

MURDER BOY - TAPE 4

by

VCR WILLIE

*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. CELO.

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. 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.
(beat)
It doesn't feel too hot at all actually.

MARGARET WELLINGTON
Would you mind sitting at the counter?

CELO
Of course.

MARGARET WELLINGTON
I'd like to talk to you as I prepare my morning coffee. That's what I used to do with my husband.

CELO
That's sweet.

Celo sits on the stool.

CELO (CONT'D)
Sorry about your husband by the way. I remember what you told me last night.

MARGARET WELLINGTON
Would you like some coffee?

CELO
No, thank you.

MARGARET WELLINGTON
OK.

She starts the coffee and then stares at Celo for a long time. Celo gets uncomfortable with the staring.

CELO
Last night was trippy huh?

MARGARET WELLINGTON
Uh huh.

Mrs. Wells continues to stare and Celo eventually looks away and locks her gaze on an object that isn't Mrs. Wells.

MARGARET WELLINGTON (CONT'D)

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? Really?

CELO

Not really, no.

MARGARET WELLINGTON

Do you hear yourself talking? 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 lets try this 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?

Beat.

CELO

Kelsey?

MARGARET WELLINGTON
It's hard for you to say it.

CELO
Yeah. Kinda.

MARGARET WELLINGTON
Why?

CELO
I'm jealous.

MARGARET WELLINGTON
Ok.
(beat)
What do we do want with Kelsey?

CELO
She's in the way right now. I don't
want her in the picture.

MARGARET WELLINGTON
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
That sounds good.

MARGARET WELLINGTON
Yeah?

CELO
Yeah.

MARGARET WELLINGTON
OK. Close your eyes.

Celo closes her eyes.

MARGARET WELLINGTON (CONT'D)
Is everything black?

CELO

Yes.

MARGARET WELLINGTON

I want you to imagine what it looks like. Kelsey being choked by Montey.

(beat)

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

He keeps going. 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. He chokes her until she's dead and she pisses herself when she dies.

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

MARGARET WELLINGTON

Did you really imagine all of that.

CELO

Yes.

There's a long stare of psycho sociopathic normal violence.

MARGARET WELLINGTON

You look just like her?

CELO

Who?

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 with your daughters death?

MIRANDA

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

MRS. WELLS

He didn't want kid?

MIRANDA

No. He wanted to kill my baby.

MRS. WELLS

But you still had it.

MIRANDA

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

MRS. WELLS

How?

MIRANDA

Como se dice... Noodle, salsa de rojo..

MRS. WELLS

Spaghetti?

MIRANDA

Si. Mi mama and her mama and he bisabuela ranch mulatos. They teach to control with spaghetti.

MRS. WELLS

Ok. Your grandmothers' great grandmother teaches you to control with spaghetti?

MIRANDA

(motion towards her
pelvis)

Si. They teach spirit power..

MRS. WELLS

OK.

MIRANDA

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

MRS. WELLS

Womans Period?

MIRANDA

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

Mrs. Wells takes it in. Long beat.

MIRANDA (CONT'D)

How was it? To bury my daughter.

MARGARET WELLINGTON

She's in a better place.

(soft)

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

INT. APARTMENT - MORNING**HALLWAY.**

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
How?

CELO
We just met last night though.

MRS. WELLS
That's never been an excuse before?

CELO
No.

MRS. WELLS
You're pure.

KITCHEN.

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

MRS. WELLS (CONT'D)
Prepare it with love.

CELO
OK.

MRS. WELLS

What are you thinking about.

Celo stops.

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. Aren't I?

MRS. WELLS

....

CELO

(beat)

I think I'm going to leave now.

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

MRS. WELLS

Celo stop. You don't know your own worth.

CELO

What's it to you? You're nice but you don't know me. I am a piece of shit. Did you hear how twisted my thoughts are? I want to see a woman choke until she pisses herself. I may not say much, and it may not look it but all I think about is getting a rise out of people. Good, bad, happy, sad, hate, love... I just want the rise. I think that's why Montey is leaving me.

MRS. WELLS

You were chosen. Don't speak so foully of yourself ever again. You don't know how much power you have.

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
Me.

MRS. WELLS
Yes.

Celo looks closely at the image.

15

INT. SUBWAY - NIGHT

15

SUBWAY.

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 and I have the
ability to heal...

CELO
Gratitude ministries like it says
on your business card?

MRS. WELLS
Exactly. We are able to heal
people. But in this situation I
wasn't able to heal you and I
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.

(MORE)

MRS. WELLS (CONT'D)

Any normal situation I would be panicking but in this situation I was full of bliss. Your heart has been stopped for hours, I was just about to bury your little body but then I saw him.

CELO

Saw who?

16

INT. APARTMENT - NIGHT

16

LIVING ROOM.

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

Mrs. Wells is staring into the living room. She's staring at NAK.

NAK. The 10 foot tall demon.

Mrs. Wells is smiling.

17

FLASHBACK - INT. OCEAN - MORNING

17

MIRANDA'S BODY IS FLOATING IN THE OCEAN.

MRS. WELLS IS WATCHING AND NOT PANICKING.

MRS. WELLS (V.O.)

I went to tell your parents the good news when I found out what happened?

(beat)

Your mother couldn't deal with the pain. We 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?

18

INT. SUBWAY - NIGHT

18

SUBWAY.

MRS. WELLS

The opposite of your mother he had
himself killed in a ritual.

CELO

Like witchcraft.

MRS. WELLS

No. It's a long arduous task to
understand but you will understand
one day.
Celo...

19

INT. APARTMENT - MORNING

19

LIVING ROOM.

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

MRS. WELLS

(soft)

You are a miracle child. You are
chosen. When you get older. You'll
be my everything.

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

20

INT. APARTMENT - MORNING

20

LIVING ROOM.

Mrs. Wells backs away from (adult) Celo having just told her,
her origin story.

21

INT. SUBWAY - NIGHT

21

SUBWAY.

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

INT. ORANGE GROVE - NIGHT**ORANGE GROVE.**

Celo walks into the orange grove and finds Montey.

CELO

Hi.

MONTEY

Hey.

CELO

Why did you want to meet here?

MONTEY

I'm just reflecting I guess.

(beat)

Do you remember this place?

CELO

Of course. It's where we met.

MONTEY

1st semester in college and I helped you get oranges.

CELO

You climbed up in the tree, got a bunch of cuts from the branch thorns, but you also got me my oranges.

MONTEY

I didn't plan on relationship.

CELO

That's a nice thing to say.

MONTEY

I didn't mean it like that.

CELO

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

MONTEY

I'm feeling better.

CELO

So why are we here Montey?

MONTEY

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

There's a very long beat.

CELO

Just say it.

MONTEY

I don't how too.

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

I'm sorry.

CELO

So you want to leave me?

MONTEY

I don't know what I want.

There's a very long beat. He doesn't know what he wants.

CELO

Here.

MONTEY

What's this?

CELO

I made you spaghetti.

MONTEY

OK...

CELO

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

Celo begins to walk away.

MONTEY

Wait we didn't finish talking?

CELO

I have to go. Let's talk later.

MONTEY

Can I get a ride with you.

CELO

No.

MONTEY

How am I going to get home?

Celo is long gone.

Montey is left alone.

23 **INT. SUBWAY STATION - NIGHT** 23

SUBWAY STATION.

Montey takes the escalator down into the subway station.

24 **INT. SUBWAY - NIGHT** 24

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 closer. She's not there.
Trippy.

25 **EXT. APARTMENT - NIGHT** 25

APARTMENT COURTYARD.

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

INT. APARTMENT - NIGHT**FRONT DOOR.**

There's knocking at the front door. Mrs. Wells doesn't answer, she talks through the door.

MRS. WELLS

Hello.

LENNY THE AC REPAIR

Hi, I'm Lenny I'm here to repair the AC.

MRS. WELLS

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 a bunch and waited around. 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 front desk bitches.

Mrs. Wells opens the door.

MRS. WELLS (CONT'D)

Come in.

There enter and she shut the door.

LIVING ROOM.

MRS. WELLS (CONT'D)

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.

There is a very long beat Mrs. Wells stares at Lenny with a
frozen smile.

LENNY THE AC REPAIR (CONT'D)

So what's the issue?

MRS. WELLS

The AC doesn't work.

LENNY THE AC REPAIR

OK. What exactly is going on with
it?

MRS. WELLS

It doesn't work.

LENNY THE AC REPAIR

OK. I'll just take a look and we'll
just go from there. Cool?

MRS. WELLS

Uh huh.

Lenny walks across the room over to the AC and before
touching anything looks back at Mrs. Wells.

Mrs. Wells hasn't budged. She's still facing away from him
staring at the area where he was seconds ago. Strange.

Lenny turns and tries the AC. It's not turning on.

LENNY THE AC REPAIR

Where's you breaker? I'm not
getting power.

MRS. WELLS

In the hallway.

Lenny walks to the hallway and turns on the breaker.

LENNY THE AC REPAIR

OK it looks like the power to 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?

Lenny composes himself.

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.

Lenny drinks half of it.

Mrs. Wells notices that half of the cup is unfinished.

MRS. WELLS
You said it was pretty hot out.

LENNY THE AC REPAIR
Right.

Lenny finishes the water, hands her the cup, and she walks
away to the sink.

MRS. WELLS
(walking away)
It can be such a simple offering
but it's essential for staying
alive.

LENNY THE AC REPAIR
Of course. 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--

At the sink. Strange again.

Lenny 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.

27 **INT. APARTMENT - NIGHT** 27

BEDROOM.

Montey is in his bed having the most terrifying nightmares.

28 **EXT. FOREST - NIGHT** 28

FOREST.

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

29 **INT. APARTMENT - MORNING** 29

BEDROOM.

Montey wakes up from a terrifying nightmare. Birds are chirping. Pretty light coming in through the window.

30 **EXT. COLLEGE - MORNING** 30

FOOD COURT.

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 been.

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 represented as they should be.

MARIA

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 anyway.

MARIA

(under breath)

Are you gas lighting us aren't you?

JENNY

I don't think we were talking about politics, Kelsey.

Kelsey's phone rings.

KELSEY

(happy)

Hang on a second, a very special someone is calling me and this bullshit is going to have to wait.

JENNY

OK.

MARIA

Oooh is it...

KELSEY

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

Kelsey walks away happily and takes the call. She switches her happy to hear from special someone mood to being fake 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 the other night?

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

Um OK. But Kelsey you shouldn't get too...

KELSEY
 (interrupting)
 Talk to you later, I love you bye.

Kelsey quickly hangs up and rejoins her girls.

KELSEY (CONT'D)
 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 nosey, I guess I'll say it.
 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.

MARIA
 (amazed)
 Wow.

JENNY
 That's tmi.

KELSEY
 I know but you're my besties.

31

INT. APARTMENT - AFTERNOON

31

HALLWAY.

MRS. WELLS is standing in the hallway in the holy stance. She has discharge on her face and some will know that she just killed LENNY.

LIVING ROOM.

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

32 **EXT. APARTMENT - AFTERNOON** 32

TRASH CANS.

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

33 **INT. APARTMENT - AFTERNOON** 33

HALLWAY.

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

MRS. WELLS

Hello?

CELO

Mrs. Wells?

MRS. WELLS

Hi.

CELO

It's Celo.

MRS. WELLS

Did you give him the spaghetti?

CELO

Yeah.

MRS. WELLS

Good.

Beat.

CELO

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

MRS. WELLS

Of course.

CELO

OK.

CELO (CONT'D)

Can I come tonight?

MRS. WELLS
Yes.

CELO
Thank you.

MRS. WELLS
You're welcome.

34 **HIGH ANGLE ESTAB. LOS ANGELES** 34
OVERLOOK - NIGHT

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

35 **EXT. LOS ANGELES OVERLOOK -** 35
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
Excuse me? 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 nice guy that wants to
be a bad boy.
(beat)
So how did everything go the other
day. Did you end things with that
slum dog rat?

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

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.

INT. APARTMENT - NIGHT

LIVING ROOM.

Celo is sitting with Mrs. Wells.

MRS. WELLS
Call him.

CELO

OK.

Celo walks over to the phone and calls Montey.

MONTEY

Hello.

CELO

Hey.

MONTEY

Celo?

CELO

Yes.

MONTEY

I don't recognize this number where
are you calling from?

CELO

I have question.

MONTEY

Wait before you say anything, I
wanted 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

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.
Credits roll over the painting of Margaret Wellington at the
beach. Fin.