

MURDER BOY - TAPE 4

by

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*This is an instructional film created by MARGARET WELLINGTON on
HOW to control others to get what you want.*

Notes:

MARGARET WELLINGTON = Cult Leader

This is an instructional film created by MARGARET WELLINGTON on HOW to control others to get what you want.

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.

MIRANDA
(soft)
You killed my baby.

Beat.

MIRANDA (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 turns revealing her crying eyes.

JAVIER is standing there looking at her.

THIS IS ALL SPOKEN IN SPANISH:

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 her fill at peace.

Beat.

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.

MARGARET WELLINGTON is standing still 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. Margaret turns and looks at her showing her a sad look.

Miranda screams.

3

INT. APARTMENT - NIGHT

3

LIVING ROOM.

Margaret is sitting with both Miranda and Javier.

MIRANDA

(spanish)

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

JAVIER

(spanish)

She's in a better place now.

MARGARET WELLINGTON

No policia. Do you hear me? The state isn't accepting of the spiritual approach especially when death is involved.

(MORE)

MARGARET WELLINGTON (CONT'D)

The cops can't know about what happened? Otherwise we all go to jail. Comprende?

MIRANDA

(Spanish)

What is she saying?

JAVIER

(to Margaret)

What do we do about her body?

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 man. Peter Brandonberg was his name, and he's no longer with us. I have two of the shovels still and they're in my garden. We can make a hole and place her corpse inside of it. Deep enough for no one to smell the stench of the corpse.

MIRANDA

(Spanish)

What does the white pastor lady say?

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 nods and leaves. Javier trails behind her but is stopped.

MARGARET WELLINGTON

Javier?

JAVIER

Yes.

MARGARET WELLINGTON

I saw that look in your eyes.

JAVIER

I don't understand.

MARGARET WELLINGTON

That empty look when you saw your
dead little girl... This wasn't too
much for you.

Javier looks away.

JAVIER

I never wanted to be in this
position...

MARGARET WELLINGTON

Why did you allow for things to get
to this point if you didn't want to
seed?

JAVIER

She somehow convinced me to support
it. It's like I wasn't in control.
(beat)
Thank you for taking care of the
corpse.

Javier leaves. Margaret turns to the body bag.

MARGARET WELLINGTON

You aren't dead. You're chosen.

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.)

(soft)

I'll come back to you on your 19th
birthday. 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 -** 7
EVENING

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

Will you do it today?

MONTEY

I don't know.

KELSEY

What do you mean you don't know? I
thought you said you love me.

MONTEY

I do, but I can't do that today.
It's her birthday.

KELSEY

You should be with me today not
her.

MONTEY

I'm aware of that.

KELSEY

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've been together for a long time?

KELSEY

2 years is a long time?

MONTEY

Yes. And what type of person breaks up with a girl on a birthday?

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 like you want to stay with that dirty broke slut instead of me.

MONTEY

Can you not talk like that.

KELSEY

Oh you're defending her now?

MONTEY

That just isn't a very nice thing to say. You're being rude.

KELSEY

It's the truth. You and I are from rich well to do families. She doesn't even know who her family is, she's adopted and from the foster care system do you know what you're signing up for?

MONTEY

Kelsey if you would just lay off me for once. That's all a rumore.

KELSEY

Most rumors are true and I can't lay off you because you wont get this done. That little rag doll is broken and if I allow it she's going to break you.

MONTEY

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

KELSEY

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

MONTEY

Kelsey do you hear yourself. When did you start being so evil like this?

KELSEY

I'm not being evil I'm being honest and I'm trying to open your eyes.

MONTEY

I said I'm going to fix it now lets just leave it there.

KELSEY

Just hurry it up OK? Nichole's party is next week, all of our friends are going to be there and I'd like to announce our official relationship at the party.

MONTEY

Of course this is all about the relationship announcement.

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 even on the roads.

MONTEY

There was a lot of traffic earlier is what I mean.

CELO

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

MONTEY

You're right I'm sorry. I guess I'm just in a mood.

CELO

It's OK.

MONTEY

Plus I don't want to ruin your birthday.

CELO

It's not my birthday yet. We still got a few mins.

MONTEY

There is something that I need to tell you.

CELO

OK. What is it?

MONTEY

Nevermind.

CELO

What? Say it, you know that I don't like when you do that.

MONTEY

...Um... I know I'm just... Who is that...

CELO

Who?

MONTEY

Look.

CELO

I don't know some crazy lady probably.

MONTEY

How do you know she's crazy?

CELO

It's almost midnight and she's out on the streets alone.

MONTEY

Fair.

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

CLOSE ON HER FACE AS WE DRIVE BY.

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?

MONTEY

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

CELO

Whatever you tell yourself.

MONTEY

That's all that matters.

CELO

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

We see Margaret is no longer there.

9

EXT. PARKING LOT - NIGHT

9

PARKING LOT.

Car pulls into a parking lot.

CELO

So, what did you want to talk to me about?

MONTEY

Right into it huh?

CELO

Yes. I'm curious, it's almost 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 dear Celo, happy birthday
to you.

CELO

Thank you. No one has ever sung
that to me.

MONTEY

Wait make a wish.

She closes her eyes and then blows out the candles.

MONTEY (CONT'D)

What was your wish?

Her wish is to be together with Montey forever.

CELO

If I told you, it would ruin it.

MONTEY

True.

CELO

You know I don't like happy
birthdays festivities but this was
sweet.

MONTEY

I still wanted to talk to you about
something?

CELO

OK.

MONTEY

But first, I gotta drain the main
vein.

CELO

Montey, are you kidding me? How many times are you going to keep doing that?

MONTEY

Doing 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 away.

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 kids and he's labelled as a pdf file.

CELO

Ok. Just hurry up Montey.

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

Time to sleep.

CAR.

Celo calls Kelsey.

KELSEY

Hello?

CELO

Hello?

KELSEY

Um.. hello?

CELO

Hey is this Kelsey?

KELSEY

No. I mean yes...? And who is this?

CELO

It's Celo.

KELSEY

Oh ok. Is this Montey's phone?

CELO

I got a message from you to him. Is it meant for someone else or something?

KELSEY

Um. I can't talk right now.
Goodnight.

Click.

CELO

Hello? Hello?
(under breath)
That was so weird.

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)

I'm sorry. I'm on edge right now.
Can I help you?

Beat.

MARGARET WELLINGTON

No it's alright. I saw you crying.
Is everything all right.

CELO

Yeah I'm alright.

MARGARET WELLINGTON

Are you sure?

CELO

Yeah.

MARGARET WELLINGTON

You should tell me what's going on.
I can make you feel better.

CELO

You don't know anything about me.
You're just a random lady in the
parking lot.

MARGARET WELLINGTON

I know that it's your birthday.

MARGARET WELLINGTON (CONT'D)
I'm a mind reader.

Beat.

MARGARET WELLINGTON (CONT'D)
(gesturing to the cupcake)
I'm just kidding, I'm just very
observant.

CELO
(looks at the cupcake)
This isn't the best time to joke.

MARGARET WELLINGTON
If you tell me what's wrong with
you I can help.
(beat)
I decided to step out of my home
tonight to smoke a cigarette. My
husband hasn't been treating me
well. He left 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
It's OK. Let's trauma bond. I have
a feeling that you're going through
something similar. Maybe we've been
put together in this empty parking
lot for a reason.

Celo lowers window.

CELO
I'm Celo.

MARGARET WELLINGTON
I'm Mrs. Wellington.

CELO
Hi Mrs. Wellington.

MARGARET WELLINGTON
Hello Celo. Oh, I just rhyme.

They laugh.

MARGARET WELLINGTON (CONT'D)
Can I sit inside next to you? It's
cold out.

CELO
Sure...?

She sits inside the car.

CELO (CONT'D)
I found something in my boyfriends
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. What if this
is what he wants to talk to me
about tonight?

MARGARET WELLINGTON
Don't be so hasty to believe the
surface level materials. You're in
control.

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 your man. He belongs to you.

Beat.

CELO
 He doesn't want to be with me
 anymore.

MARGARET WELLINGTON
 Listen. All that matters is what
 you want, and what you want him to
 do.

CELO
 I'm not so sure that's the way the
 world works.

MARGARET WELLINGTON
 Can you come to my place tomorrow?
 I can teach you how to fix this.

CELO
 How can you fix my problems? We
 just met.

Mrs. Wells hands her a card.

MARGARET WELLINGTON
 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
 Bleeding?

MONTEY

Nevermind. Hey I think I need to
get home and get some sleep. I
really am not feeling well.

CELO

Ok...?

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, you know what, 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

FRONT DOOR.

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

CELO
Hello?

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

LIVING ROOM.

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

CELO
Hi.

MARGARET WELLINGTON
Good morning.

Beat.

MARGARET WELLINGTON (CONT'D)
Are you a morning person Celo?

CELO
Not necessarily, I can be but
normally no.

MARGARET WELLINGTON
Well, thank your for stopping by. I
don't have many visitors these days
and I really hope to help you in
your journey.

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 lack of AC. The unit is broken but they're supposed to be sending a guy soon.

CELO
It's ok.

MARGARET WELLINGTON
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. I used to do that with my husband.

CELO
OK.

Celo sits on the stool.

CELO (CONT'D)
Sorry about your husband.

MARGARET WELLINGTON
Would you like some coffee?

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
Trippy is another way to say weird.

Beat.

MARGARET WELLINGTON
Ah. How's everything with the boy?

CELO

I'm not sure.

MARGARET WELLINGTON

How do you want it to go?

CELO

I don't know.

MARGARET WELLINGTON

You don't know?

CELO

Not really.

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 get her out of the
picture.

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 the
life out of her ass.

CELO
Yes.

MARGARET WELLINGTON
Does he let her go.

CELO
No.

MARGARET WELLINGTON
What does he do?

CELO
She's crying trying to talk
probably asking for her mother to
help her but he's still choking her
with his big man arms.

(MORE)

CELO (CONT'D)

He chokes her until she's dead and she pisses herself.

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 Celso.

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

MRS. WELLS

Are you done?

CELO

Yes.

MRS. WELLS

Come out.

Celso exits the bathroom holding a bowl.

MRS. WELLS (CONT'D)

What's so funny?

CELO

It's just weird you know.

MRS. WELLS

No. Explain.

CELO

This is private.

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

CELO
We just met last night though.

KITCHEN.

They're in the kitchen and Celso 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.

Celso 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 think I'm going to leave now.

MRS. WELLS
Celso, you don't know your own
worth.

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

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

MRS. WELLS

Don't say that!

(beat)

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 is frozen. Mrs. Wells grabs a small photo and shows
Celo.

CELO

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'm not dead.

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 full of bliss. 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
And what was that?

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, you are a miracle child.

22 **INT. APARTMENT - MORNING** 22

23 **LIVING ROOM.** 23

Mrs. Wells walks closes to Celo and whispers in her ear.

24 **INT. APARTMENT - NIGHT** 24

LIVINGROOM.

Mrs. Wells is holding CELO. She's spasming still.

Mrs. Wells is staring into the living room. She's staring at
NAK. The 10 foot tall demon.

MARGARET WELLINGTON (V.O.)
(soft)
When you get older. You'll be my
everything.

Mrs. Wells kisses Celo's cheek and then looks up. Nak is
gone. Celo relaxes.

25 **INT. APARTMENT - MORNING** 25

26 **LIVING ROOM.** 26

Mrs. Wells backs away from Celo stares at her in the eyes.

27 **INT. SUBWAY - NIGHT** 27

28 **SUBWAY.** 28

Celo is on the train with a shell shocked look in her eyes.

29

INT. ORANGE GROVE - NIGHT

29

30

ORANGE GROVE

30

Celo walks into the orange grove and finds Montey.

CHECK YEARLY

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 helped you get oranges.

CELO

***You jumped so high.

MONTEY

***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
on me?

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
It's not my problem.

MONTEY
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.

INT. APARTMENT - NIGHT**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 been 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 do you 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?

(beat)

I don't know why I even pay those
working bitches rent.

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 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.

LENNY THE AC REPAIR (CONT'D)

Whoa, you almost gave me a heart
attack.

MRS. WELLS
Would you like some water?

Beat.

LENNY THE AC REPAIR
Um sure... As I said it is 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 starts to drink it.

MRS. WELLS (CONT'D)
It's nice to see someone who
appreciates a simple gesture of
water. You'd be surprised how many
people aren't that trusting.

LENNY THE AC REPAIR
Yes.

He stops half way.

MRS. WELLS
You said it was pretty hot out.

LENNY THE AC REPAIR
Right.

He finishes. She takes the cup.

MRS. WELLS
It can be such a simple offering
but it's essential to stay alive.

LENNY THE AC REPAIR
Well. Thank you.

MRS. WELLS
You're welcome.

Lenny walks over to the AC and looks back at Mrs. Wells
before trying to turn it on.

She's still in the last position where he last saw her. Strange again. He tries to turn on the AC. No luck. Until he notices it's not plugged in. HE reaches down for the plug but then starts to get dizzy

Mrs. Wells slowly peaks around the corner at him.

37 **INT. APARTMENT - NIGHT** 37

38 **BEDROOM.** 38

Montey is in his bed having the most terrifying nightmares. Night terrors rather.

39 **EXT. FOREST - NIGHT** 39

40 **FOREST.** 40

Montey walks into the forest. He looks in the cave and hears the voice of Nak. He begins to spasm.

41 **INT. APARTMENT - MORNING** 41

42 **BEDROOM.** 42

Montey wakes up from a terrifying nightmare. It's morning time now.

43 **EXT. COLLEGE - MORNING** 43

44 **FOOD COURT.** 44

KELSEY is hanging out with her friends, JENNY and MARIA.

JENNY

I really didn't enjoy the last season of that show I didn't think the men were represented correctly.

KELSEY

I thought the complete opposite,
the men were toxically masculine as
they've always.

MARIA

Jenny may have a good point men
were that way up until the last 3
years.

JENNY

Yeah they're not like that anymore.

KELSEY

Do you hear yourselves? Are we like
going back to the stone ages. They
are as they should be.

JENNY

Are you getting upset?

KELSEY

Yes you're both getting so
political, listen if you're going
to be bigoted in that way stay away
from me. It's all about not being
clueless and I don't like politics.

JENNY

I don't think we were talking about
politics.

Kelsey's phone rings.

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.

45 **INT. APARTMENT - AFTERNOON** 45

46 **HALLWAY.** 46

MRS. WELLS is standing in the hallway in the holy stance.

47 **LIVING ROOM.** 47

Lenny's clothes are folded up next to his tool bag.

48 **EXT. APARTMENT - AFTERNOON** 48

49 **TRASH CANS.**

49

MRS. WELLS places the clothes and toolbox next to the trash.

50 **INT. APARTMENT - AFTERNOON**

50

51 **HALLWAY.**

51

MRS. WELLS receives a phone call. She answers it.

MRS. WELLS

Hello?

CELO

Mrs. Wells?

MRS. WELLS

Hi.

CELO

It's Celo.

Beat.

CELO (CONT'D)

I was wondering if I can come talk
to you later?

MRS. WELLS

Of course.

CELO

OK.

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

LIVING ROOM.

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.

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.
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. I'm so sorry for
what I almost did.

CELO
OK.

MONTEY
OK?

CELO
Yes.

MONTEY
I love you.

CELO
I love you too.

They hang up.

MRS. WELLS
What happened?

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.

ANNALEE IDEA mestral blood

He visualizes how she thinks it happening

When he's choking her and describing it we see what's happening

HE squeezes harderr

Fin.