'm all types of fucked
up in the head.

(beat)

I have to go.

MRS. WELLS

Celo, you don't know your own
worth.

CELO

You don't know me, so you can't say
that. I am a piece of shit and
that's why Montey is leaving me..

Celo grabs her things and turns to leave. Mrs. Wells is right
in front of her.

MRS. WELLS

That's what you are not.

CELO

What?

MRS. WELLS

You were chosen by god the mother.
You are an essential tool to save
the world. Don't speak of yourself
so foully ever again.

CELO

What are you talking about lady?

Mrs. Wells grabs a small photo and shows Celo.

CELO (CONT'D)

Who's that?

MRS. WELLS

It's you when you were little.

CELO
I'm confused.

18 **INT. SUBWAY - NIGHT** 18

19 **SUBWAY.** 19

Celo is on the train, replaying the conversation in her head.

MRS. WELLS
When you were younger you were
deathly sick. You had a disease
that paralyzed all of your organs.
SO your mother and father came to
me.

CELO
Why did they go to you instead of
doctors?

MRS. WELLS
I have a church...

CELO
Gratitude ministries like it says
on the card?

MRS. WELLS
Exactly. We are able to heal
people. But in this situation we
weren't able to heal you and we
failed and you died.

CELO
I didn't die.

MRS. WELLS
Precisely. The night I was burying
you in the backyard your little
body began to seizure. Any normal
situation I would be panicking but
in this situation I was thrilled. I
was about to tell your parents the
good news when I found out what
happened?

CELO
What happened?

MRS. WELLS
Your mother couldn't deal with the
pain.

20

FLASHBACK - INT. OCEAN - MORNING

20

MIRANDA'S BODY IS FLOATING IN THE OCEAN.

MRS. WELLS
They found her body in the pacific
ocean. She loved you dearly.

CELO
What about my dad?

MRS. WELLS
Your dad was a different story.

CELO
What is it?

21

FLASHBACK - INT. OCEAN - MORNING

21

MRS. WELLS
The opposite of your mother he had
himself killed.

CELO
Why would he do that?

MRS. WELLS
As a sacrifice.

MRS. WELLS (CONT'D)
It's a long arduous task to
understand but you will understand.

CELO
Nothing is really making sense
anymore.

MRS. WELLS
You are a miracle child.

CELO
What makes me a miracle?

CELO
Hi.

MONTEY
Hey.

CELO
Why did you want to meet here?

MONTEY
I'm just reflecting I guess.

CELO
I see.

MONTEY
Do you remember this place?

CELO
Of course. It's where we met.

MONTEY
1st semester in college, I didn't
plan on relationship. I didn't plan
on meeting anyone like you.

CELO
That's a nice thing to say.

MONTEY
Yeah.

CELO
Are you feeling better from last
night? It was kind of random that
you had to leave.

MONTEY
I'm feeling better.

CELO
That's good.
So why are we here?

MONTEY
Celo look um... I don't know if..

CELO
Just say it.

MONTEY
I don't know.

CELO
I'll finish it for you. I saw the
messages with Kelsey.

MONTEY
You went through my phone?

CELO
(shooting back)
You went behind my back and
cheated?

Beat.

CELO (CONT'D)
I can't believe you Montey.

MONTEY
I'm sorry.

CELO
So you want to leave?

MONTEY
I don't know what I want.

CELO
Whatever. Here.

MONTEY
What's this?

CELO
I made you spaghetti.

MONTEY
That's random.

CELO
I know, you cheat on me, so I make
you a meal, isn't that something.

Celo begins to walk away.

MONTEY
Can I get a ride with you.

CELO
No.

MONTEY
How am I going to get home?

CELO
I don't know.

MONTEY
Hey, can I call you in the morning?

Celo doesn't answer. Montey is left alone.

31 **INT. SUBWAY STATION - NIGHT** 31

32 **SUBWAY STATION.** 32

Montey takes the escalator down.

33 **INT. SUBWAY - NIGHT** 33

SUBWAY.

Montey is on the Subway when he begins to eat the spaghetti.
He looks out the window and sees her. Mrs. Wells.

He puts the spaghetti down and looks around. She's not there.

34 **EXT. APARTMENT - NIGHT** 34

35 **APARTMENT.** 35

Montey finishes the last of his spaghetti, throws it away and
walks to his apartment.

36 **INT. APARTMENT - NIGHT** 36

FRONT DOOR.

There's knocking at the front door. Mrs. Wells answers it.

MRS. WELLS
Hello.

LENNY THE AC REPAIR
Hi, I'm lenny I'm here to repair
the AC.

MRS. WELLS

Thank God the mother that you made it. It's been so hot hasn't it?

LENNY THE AC REPAIR

It has pretty hot out.

MRS. WELLS

Come in.

There enter and shut the door.

LIVING ROOM.

MRS. WELLS (CONT'D)

I'm not one to complain much but, why have to come so late at night?

LENNY THE AC REPAIR

We tried to stop by earlier but you weren't here.

MRS. WELLS

I was here.

LENNY THE AC REPAIR

We knocked on the door and no one answered.

MRS. WELLS

That's odd.

LENNY THE AC REPAIR

Your management staff told us to revisit around this time. Said it's preferred.

MRS. WELLS

They just say anything nowadays don't they. I don't know why I even pay them rent. Anyway...

Beat.

LENNY THE AC REPAIR

Right, so what's the issue.

MRS. WELLS

The AC doesn't work.

LENNY THE AC REPAIR

I see. What exactly is going on with it?

MRS. WELLS
Doesn't work.

LENNY THE AC REPAIR
OK. I'll just take a look and we'll
just go from there.

MRS. WELLS
Great.

Lenny walks over to the AC and before touching anything looks back at Mrs. Wells she hasn't budged. She's still facing away from him and looking at the area where he was seconds ago. Strange.

Lenny turns and tries to turn on the AC.

LENNY THE AC REPAIR
It's not even turning on. Where's
you breaker?

MRS. WELLS
In the hallway.

Lenny walks to the hallway and turns on the breaker.

LENNY THE AC REPAIR
OK it looks like the AC was
switched off.

Lenny turns back and MRS. WELLS is right there.

MRS. WELLS
Would you like some water?

LENNY THE AC REPAIR
Um sure, as I said it's pretty hot
out.

MRS. WELLS
Wait right here please.

Mrs. Wells grabs water and brings it back to him.

LENNY THE AC REPAIR
Thank you.

MRS. WELLS
Of course. The good water is for
the guests.

Lenny drinks it all.

KELSEY

(happy)

Hang on a second, a very special
someone is calling me.

MARIA

Oooh is it...

KELSEY

Shut up Maria. We haven't made it
public yet.

Kelsey walks away happily and takes the call. She switches
her mood to be bitchy.

KELSEY (CONT'D)

What?

MONTEY

Hey.

KELSEY

You're a little bit late but, hi.

MONTEY

What are you up to?

KELSEY

Just hanging out with my girls, so
what happened?

MONTEY

Ummm.. We have to talk.

KELSEY

Ok? You can't just tell me over the
phone.

MONTEY

I want to see you.

KELSEY

Oh. Ok. Well that doesn't sound so
bad. When?

MONTEY

I was hoping soon.

KELSEY

Ok let's go to our spot, and I'll
have a special surprise for you.

MONTEY

OK.

KELSEY
Bye.

MONTEY
See ya.

KELSEY
Montey?

MONTEY
Yeah?

KELSEY
I love you.

Long beat.

MONTEY
I love you.

They hang up. Kelsey rejoins her girls.

KELSEY
Oh he just melts my heart.

JENNY
What did he say?

MARIA
Yeah do tell.

KELSEY
Well, if you're both going to be this nosy, we're going to meet tonight and I'm going to wear the dress that I got for Nicholes party?

MARIA
The red one?

KELSEY
Yes the red one, please don't interrupt again, and he's going to bend me over of the car with the city in the background and I'm going to scream sweet nothings in his ear.

JENNY
Ew that's tmi.

KELSEY
I know but you're my besties.

MRS. WELLS
Did you give him the spaghetti?

CELO
Yeah.

MRS. WELLS
Good.

CELO
Can I come tonight?

MRS. WELLS
Yes.

CELO
Ok. Thank you.

MRS. WELLS
You're welcome.

CELO
Bye.

MRS. WELLS
Bye.

They hang up.

52 **HIGH ANGLE ESTAB. LOS ANGELES** 52
OVERLOOK - NIGHT

An amazing view of LA from the highest angle imaginable. It's sunsetting over the city.

53 **EXT. LOS ANGELES OVERLOOK -** 53
NIGHT

STREET.

MONTEY is waiting and Kelsey walks up.

KELSEY
Close your eyes.

MONTEY
Ok.

KELSEY
Are they closed?

MONTEY
Yes.

KELSEY
Ok open them.
(beat)
Tada. What do you think?

MONTEY
I don't like it.

KELSEY
What?

MONTEY
I don't think it looks pretty on
you.

KELSEY
What a jerk thing to say.

MONTEY
I'm sorry.

KELSEY
Fucking prick.

Beat.

KELSEY (CONT'D)
I guess this is what happens when I
choose the bad boy.
(beat)
So how did everything go the other
day. Did you end things with the
rat?

MONTEY
I love her. I love her more than
anything in the world and I wont be
leaving her.

KELSEY
What?

MONTEY
I don't love you I love her.

Kelsey slaps Montey.

KELSEY
 Fuck you. Fuck you and that raggedy
 Anne bitch.

Kelsey gets in her car and begins to ugly cry.

MONTEY ENTERS AND CHOKES HER TO DEATH.

54 **INT. APARTMENT - NIGHT** 54

55 **LIVING ROOM.** 55

Celo is sitting with Mrs. Wells.

MRS. WELLS
 Did he take the spaghetti.

CELO
 Yeah, I don't know if he ate it
 though.

MRS. WELLS
 Why don't you call and ask him.

CELO
 OK.

Celo walks over to the phone and calls.

MONTEY
 Hello.

CELO
 Hey.

MONTEY
 Celo?

CELO
 Yes.

MONTEY
 What number are you calling from?

CELO
 I have question.

MONTEY
 Wait before you say anything, I
 want to tell you that I love you
 more than anything in the world.
 (MORE)

MONTEY (CONT'D)

And I'll never leave you. I will even kill for you. I will choke a bitch out for you. I'm going to be your man forever.

CELO

OK.

MONTEY

OK?

CELO

Yes.

MONTEY

I love you.

CELO

I love you too.

They hang up.

MRS. WELLS

What happend?

CELO

It worked.

Mrs. Wells walks over to Celo and kisses her on the feet. She stands and hugs her.

We see the painting of Margaret Wellington. Credits roll.

Fin.