

BLACK SCREEN:

**Title over black screen:** Romantos

We hear a mixture of women screaming, gun shots, and sirens.

FADE IN:

EXT. YARD - BEFORE DAWN

A bunch of people wearing white sheets to cover their head and body are kneeling in front of a cross that is barely in frame.

We pan over to see the cross.

The cross has a mixed woman on with cuts and bruises on her naked body. She also has a hateful message tattoo in black ink on her stomach: God Only Loves The Whites.

EXT. ROAD - MOVING SHOT - NIGHT

We are moving on the road.

JUMP CUT TO:

Still moving on the road. We continue to jump cut until the night turns into before dawn.

We hear sound of a door opening and shutting, footsteps, and ambient music as we:

FADE IN:

As ambient music turns into a hip-hop instrumental.

EXT. SOMEWHERE IN THE CITY - BEFORE DAWN

A GIRL DANCER wearing a strange mask does a DANCE routine to the music.

The Girl Dancer is doing a dance routine which is parallel to:

Environmental shots of LOS ROMANTOS: Which feature people wearing shirts that read:

"White Lives Matter", "We're Racist and Proud", and "Jesus is Lord not Allah".

- signs that reads "Fuck The Underground",

"No Color In Romantos" sign in front of a store

- protestors [mostly African American and Asian] holding up signs that deals with discrimination and the corruption of Los Romantos.

EXT. STREET - NIGHT

An UNKNOWN GIRL (wearing a niqab) and an UNKNOWN GUY (wearing a hijab) gets out of a white van. We follow them into:

INT. PARKING LOT - CONTINUOUS

We follow them all the way to the last floor of the parking lot.

The unknown girl wearing the bunny mask stops in front of a wall in the parking lot.

The unknown guy pulls out a gun and points it towards her. He shoots her. He shoot himself in the throat shortly after.

EXT. VIDEOS OF SNIPER SHOOTING - NIGHT

We see a few phone videos of police officers getting gunned down by a sniper wearing a niqab in the back of van.

INT. ROOM - NIGHT

A girl wearing a niqab, DAMIA, holding a rifle while she is peaking out the window waiting for someone. She slowly picks the rifle up after a moment and points down, out the window to shoots it.

She shoots the gun again, and again, and again. Finally, she exits off camera.

Damia is packing up her things in a small backpack. She exits out of the room.

INT. HALLWAY - NIGHT

Damia is walking in the hallway. She press the elevator door.

The elevator door opens and she sees two guys wearing a mask, and two guys (one of them with a police uniform and the other is wearing a dress) tied up to each other while the two masked guy is pressing a gun against their thighs.

Damia doesn't walk into the elevator, instead she just stare at them and let it close.

When the door close she turns around to see a group of girls putting a bag in front of a door.

Damia presses the button to the elevator for it to open.

EXT. STREET - NIGHT

Damia is walking in the street.

JUMP CUT TO:

Damia checking the dead bodies, the three guys that she shot and killed. She search their pockets for information.

CUT TO:

INT. TRAIN STATION - NIGHT

Damia is waiting for the train to come. As she is waiting for the train to come.

Damia looks over to a guy wearing big glasses and holding an old school film for photography camera.

The guy nods his head at Damia and continue taking photos of the train station.

The train is moving on the track.

CUT TO:

INT. TRAIN - NIGHT

Damia is seated in a seat. She look over to see a girl with blonde hair typing something on her laptop.

The train stops and Damia exit it.

EXT. TRAIN STATION (2) - NIGHT

Damia is walking down the steps as two cops are taking the escalator up. They stare at Damia taking the stairs down as they are going up.

When the cops make it up they start walking down the stairs.

Damia walks to the street area and the police walk to her quickly to grab her.

The two police officers, POLICE # 1 and POLICE # 2 stare at her.

Without telling her, Damia puts her hands on her head and kneel down. We see the police tackle completely down after she is kneeled down.

INT. CAR - NIGHT

Damia is handcuffed and riding in the backseat of a car. The officer in the passenger's seat is pointing his gun at Damia.

Damia stare at the police with no fear in her. The police presses the gun against her head to give her some fear but she still doesn't show any fear.

Damia starts rubbing the dark blue bracelet on her wrist.

**Knowledge. Power. Integrity. Seriousness**

EXT. STREET - NIGHT

A group of girls wearing niqab is skating down the streets towards us.

INT/EXT. MONTAGES - NIGHT

We see the group of girls wearing nijab skating and putting posters with "?" on it onto walls, cars and windows in the city.

INT. STOREFRONT - NIGHT

We see a woman speaking on the television with the headlines "Inauguration Day of Horror".

CUT TO:

EXT. STREET - NIGHT

The group of girls are still skating down the streets.

JUMP CUT TO:

The group of girls skating down the street. We continue to jump cut until the group of girls reach a beach.

EXT. BEACH - NIGHT

The group of girls are seated around a bonfire. We pan over to see a kid, a transgender woman, HOLLY, 14, running for her life while three guys and two girls chase her down the beach.

CUT TO:

We follow Holly as she is running for her life. One of the guys catch up to her and tackle her.

Holly throws sand at his face but, she don't throw enough sand to stop him. The guy slaps her face. The other kids catch up and start beating Holly up. Stomping her face in.

One of the girls takes Holly shoes off and throws them towards the water.

The other girl takes out her lipstick from her bag to write: Faggot on Holly's face with it.

One of the person throws an glass cup (with an American Flag design) at Holly's face, causing the glass to break.

FADE IN:

INT. BATHROOM - NIGHT

Holly spits out blood into the sink - She stares at her beaten and bruised in the mirror. Faggot is written in lipstick over her face.

She struggle to clean off the lipstick off her face because of the bruises.

The longer she stare, the more emotional she becomes.

Tears eventually start falling down - At first, light tears - but after a moment of staring at herself in the mirror, heavy tears starts to fall down from her eyes.

Holly wipes away the tears from her eyes before she exit the bathroom.

EXT. ART SHOP - NIGHT

A PAINTER is selling some of her paintings at a booth in the city.

Holly stares at "Be Yourself" painting for a moment before she starts rubbing it.

- Holly closes her eyes as she rubs the painting. - Holly rides her bicycle away . - The painter girl stare at Holly riding away.

EXT. THE BLOCK - NIGHT

Holly is riding her bicycle down the block. She rides it into an apartment complex.

INT. HALLWAY - NIGHT

Holly is walking in the hallway and two people wearing strange mask, one female and one male (holding a black bag) walks pass her.

JUMP CUT TO:

Holly knocks on a door. She gives it three more knock before she decides to turn around but - the door opens right before she leaves.

INT. ASYLUM - NIGHT

We see the police taking her to a cell. They put her in a cell with a girl wearing a blindfold.

Damia crawls to the girl wearing a blindfold very slowly. The girl with the blindfold sits up.

Damia slowly reaches over to take off her blindfold. We see Damia feeling on the girl's eyes.

After feeling on her eyes for a moment, she slowly puts the blindfold back around her eyes.

Damia hugs the blindfold girl. We stay on them two hugging for a moment before:

We hear the sound of a skull getting bashed in and a car speeding down an empty road.

The theme song for SPIKE in the early morning starts playing:

GIRLS VOICE  
(soulful singing)  
Spike in the early morning (3x).  
106.7 the joint.

FADE IN:

EXT. STREET - BEFORE DAWN

A car with two guys in it is driving it towards us.

We can hear the voice of a guy, SPIKE speaking on the radio.

SPIKE (V.O.)  
What up! What up! What up,  
Romantos.  
Last night was insane.  
One of our greatest role models got  
murdered last night-  
Actually, it happened about three  
hours ago.

The car drives pass us and off camera.

CUT TO:

INT. CAR - BEFORE DAWN

We see a shot from the backseat of the DRIVER and PASSENGER,  
both are wearing all black.

The driver is driving the car while the PASSENGER is staring  
outside the window.

SPIKE (V.O.)  
The sniper of Romantos was caught  
last night.  
The sniper was caught at a train  
station downtown mantos.

The PASSENGER turns the radio to some 80's style music (but  
with new school flavor.)

INT. TRUNK - BEFORE DAWN

Total darkness until - a light from a phone turns on -  
bringing in light onto two character's faces.

A girl with red hair, ADARA, and a mixed guy with curly hair,  
OTIS are lying down in the trunk.

Adara gives Otis a little kiss on his check before she  
cuddles up with him.

The car comes to a complete stop.

Otis starts to close his eyes. Adara slaps Otis' face to wake  
him up more. Otis closes his eyes.

Adara slaps Otis to wake him up.

It takes a moment for the people to open the trunk. They open the trunk

Therefore, Adara jumps up and swings the knife at the nearest person.

But she misses the first time. She moves closer to him, therefore, she ends up slicing the guy's neck open.

The other guy stares at Adara for a moment before he tries reaching for his gun in his pants.

Adara quickly stabs him in his private area, causing him to drop the gun and scream. She continue to stab him. - She ends up with blood all over her outfit.

Adara helps Otis to walk away. Otis looks back at the car.

Adara looks back at the car and nods her head no to let Otis know that she doesn't know how to drive.

Otis laughs a little.

We watch Adara help Otis walk for a brief moment before Otis starts coughing out blood.

He spits some blood onto the floor.

OTIS

I might not make it to the hospital.

ADARA

We are not going to a fucking hospital.  
I am taking you home. I can fix you.  
I took nursing class, remember?

OTIS

Oh right.  
Didn't you get a C in it?

ADARA

You are not going to die today.

OTIS

There's always tomorrow.

CUT TO:

We move on the train tracks until we see some blue liquid on the tracks.

We stay on the blue liquid that is on the tracks for a brief moment.

We continue to dolly until we reach the shoes of Adara and Otis.

We tilt up to see Adara still helping Otis walk. Adara picks Otis up to carry him heavy in her arms.

OTIS (CONT'D)  
You've been working out?

ADARA  
I teach dance.

OTIS  
Oh yeah.  
Is that a girl?

We pan over to see...

Charlotte (body is tatted up with quotes about power), wearing an all white dress with blood on it, lying down on the track from a distance.

We tilt down to see the track as we slowly dolly along it.

We dolly along the track until we get to a close shot of Charlotte's feet on the track.

We tilt up to see Adara and Otis staring down at the body. We watch them stare down at the body for a moment.

EXT. STREET - NIGHT

A bunch of guys wearing white suits, black ties, and a keyring of a skull is running down the streets with bats making loud noises.

We watch them run towards us from a long distance. It takes them almost two minutes to reach us.

One of the guys has a tattoo on his chest that is clearly visible. It reads: LANCE.

The guys that are wearing the white suits are a group that goes by...

LANCE  
 (to us)  
 Clockwork. We are the worst  
 motherfuckers in the world.

LANCE is dancing in front of a wall covered with posters of  
 to a song on the boulevard.

Posters on the wall:

"The Cinema" a film by Julia Queen & Lola, a fanmade artwork  
 of "The Vigilante" - artwork of a girl dancer wearing a  
 strange mask - one handwritten RIP poster of a black girl  
 named FREEDOM - MISSING girls posters

LANCE (CONT'D)  
 This song is fucking awesome.

We watch Lance dance wildly for a brief moment. A beautiful  
 girl walks pass him and off camera. Lance runs off camera  
 to...

pull her by the hair and...

LANCE (CONT'D)  
 (whisper)  
 Do you like my dancing?

The beautiful girl doesn't answer. Lance pushes the girl away  
 and off camera.

LANCE (CONT'D)  
 I am a fucking king! I am the king!  
 I am the king!  
 (shouts)  
 King Lance.

EXT. CITYWALK - NIGHT

MATTHEW throws some wine bottles onto the floor.

MATTHEW  
 (shouting)  
 Fuck this town. Fuck this world. We  
 are.... CLOCKWORK. We are  
 motherfuckin' CLOCKWORK.

MATTHEW looks directly into the camera.

MATTHEW (V.O.) (CONT'D)  
 We are the kings of ROMANTOS. FUCK  
 the LORDS of ROMANTOS.  
 (MORE)

MATTHEW (V.O.) (CONT'D)  
We are the LORD, We are the  
Saviour. We are Romantos

INT. CLUB - NIGHT

The youngest member, CONNOR is drinking beer in the club.

We see multiple shots of Connor drinking beer, partying with girls, and doing hard drugs in the club.

Doing one of the shots we see a huge poster of a ballerina girl in the background

INT. BATHROOM STALL - NIGHT

NOLAN is in the bathroom stall having sex with a WHORE.

INT. BEDROOM - NIGHT

Nolan is sleeping with multiple girls on the bed. Nolan looks directly into the camera and smiles at us.

INT. TRAINING ROOM - NIGHT

The last member is PARKER. He is punching on a punching bag. We see multiple shots of him punching on the punching bag.

EXT. ALLEY - NIGHT

Parker is punching down on a criminal.

EXT. THE CLOCK ZONE - CONTINUOUS

Lance and the guys are all smoking cigarettes. Lance is the only one leaning against the wall.

LISBETH, a girl wearing all black, takes out an SD Card and throws it to Lance.

LISBETH  
Something very important is on it  
this time.

Lance insert the SD card into the laptop. He plays the video that's on the laptop and a video of Charlotte is played.

LANCE  
How long ago did this happen?

LISBETH (O.C.)

An hour ago.

Lance stares at the blank screen.

CONNOR

We will find that asshole.

The Clock Zone. Lance walks towards us and the Clockwork slowly follows behind.

SHOT OF OLD STATIC TV PLAYING

We slowly dolly out to a homeless guy sleeping against a wall with a sign that says "Blame the Whores".

And another sign with a drawing of a female ballerina. We stay on the shot for a moment before we dolly out to see a very wide shot of...

EXT. STREET - NIGHT

The Clockwork running down the street with bats looking to make some trouble in the city.

Lance stops running to take out a cigarette. The other members stop running when they see Lance walking with a cigarette in his mouth.

The youngest member, Connor lights the cigarette for Lance to smoke.

Lance starts smoking the cigarette. The guys continue to walk towards us. They walk pass us.

EXT. ALLEY - NIGHT

A bright light is shinning down onto the guys as they smoke a cigarette chatting about what they should do for the night.

CONNOR

Why not? I think it's a brilliant idea. Let's fucking trash that place.

MATTHEW

I don't like the idea.

PARKER

I think we should fucking do it.

NOLAN

(Smoking cigarette)

Naw, I don't want to do it. It's a fucking stupid idea. Let's do that other thing.

CONNOR

Okay, it's 2-2. Lance has the deciding vote.

(to Lance)

So what is it going to be, boss?

The guys look over to Lance.

Lance takes a moment to answer. He takes three hit from the cigarette before looking over to the guys.

LANCE

Let's do this.

INT. THE HOUSE - NIGHT

The Clockwork are terrorizing a house. They are throwing bottles onto the floor.

LANCE

We are the new Lords of Romantos.  
We are AMERICA.

Lance makes a howling sound.

EXT. STREET - NIGHT

Lance's shoes. He is walking, dancing, and snapping his fingers as he sings an old school 70's song.

Lance stops walking to peak. We tilt up to see why he stopped. Lance is looking into a restaurant window to see two people eating together.

Lance walks inside the restaurant and we stay on the same shot.

INT. BATHTUB - NIGHT

Madonna is seated in a bathtub nude with a flute in her hand. Madonna starts playing the flute in the tub.

We cut back in forth to

Madonna playing the flute. The night sky with a full moon.

INT. VERY BRIGHT ROOM - NIGHT

Madonna is naked spinning around in circles very slowly.

INT. DOOR - NIGHT

We stay on a shot of a door for a brief moment. We tilt down the door opening. We see a guy from his feet to his waist open the door.

EXT. UNDERGROUND - NIGHT

A girl with long brown hair, CHARLOTTE. She is lying down on the floor.

The sound of a girl coughing slowly wakes Charlotte up.

Charlotte sits up and stare straight ahead to see a girl with wearing a torn up red nightgown.

CHARLOTTE

You need that medicine.

Nina starts coughing even harder.

CHARLOTTE (CONT'D)

You might not make it pass the week without it.

NINA

We can't afford any medicine.

CHARLOTTE

I can get it for you. I know a girl.

NINA

How? Are you going to sell drugs to get it? Are you going to sell your soul to the Lord-

CHARLOTTE

I will get it. Don't worry about it.

NINA

The medicine on the streets are overpriced-

CHARLOTTE

I know a girl.

Nina starts coughing.

CHARLOTTE (CONT'D)  
That's it. I am going out to get  
the medicine.

Charlotte stands up to leave.

CHARLOTTE (CONT'D)  
Don't leave this place. Stay in  
here and keep warm. I'll be back  
before dawn.

BEAT.

CHARLOTTE (CONT'D)  
Are you hungry?

EXT. STREET - NIGHT

Charlotte is skating in the middle of the street to her  
place.

Charlotte skates off camera and Nina skates off-camera  
shortly after.

INT. CHARLOTTE'S PLACE - NIGHT

Charlotte walks inside her place and turns the lights on.  
NINA walks inside the place shortly after.

Nina glances around the place to see Charlotte's place to see  
the walls covered with pictures from magazines of  
celebrities.

A bed with a sheet and cover on it, which looks like she  
attempted to make it up but quitted.

Next to the bed is an almost empty bookshelf with a broken  
cross on it.

NINA  
This place is nice.

CUT TO:

Charlotte is carrying soup to Nina.

INT. CHARLOTTE'S PLACE - NIGHT

Nina is seated on the floor with her legs crossed. She is reading Charlotte's book.

Charlotte sets the soup near Nina.

NINA

Thank you.

Nina starts coughing. Charlotte sits down on the floor next to Nina.

CHARLOTTE

You know my place is always open.  
You don't have to live underground  
anymore.

NINA

I know, it's just, what if she  
comes back, what if she come back  
to the underground looking for me  
and I'm not there.

Charlotte doesn't answer instead she just stares at Nina.  
Charlotte stands up.

CHARLOTTE

I'll be back before dawn. I want  
you to stay here until I return.

NINA

I can't-

CHARLOTTE

Just until dawn is over. Staying  
here for a few hours isn't going to  
hurt. If she returns to the  
underground tonight, chances are  
she will still be there when you  
return tomorrow morning.

NINA

But-

CHARLOTTE

I want you to stay.

NINA

Only if for a night.

CHARLOTTE

You can actually sleep in a real  
bed for once.

(MORE)

CHARLOTTE (CONT'D)

A bed with covers, pillows, and you can listen to music while you sleep. I have all of The Radio's albums

NINA

I love The Radio.

CHARLOTTE

I'll be back in a few hours. Stay here and don't leave.

Nina walks over to look for a record to play on the record player.

NINA

Where do you find these records at?

CHARLOTTE

I've been collecting records for years now. I love the classics.

Nina chooses a record and puts it in the record player to play it.

We stay on a shot of Nina listening to the music. A knock on the door is heard. Nina walks over to open the door.

Nina opens the door and there is a big brown with a note that reads

*"Get well soon."*

Nina is taking the medicine.

Nina is drawing a heart on a blank sheet of paper.

Nina is coloring the heart red.

Nina hangs up the red colored drawing on the wall next to the bed.

EXT. GRAFFITI WALL - NIGHT

Charlotte is walking pass a long wall covered with graffiti.

An officer, DAMON flashes the light from his flashlight onto her face. She stops walking as he gets off his horse. His partner, NICHOLAS stays on his horse.

DAMON

What are you doing out here so late? Are you from around here?

CHARLOTTE  
Am I just going to the store?

DAMON  
For what?

CHARLOTTE  
To get some medicine.

DAMON  
(flashes light in her  
eyes)  
Are you high?

CHARLOTTE  
I don't get high. I am sober.

DAMON  
(turns lights off)  
You don't look like you live around  
here.

CHARLOTTE  
I live near here.

DAMON  
Did you come here to graffiti up  
the walls or post those damn  
question mark posters everywhere?

CHARLOTTE  
Look, I am just going to get some  
medicine for a friend.

DAMON  
What kind?

CHARLOTTE  
Just regular medicine.

Damon's radio. A shooting in the area. Damon smiles and looks  
at Charlotte's BOOTY.

DAMON  
(to radio)  
I have a suspect right here. Put  
your hands up where I can see it.

CHARLOTTE  
I didn't do shit.

DAMON  
Put your hands up now.

Charlotte puts her hands up.

CHARLOTTE

Whatever.

Damon's POV: starting from Charlotte's hand tilting down to her legs.

DAMON

Walk towards the wall slowly.

CHARLOTTE

Why?

DAMON

Just walk to the fucking wall.  
Don't make this difficult.

CHARLOTTE

Look, I don't have any drugs or  
weapons. I'm wearing a fucking  
dress.

DAMON

Just walk to the fucking wall,  
damn.

We stay on the POV showing her legs as she walks towards the graffiti wall.

Damon walks to Charlotte and quickly feels on her to check for any weapons and guns. Damon starts to walk away but...

CHARLOTTE

Suck a dick.

Damon stops and pushes Charlotte against the wall. Damon starts feeling on Charlotte in a sexual way.

DAMON

Who's the dick now?

NICHOLAS gets off his horse and watch. Nicholas quickly becomes uncomfortable.

Charlotte looks very uncomfortable and pissed.

DAMON (CONT'D)

Do you have any weapons on you?

CHARLOTTE

I am wearing a dress.

Damon grabs Charlotte's booty.

DAMON

What's this? Are you hiding any weapons in there?

Charlotte closes her eyes. She whispers something to herself.

DAMON (CONT'D)

What did you say?

NICHOLAS notices how uncomfortable Charlotte is.

NICHOLAS

That's enough.

CHARLOTTE

(in an angry tone)

Officer, please, I am not carrying any goddamn weapons-

DAMON

Who's the faggot now?

Damon pushes Charlotte against the car, causing her to bend over on the car. Damon grinds on Charlotte's booty.

NICHOLAS

That's enough!

DAMON

(to Charlotte)

Do you like that?

NICHOLAS

Get your hands off her!

CHARLOTTE

(still angry)

Listen to your partner. Get your goddamn hands off me before I-

DAMON

Before you what?

(looks over to NICHOLAS)

Did she just threaten me?

NICHOLAS doesn't say anything.

DAMON (CONT'D)

(to Charlotte)

You just threatened me.

CHARLOTTE

I didn't-

Damon slaps Charlotte's booty.

DAMON

I'm a cop, I know everything bitch.

Damon grinds on Charlotte's booty.

NICHOLAS pushes Damon to make him stop feeling on Charlotte.

CHARLOTTE

Get your hands off me now!

DAMON

I can lock you up for that threat.

CHARLOTTE

Fuck you!

Damon grabs her hair and pulls her back towards his head.

DAMON

(whisper in her ear)

I killed women like you every day.

(puts his hand around her  
neck)

Nobody will give a shit if I kill  
you right now.

(chokes her a little)

Nobody cares about a bitch from the  
ghetto.

NICHOLAS

I said that's enough. Let's go.

Damon stops choking her and walks away slowly with a smile on his face.

He glances back at Charlotte and waves at her. Damon walks off camera.

NICHOLAS stares at Charlotte for a brief moment before he walks off camera.

Charlotte takes out a cigarette to light it and smoke it for a brief moment. Parallel scene with...

INT. CHARLOTTE'S PLACE

Nina taking out a cigarette to light it and smoke it. Nina is smoking on the bed.

PARALLEL TO:

Charlotte is walking to her destination while she smoke a cigarette.

EXT. STREETS - NIGHT

Damon and NICHOLAS are riding their horses down the street towards us. We watch them ride their horses off camera.

BLACK/WHITE VIDEO OF.

Two Topless FEMALE PROTESTORS, one AFRICAN and one is Latina with

**Our | is | invit**

**Sexuality | not an | Ation**

written on their chest.

Directed by Julia Queen and written by Lola

INT. PLACE - NIGHT

A group of white people are doing the nazi salute while their leader RICHARD and his wife, TORI are preaching about something on a small stage.

INT. TV SCREEN

We see Richard and Tori preaching from a small tv screen.

We pan over to see a guy in a dress dancing in a room.

INT. ROOM - NIGHT

We dolly in slowly into Damon dancing to a song in women clothing. As we get closer to him, he takes out some lipstick to put it on.

In the room we see family pictures of Damon and two girls. One of them is actually a woman, the other is a girl in her tween age, maybe early teen age. No older than 13.

Underneath the picture is a small dresser that contains:  
Small crosses and lipsticks

A set of women's clothing is on the floor. Damon falls down onto the bed and closes his eyes.

He reaches his hands down to touch a bag filled drugs and cash.

Then he slowly moves his hands up to feel on the dresser until he feels on Edgar Degas: Dancer Sculpture.

He starts moaning as he feels on the sculpture.

An over-the-head shot of Damon rubbing the scripture. We pan over to see a shot of the door opening slowly.

A masked guy walks into the place and glance around the room. He points the gun at Damon.

Damon doesn't notice because he is too busy daydreaming and rubbing the scripture.

The masked guy slowly walks up to Damon and points the gun towards his head.

EXT. BUS STOP - NIGHT

Charlotte is standing at bus station shivering. She still looks uncomfortable.

There are posting on the wall behind her that reads: Fuck The President.

The poster has a drawing of an older white guy making mocking a handicap guy.

INT. BUS - NIGHT

Charlotte is seated on the bus shivering. She looks outside the window and with an angry look on her face.

An OLD WOMAN notice Charlotte crying and stare at her.

Charlotte looks over at the Older Woman to see her staring. The Older Black Woman looks like she's about to cry too.

Charlotte gives the Older Woman a fake smile.

JUMP CUT TO:

Charlotte still on the bus.

JUMP CUT TO:

Charlotte takes out her phone to make a phone call to someone.

EXT. OUTSIDE - NIGHT

Charlotte is waiting for someone to come pick her up.

CHARLOTTE (V.O.)  
I want in.

A car pulls up and Charlotte gets inside of it.

EXT. ROAD - MOVING SHOT - NIGHT

We see the road as the car is driving down it.

CHARLOTTE (V.O.)  
I am sicked and tired of this  
corrupted ass city.

INT. SMOKE SHOP - NIGHT

An Asian guy is at the counter of it. The phone rings so he walks off camera to answer it.

An unknown police officer walks into the shop and sets a small bag that contains illegal drugs in them on the counter.

CHARLOTTE (V.O.)  
I fucking hate these crooked ass  
cops in the city.

The unknown police officer walks off camera right before The Asian Guy walks on camera.

MOMENTS LATER

Two police officers, one of them is the one that left comes in with guns.

INT. CAR - NIGHT

Charlotte is seated in the back seat while someone is driving Charlotte to a destination.

MALE VOICE  
Are you sure about this Charlotte?

Charlotte takes a moment to answer.

CHARLOTTE

Yes, I am sure about this.

We hear 80's style music.

EXT. STREET - NIGHT

A black guy, KENDRICK, dressed in all black is carrying a mask in his hand while he walks to a location. We can see him from the waist down.

We follow Kendrick to the location...

EXT. PARKING LOT - CONTINUOUS

Kendrick walks into the parking lot and waves at someone.

He continues to walk until he reaches a guy, CHASE with his mask halfway on.

We slowly tilt up until he reaches a medium shot of both guys.

Kendrick puts his mask on and nods at Chase. Kendrick and Chase walk to an elevator.

They push the button on the elevator and waits for it to open.

The elevator door opens and Kendrick and Chase enter it. We follow them into the elevator.

INT. ELEVATOR - CONTINUOUS

The elevator goes up. Kendrick pushes stop on the elevator and points to the backpack that Chase is wearing.

Chase takes the backpack off and sets it on the floor. Chase opens the backpack.

Kendrick looks inside the backpack for a brief moment before taking out a handgun and hides it in his pants.

Kendrick pushes the button on the elevator so it could move up. Chase closes the backpack and puts it back around his back.

The elevator door opens and we dolly out into...

INT. HALLWAY - CONTINUOUS

The music slowly starts to fade away.

The hallway as Kendrick and Chase walks out. We continue to dolly back as Kendrick and Chase are looking for the room number.

As they are walking to the room an ASIAN girl walks pass them and smiles at them.

Kendrick and Chase stops and looks back at the Asian girl to check her out for a brief moment.

The Asian girl takes out a wig from her bag as she walks off the frame and into the elevator.

CHASE

She totally wants my D.

Kendrick punches Chase's chest.

KENDRICK

She doesn't want your ugly ass.

CHASE

Why you always hating bro, like damn, don't be mad that I got more bitches than your ugly ass.

Kendrick turns towards Chase to argue with Chase - but Kendrick stops himself from doing it.

LONG BEAT OF:

Kendrick and Chase getting into character.

Kendrick walks to a door and stands by it with his gun pointing at it.

KENDRICK

I still can't believe that this nigga lives here.

Chase stands behind Kendrick and points his gun towards the door.

CHASE

It's a small ass world bro.

We stay on a shot of the door for a brief moment before we cut to:

The door opening. As the door is opening we pan over quickly to Chase pointing the gun at someone.

KENDRICK

Get down on the floor nigga.

INT. ROOM - NIGHT

The Masked Guy is Kendrick and he is pointing the gun at Damon's head. He pressed the gun against his head.

Damon opens his eyes.

KENDRICK

Weird ass, gay ass nigga. You're one those psychopaths. Get the fuck up.

Damon slowly gets up. He tries to take the gun away from Kendrick but he fails.

DAMON

Look, you are stupid if you try anything. You will die. This cult doesn't fuck around. They will kill you.

KENDRICK

Fuck your cult nigga. The shit that y'all are doing is sick.

DAMON

This world is sick-

KENDRICK

Because of people like you.

DAMON

Look, I'm just doing what everybody else is doing. I didn't ask to join this cult, it just happened. It was either I join or...

Kendrick presses the gun against the side of Damon's head.

Damon turns his head to a painting of a black wave coming out of a guy's chest.

We stay on the painting for a brief moment.

We hear the sound of a phone ringing.

GUY'S VOICE (V.O.)  
What up, Charlotte.

FADE IN:

INT. KENDRICK'S PLACE - NIGHT

"Three hours ago"

We see a MALCOLM X artwork & poster hanging up on the wall.  
We pan over to see a film "Box 1488" playing on the TV.  
Charlotte is on the speaker phone.

CHARLOTTE (V.O.)  
I am tired of these police officers  
raping these women.

KENDRICK  
Why didn't you call me earlier?

Charlotte doesn't answer. We pan over to see - Chase pointing  
a gun towards us.

CHASE  
Fuck the police. Tell her that we  
got her Kendrick. She doesn't need  
to get in to get him back.

We pan over to see - Kendrick speaking on the (speaker) phone  
to Charlotte.

KENDRICK  
(on the phone with  
Charlotte)  
Chase, shut your retarded ass up.  
You're always talking about killing  
niggas but you ain't kill no  
niggas. I'm always the one killing  
niggas. Nigga, you're a mark.

CHASE  
Fuck you nigga. I kill niggas all  
night, every Night, all night  
nigga.

KENDRICK  
Nigga, you're a bitch.

CHARLOTTE (V.O.)  
I don't want to start another war.

KENDRICK

Look, just tell me how that nigga looks and I'll kill his ass for you.

CHARLOTTE (V.O.)

He's white.

KENDRICK

That's all I needed to know.

(loud)

I'm killing every white cop that I see, on site.

EXT. WALL OF POLICE - NIGHT

We move along a wall filled with police officers. Before we move pass each police officers, the officer is shot.

CHARLOTTE (V.O.)

I want to become an assassin, I want to kill that bastard. I want to kill every crooked cop in this city. I want to be like the girls that hide in the shadows.

CHASE (V.O.)

I don't think you're ready to kill Charlotte. Killing someone for the first time at your age could really fuck your life up. Me and Kendrick we started killing at a young age. It fucked us up for like a year, but we got over that shit with a few ice cream and cheesecakes. You're a grown ass woman, and-and, I don't think anybody first kill should be at your age.

CHARLOTTE (V.O.)

I am ready.

CHASE (V.O.)

Are you sure?

CHARLOTTE (V.O.)

I am positive.

INT. KENDRICK'S PLACE - NIGHT

Chase is seated on the bed wearing his all black outfit. He is loading up a shotgun.

CHASE

Bro, how the fuck are we going to find this motherfuckin' cop?

Kendrick is leaning against a dresser smoking a cigarette

KENDRICK

I have no clue. We have his first name. Damon.

CHASE

A white cop. Nigga, all of the cops are white. Damon is a common ass name.

KENDRICK

But he also ride a horse. There are not a lot of patrols officers that ride horses. Most of them skate around like faggots. We can catch this nigga, we will catch this nigga.

CHASE

I don't think she is crazy enough to do this.

KENDRICK

She does act. I think if she picks the right character she could end up being better than us.

CHASE

Naw bro, She will never be better than me. I am like the scariest motherfucker when it comes to this assassin shit.

KENDRICK

I am tired of being the good assassin. I want to be the bad assassin. Nigga lets switch it up.

CHASE

Hell no. Nigga, you chose that character, and remember what you said.

Kendrick doesn't answer instead he continues to smoke the cigarette.

CHASE (CONT'D)

Do you remember what you said?

He doesn't answer again.

CHASE (CONT'D)

Nigga, you said-

KENDRICK

Nigga, I know what the fuck I said. I don't need you lecturing me about this shit. All I want is to be the bad assassin one fucking time. I want to be like Samuel Jackson in Pulp Fiction for once.

CHASE

Fuck you. You will always be John's character. It's perfect.

KENDRICK

I am sick and tired of playing the same lame ass, "Don't do it, Chase, don't do it, please don't kill the nigga, he's a college graduate" character anymore. That shit is hella lame and gay. In real life, I am not like that.

CHASE

Nigga, in real life both of us are top ten ranked in Legends of the Sky. Nigga, we are some lowkey losers.

KENDRICK

Nigga, You're stupid as fuck. Legends of the Sky is for real niggas.

CHASE

Legends of the Sky is lowkey for losers.

KENDRICK

Nigga, shut your bitch ass up.

Alarm rings.

CHASE

Fuck. I really don't feel like doing another job.

Kendrick checks his phone.

KENDRICK

It's an easy one. Let's do this one right quick and look for that racist ass cop.

CHASE

Fuck. This job doesn't pay enough. We should charge more.

Chase stands up to walk towards the door. Kendrick starts walking towards the door.

KENDRICK

Aye, get the mask out the closet. We are going to need them.

INT. CAR - NIGHT

Kendrick and Chase are both wearing a strange mask.

KENDRICK

I really want some chicken tacos.

CHASE

I want some Italy tacos

Kendrick takes off his mask to stare at Chase.

KENDRICK

Nigga, please explain to me how you suppose to get to get an Italy taco in Romantos?

CHASE

My homegirl, she's from Italy, she be making those bomb-ass tacos at her house.

KENDRICK

What's the difference between an Italy taco and a Mexican taco?

CHASE

Italy tacos taste better. It made by Italian people. Ya know, and, it's just a better taco nigga.

KENDRICK

You're stupid as fuck nigga.

CHASE

You need some Italian friends.

KENDRICK  
What's your Italian friend name?

CHASE  
I don't know that bitch name but she's from Italy.

KENDRICK  
Nigga, what part of Romantos do she live in?

CHASE  
The good part. The rich area.

KENDRICK  
Really? No o rich girl is going to talk to a nigga from the hood. You are too black for her.

CHASE  
Isn't your girl white?

KENDRICK  
She's white but that bitch ain't rich. She has been fucking with nigga her whole life.

CHASE  
So you're fucking a bitch that fucked every nigga in the city. Hope you don't got AIDS nigga.

KENDRICK  
Fuck you.

Kendrick puts his mask back on.

KENDRICK (CONT'D)  
We are wasting time. Let's do this shit.

CHASE  
Are we doing it the quick way or the other way?

KENDRICK  
Let's just do it the quick way. We don't have time for the other way.

EXT. YARD - NIGHT

Kendrick and Chase are walking into a yard with their mask on.

INT. THE PLACE - NIGHT

The music continues to play.

A Japanese guy, HIRO is seated in a very comfy chair. Next to him is a small fancy desktop with Degas Dancer Sculpture - French, late 19th Century on it.

We see a shot of an underage JAPANESE girl, SUZUKI, dressed in a school girl outfit, walking with an envelope in her hand.

We can only see her from the waist down. Her legs have a bunch of bruises and marks.

We keep the shot on the waist down until she stands in front of Hiro with the envelope.

Suzuki holds up the envelope so Hiro could take it. Hiro takes the envelope and opens it to read it.

After reading what's in the envelope he throws it onto the floor. Hiro does a gesture to tell Suzuki to leave the room.

Suzuki leaves the room.

Hiro starts glancing around the place. Hiro takes out two long knives from the pouch ready to kill.

The lights in the place turn off...

Shortly after it turns back on.

We dolly back to see one of Hiro's long knife jammed into his throat.

As we are dollying backward slowly, Hiro falls down onto his knees, shortly after he falls down straight forward.

Suzuki stares down at Hiro dead on the floor, shivering. She slowly turns around to stare at Kendrick wearing the mask.

KENDRICK

You're free.

BEAT.

SUZUKI

We are not free.

KENDRICK

What do you mean we?

Suzuki doesn't answer, instead, she just walks away and exit camera.

Kendrick walks towards Suzuki direction and off camera.

INT. THE PLACE: CAGE - NIGHT

A group of half-naked underage Japanese girls is locked in a cage.

All of the girls has bruises and marks on their bodies.

Kendrick stares at the girls at the cage.

KENDRICK

How long have you girls been stuck here?

SUZUKI

Since we were little kids.

KENDRICK

The world is not this cruel. You have to come with me. I can help.

SUZUKI

I've been Hiro maid for eight years. There are countless people in this cult. They are too powerful. You can't help.

Suzuki opens the cage to get in.

SUZUKI (CONT'D)

We are better here. Go, please, I will protect these girls. I am stronger than I look, sir.

Kendrick slowly starts backing away, still staring at the girls in the cage.

KENDRICK

I can help you girls.

SUZUKI

No you can't. They are the faces of the world. You have to go now before they come.

KENDRICK

Who are they?

SUZUKI

The guys without a face. They are the faces, the eyes, the lips, the heartbeat of this channel.

KENDRICK

What do you mean by channels?

The lights in the cages start flicking off and on.

A dark Japanese instrumental slowly starts playing. The girls, except Suzuki, lays down on the floor to fake sleep.

SUZUKI

Get out now. They are coming.

Kendrick starts backing away faster.

SUZUKI (CONT'D)

They will kill you faster than you could blink your eyes. Trust me.

Kendrick attempts to say something but he doesn't. Instead, he just exit off camera.

EXT. YARD - NIGHT

Kendrick is walking fast back to the car.

INT. CAR - NIGHT

Kendrick gets into the car. A group of female protestors that are wearing shirts that read "I Am A Virgin"

KENDRICK

The Virgins are everywhere.

CHASE

I'm hungry as fuck.

Kendrick stares at Chase for a brief moment.

KENDRICK

Nigga, you always wanna eat.

One of the Virgin protestors throws their ice cream at the cars front window.

The window is covered with ice cream.

CHASE

I just the windows washed. Fucking Virgins.

Chase sticks his head out the window.

CHASE (CONT'D)

I didn't do shit to y'all motherfuckers.

A skinny girl pops out of nowhere to flick Chase off.

CHASE (CONT'D)

Aaliyah, fuck you. You skinny ass thot.

AALIYAH

You took my virginity coward. You raped my virginity. He raped my virginity!

"You raped her virginity!" a person yells at Chase.

AALIYAH (CONT'D)

Chase, if you don't come over here and put a ring on it you will burn in hell.

"CHASE! You will burn in hell!" a person yells at Chase.

CHASE

These motherfuckers are crazy.

Chase drives off.

INT. THE JOINT - NIGHT

The place is very small and it looks like it is going out of business. It is nearly empty.

Kendrick and Chase are almost done with their good. We jump into a random conversation about....

KENDRICK

Weed is healthier than fast food my nigga.

CHASE

Naw nigga. I rather eat fast food for an entire year than smoke weed for a month straight.

KENDRICK

Didn't you see that one movie, ya know the one with that white guy eating fast food for an entire month-

CHASE

Naw, I ain't seen that one, what's it about-

KENDRICK

Nigga, I just told your stupid ass that it is about a Nigga, eating fuckin' fast food for a month straight.

CHASE

Is it based on a true story?

KENDRICK

Imma throw this fucking ice coffee at your head. Stop asking me stupid shit yo.

CHASE

What happened to that white nigga.

KENDRICK

Shit, I don't know. That nigga probably got cancer or some shit like that.

CHASE

That movie is probably fake. It's probably a science fiction movie.

KENDRICK

Nigga, that shit won an Oscar and everything for best documentary.

CHASE

That shit probably still fake, though.

KENDRICK

Sometime I just wanna take my gun out and shoot myself so I won't hear your stupid ass no more.

CHASE

Yeah, whatever nigga.

KENDRICK

You are a super annoying nigga.

CHASE

Whatever.

KENDRICK

Nigga, why are you eating so damn slow. I thought you were hungry.

CHASE

I thought I was, but, nigga, I guess all I really wanted was a milkshake.

KENDRICK

Are you finished?

Chase stares down at his plate for a brief moment and nods.

KENDRICK (CONT'D)

Alright.

Kendrick stands up and notices that he has blood on his fresh shoes.

KENDRICK (CONT'D)

My nigga, fuck!

Kendrick gets a paper towel from the table, puts his shoes on the seat.

Kendrick is trying to remove the blood off his shoes with a paper towel.

KENDRICK (CONT'D)

Fuck. I'll be back.

Kendrick walks off camera.

INT. BATHROOM - NIGHT

Kendrick is cleaning the blood off his shoes.

LANCE

You should be careful  
(laughing)  
The cops will kill you just for  
having blood on your shoes.

KENDRICK

(looks at Lance)  
Yeah, I know. Fuck the police.

LANCE

It looks like you hate the police too.

KENDRICK

Why do you hate the police?

LANCE

I hate almost everyone. No big deal.

Kendrick notice that Lance has a clock tattooed on his neck.

KENDRICK

(laughs a little)

You're crazy. You're one of those CLOCKWORK maniacs. Y'all better watch out because Lord-

LANCE

Fuck Lord.

KENDRICK

Yeah, fuck Lord, you're right. He ain't shit.

LANCE

What makes you think it's a he?  
(takes out a towel from his pocket)  
Use a real towel.

Kendrick accepts the towel.

KENDRICK

You dated my Ex.

LANCE

No. You dated my Ex.

Kendrick smirks.

KENDRICK

So you really think that Lord is a she?

Kendrick starts cleaning the blood off with the towel.

LANCE

I don't think, I know Lord is a she. Her real name is Lorde.

KENDRICK

So her real name is her fake name?

LANCE

Her real name is Lord with an e at the end.

KENDRICK

Is she some kind of dyke chick or something?

Lance stares at Kendrick clean the blood off.

KENDRICK (CONT'D)

You know, that staring is creepy as fuck.

LANCE

Yeah, so I heard.

(smiles)

Are you getting ready to do another hit job?

KENDRICK

I have no idea what you're talking about-

LANCE

I know who you are. I know who almost everybody is in the city. I have my people.

Kendrick stands up to face Lance.

KENDRICK

Do you really have 88 hackers that work for you?

LANCE

That's how I am able to know everything about the city.

KENDRICK

Why release those videos online? You know the world doesn't care about us folks in Romantos.

LANCE

You care. I know what you're looking for, I know who you're looking for.

KENDRICK

Who is I'm looking for?

Lance holds up a tablet with a display of a cop named, DAMON WHITE, on there.

LANCE

He is training a new transfer right now. In 30 minutes he will go back to his place to do some weird ass shit and hide the drugs.

KENDRICK

Why are you telling me this? Do you expect me to pay you for that info? I ain't paying for shit.

LANCE

No. You don't owe me. I just want to help a brother out.

Kendrick stares at Lance.

KENDRICK

Do you know about the cage?

LANCE

Of course, I do. The people that control that cult is not human. Until we can find out a way to defeat them I suggest you forget about it.

Lance walks away.

LANCE (CONT'D)

Tell Charlotte that I said hey.

Lance starts laughing as he walks away.

LANCE (CONT'D)

Good luck on your mission.

Lance completely walks out of the bathroom.

INT. APARTMENT COMPLEX - NIGHT

Kendrick and Chase are in the car staring at Nicholas and Damon about walk into the complex.

KENDRICK

Go! Hurry.

Chase gets out of the car and starts running to the door before it closes.

Damon barely catches the door before it closes. Moments later his phone ring. He answers it on speaker phone.

CHASE (O.C.)  
Nigga, I can't knock out the security.

KENDRICK  
Why not?

CHASE (O.C.)  
It's a girl.

KENDRICK  
Fuck.

CHASE (O.C.)  
Just try to walk into the parking lot like he live there nigga. Just smile at her. I'll meet you at the elevator.

KENDRICK  
Fuck it.

Kendrick hangs up the phone and exits the car. We watch Kendrick walks into the parking lot.

INT. CAR - NIGHT

Chase is driving the car with Kendrick in the passenger seat.

Charlotte is seated in the back seat on the drivers' side. Charlotte glances back at Kendrick for a brief moment.

CHASE  
Charlotte, can you please tell Kendrick that cats are better than dogs-

KENDRICK  
Niggas, you're wildin'. Cats are fucking lazy and stupid. What kind of niggas has cats in the hood?

CHASE  
Craig has two cats-

KENDRICK  
That nigga weird as fuck, though.  
(to Chase)  
So answer this, what is a cat going to do when some niggas come in your house to rob you?

CHASE

Nigga, a cat is going to scratch those niggas up.

Chase glances back at Charlotte.

KENDRICK

Really nigga. Ain't no nigga scare of a mother fucking cat, and that's on the real.

CHASE

Nigga, don't you have a dog, and niggas don't give a fuck about your punk ass dog. They still robbed your crib.

KENDRICK

That's cuz' my dog is a bitch. If I had a pit bull, nigga, I guarantee that those niggas wouldn't have robbed my crib. A pit bull would've fucked those niggas up.

CHARLOTTE

When did your place get robbed?

KENDRICK

Last week.

CHARLOTTE

Why didn't your dog do anything?

KENDRICK

She's a bitch that's why.

CHARLOTTE

Your dog is really big, though. It barks at everyone.

KENDRICK

Yeah, it barks at everyone that's outside the door, but once a motherfucker step one foot in my crib, that bitch stops barking.

CHASE

My cat would've fucked those niggas up bro.

KENDRICK

Nigga, shut your bitch ass up. Only pussy ass niggas have cats.

CHASE

And only pussy niggas get pussy.

Chase licks out his tongue like his is licking something.

Charlotte gives Chase a stare.

CHARLOTTE

You're so nasty.

CHASE

Bitches love nasty niggas.

CHARLOTTE

Then why I never see you with any  
bitches-

KENDRICK

Burn!

Kendrick starts laughing.

CHASE

I got bitches.

CHARLOTTE

Where they at though?

CHASE

They are around.

KENDRICK

Chase ain't got no bitches.

CHASE

I got bitches.

Kendrick just stares at Chase.

KENDRICK

You're like a bitch with no ass you  
ain't got shit.

EXT. PARKING LOT - NIGHT

Kendrick parks the car in a parking lot of a warehouse

INT. CAR - NIGHT

Charlotte closes her eyes to practice her character.  
Charlotte starts laughing.

CHASE  
(looks back at Charlotte)  
Is this your first time doing this?

Charlotte opens her eyes.

CHARLOTTE  
Yeah.

CHASE  
(to Kendrick)  
We should do this for her.

KENDRICK  
If she wants to do it, we are going  
to let her do it.

CHASE  
(to Charlotte)  
What kind of character are you  
playing?

CHARLOTTE  
I don't know. Maybe a crazy ass  
girl.

CHASE  
She doesn't even know what  
character that she wants to be.

KENDRICK  
(to Charlotte)  
What kind of crazy do you want to  
be?

CHARLOTTE  
Harley Quinn, crazy.

CHASE  
Niggas ain't scared of a fucking  
clown.

CHARLOTTE  
Harley Quinn isn't a clown, she's a-

CHASE  
I don't care. Niggas ain't scared  
of Harley fucking Quinn-

CHARLOTTE  
It's not like I am dressing up like  
her. I am just going to act like  
her.

CHASE

You should be more gangster, be more like the Black Mamba.

CHARLOTTE

Like, Kobe.

CHASE

No, like that bitch from Kill Bill.

KENDRICK

Vivica A Fox?

CHASE

No nigga, that white bitch. The one that wore that yellow jumpsuit.

KENDRICK

(thinks about it)

Oh shit, that's actually a good idea. I like it.

(looks at Charlotte)

That's a badass character. You should-

CHARLOTTE

I want to be Harley Quinn-

CHASE

See, she's ain't ready for this. Let's do it ourselves-

KENDRICK

She's going to do it.

(to Charlotte)

You're going to do this, right?

Kendrick leans back in his seat to think.

CHASE

Come on. Let's just kill those niggas. They are already tied up to a chair in there.

CHARLOTTE

You guys left them tied up in a chair in there. What if they escape?

CHASE

Don't worry, we have our buddy in there. She's cool.

INT. JULIA'S ROOM - NIGHT

JULIA's feet hanging from the bed. She is lying down on the bed sleeping. Her alarm clock rings.

We tilt up as her alarm clock is ringing to see Julia in a deep sleep. As the alarm clock rings, another alarm on her phone starts to ring, which causes her to wake up from the deep sleep.

Julia slowly reaches over to knock over the alarm clock onto the floor. The alarm continues to ring.

We pan around the room to get a glance of it. One thing that is very noticeable in her room is the five Maxim Magazine photographs, which are hanging up in a frame above her television set.

We also see that the television is on. It's on a station, which a young blonde screenwriter, HANNA JOHANSSON is speaking about Julia directing style and LOLA great screenwriting abilities.

We push in to get a glimpse of the interview.

HANNA

She's the best screenwriter of all time. She's lucky to be working with a great director. A director with a unique style. She's on a futuristic style level, when it come to filmmaking. Dancing with a Mouth of Blood, my first feature, was heavily inspired by Julia and Lola's work. She's doing a lot for the females in this world-

The conversation continues as we pan back to the bed to see Julia turning off the TV with the remote.

She feels the bed to find her phone. She finds her phone and turns the alarm off on it after throwing the covers off her bed.

INT. JULIA'S HOUSE, BATHROOM - NIGHT

Julia is running bath water with bubbles in the tub.

Julia is lying down in the bathtub with bubbles and water thinking about something. She goes under the bath water.

INT. JULIA'S KITCHEN - NIGHT

Julia is pouring sugar into her coffee.

Julia is pouring a little bit of a monster drink into her coffee to drink it.

Julia is drinking the coffee mixed with MONSTER drink.

INT. JULIA'S CAR - NIGHT

Julia is in her car eating an energy bar. She starts the car to start driving. As she is backing back, she almost hits a CHUBBY GUY on a bicycle. The Chubby Guy stops to flick Julia off.

CHUBBY GUY

Watch where you're going, bitch!

The Chubby Guy rides off camera while flicking Julia off on the bicycle.

INT. ARTWORK - NIGHT

A very strange painting that symbolizes the devil is hanging up on a wall.

Julia walks pass the painting. Moments later, Lola walks pass the painting.

INT. THE ARTIST ROOM - NIGHT

The room is filled with artwork that symbolizes an issue in the world.

A Red light coming from an unknown source is flashing on the artwork.

Charlotte is speaking to THE GIRL.

They are standing between a painting that symbolizes POWER, We jump in the middle of the conversation.

GIRL

This medicine could kill her.

CHARLOTTE

It's better than nothing.

The Girl slides the small bottle of medicine to Charlotte.

CHARLOTTE (CONT'D)

Thanks.

Charlotte walks out of the room.

Lola and Julia walk inside the room. The Girl looks over at them and smiles.

GIRL

The portal closes tonight.

The Girl walks over to round table to sit down. Lola and Julia walk over to the table to sit down at it seconds later.

GIRL (CONT'D)

(to Julia)

I really love the Cinema. It's dark and gritty and very artistic. Great directing.

JULIA

Who was that girl?

GIRL

Just a girl getting medicine for her friend.

JULIA

That medicine could kill her friend.

GIRL

That medicine could also save her friend.

JULIA

Does she know about us?

The Girl slides two pills towards Lola and Julia. The pills are dark red and have a shining light coming from it.

Julia takes the pills and sticks it in her pocket.

Lola takes the pills and sticks it in a small pocket in her purse.

Julia looks over at the artwork.

JULIA (CONT'D)

Pretty decent art.

GIRL

I used to be the best at it.

LOLA  
Yeah, back when you surfed with us.

GIRL  
I don't need it to make good  
artwork. You don't either.

JULIA  
We will be fine.

LOLA  
I am going to find the perfect  
story to write tonight.

JULIA  
Our next film will be amazing.

LOLA  
She will win best director and  
cinematographer at the Oscars next  
year.

GIRL  
I don't get it. Why is winning an  
Oscar so important to you girls?

JULIA  
We told you. We are gods. We are  
the gods of art. We deserve every  
single award in this world.

GIRL  
These pills made you two insane.

LOLA  
Insane is just another word for  
creative.

The girl stares at Lola.

GIRL  
I don't know why I keep giving you  
girls these pills.

LOLA  
We are making the world better with  
our art...-

JULIA  
And you love the art that we make.  
Our art is the only reason to stay  
alive.

The Girl stands up and exits frame.

EXT. STREET - NIGHT

Lola is riding her bicycle while Julia follows behind her.

INT. ROMANTOS CLUB - NIGHT

Lola is dancing by herself in a night club to some 80's style disco music.

Julia is dancing by herself to the same music.

Lola and Julia are dancing in front of a red wall to the 80's style disco music.

EXT. BEACH - NIGHT

Lola is wearing a bikini as she is lying down in the sand staring up at the stars. We pan over to see Julia lying down with a bikini staring up at the stars.

JULIA

Did you take it yet?

Lola takes a few seconds to answer.

LOLA

Not yet.

JULIA

What if they come back for us.

Lola and Julia covers their left eye with their left hand.

**Title over image:** POWER. FAME

HANNA (V.O.)

Power and Fame is all we want.  
People don't give a damn about  
money.

FADE IN:

INT. INTERVIEW

Hanna is seated in a chair as she is getting interview by an unknown girl.

HANNA

We all want power or fame. People  
go on mass shooting for fame.

(MORE)

HANNA (CONT'D)

That guy that raped those little girls did it for fame. The most powerful people are the less popular people. The president of the United States is a porn director, reality TV star, a TV host. His wife is a porn star and model. We got them in the damn white house. America is a fame county. The leader of Romantos is a racist ass white supremacy and sexist AUTHOR. He sold 16 million copies of his book. He is a celebrity and now he is the leader of Romantos. You see, this country is dead - Freedom.

BEAT.

FREEDOM

Let's talk about you new script. Your first script is finally getting made by Julia Queen and Lola's company, A Tribe Called Filmmakers. So, how did you meet Lola and Julia.

HANNA

Well, first thing first, I think Julia and Lola are the most talented people in the world.

I/E.

A teaser trailer of Julia Queen film: The Woman.

I/E.

30 seconds commercial for the perfume Pulchritude (which feature a Bunny Girl in a forest) is shown.

SHOT OF JULIA'S EYES.

Flashy lights are flashing onto Julia's eyes.

SHOT OF LOLA'S EYES.

Flashy lights are flashing onto Lola's eyes.

INT. POSTER ROOM - NIGHT

We dolly across a room filled with movie posters of Julia Queen's and Lola's work and also a newspaper article about the girls written by Freedom Lee.

INT. FLASHY ROOM - NIGHT

We dolly into a room with flashy red lights flashing onto Lola, seated in a chair with her back facing us and Julia seated in a chair facing us.

Julia is holding an old school film camera while Lola is on a typewriter, typing up a script.

LOLA  
I'm going out.

EXT. STREET - MOVING SHOT - NIGHT

We are moving with a black guy, holding a big classic RADIO on his shoulder, listening to an old school "Fight The Power" style music.

Lola is walking down the street by herself thinking. As she is walking down the street, a walks onto camera creeping behind her.

JUMP CUT TO:

Lola continues to walk and we continue to follow Lola as she is walking. Joan (The Horror) walks onto camera again and creeps behind Lola.

JUMP CUT TO:

Lola continues to walk.

The ambient music gets louder the longer Joan (The Horror) creeps behind Lola. Lola is so deep into her thought that she probably doesn't know where she is walking to.

Lola takes out a vape to smoke and suddenly she fades into a new location. She is now at a....

EXT. TRAIN STATION - NIGHT

We stay on a shot of an UNKNOWN TEENAGE BOY and an UNKNOWN TEENAGE GIRL, (maybe sister and brothers, they could even be twins) waiting for the train.

The two teens are wearing a T-shirt with artwork of a girl with no-face on it.

The teenage boy's T-shirt has a no-face girl with dark hair while the teenage girl's T-shirt has one with blonde hair.

Lola is smoking a vape, looking at the view, while she is leaning against a pillar. Lola puts the vape away.

Lola takes out a small notebook to write something in it.

Lola looks over to Anna (The Horror) while she's writing but doesn't notice the girl staring at her. Lola continues to write something down in the small notebook.

As she's writing something down in the small notebook, Joan (The Horror) stands behind her.

Lola doesn't notice either of The Horrors.

We watch both of The Horrors stare at Lola.

The ambient music starts to get louder the longer Joan (The Horror) gets closer to Lola.

Lola starts moving forward. Joan (The Horror) starts creeping behind her. Joan (The Horror) reaches her hand over to grab Lola.

Joan (The Horror) grabs Lola's shoulders.

INT. FLASHY ROOM - NIGHT

The lights in the dark room turn off and on. Julia stands up to exit the flashy room.

INT. HALLWAY - NIGHT

The lights start flickering off and on as Julia is walking in the hallway. Julia slowly starts walking in the hallway.

As the lights are flickering off and on, either Anna (The Horror) or Joan (The Horror) appears closer to the camera and to Julia.

On the last flicker off and on - Joan (The Horror) becomes a footstep away from Julia.

Julia turns around to punch Joan (The Horror) and runaway.

EXT. STREET - NIGHT

Julia is running down the street.

FADE IN:

INT. THE ARTIST ROOM - NIGHT

We still hear the sound of Julia running down the street but it slowly fades away.

The Girl is still working on the same painting from earlier. Julia runs into the room - She is out of breath.

The Girl and Julia stare at each other for a brief moment before the Girl stands up.

GIRL

I'll take you to the portal.

INT. ROOFTOP - NIGHT

The Vigilante is on a rooftop of a building looking down at police cars speeding down the street to get to a location. We hear the police radio over voice over.

EXT. CAMP - BEFORE DAWN

We see a cross hanging from a guy's neck.

We tilt up to see that it's a person wearing a strange mask to cover their face.

The person name is.....

The LORD and the person are holding.

..a Hakapik.

Lord kneels down to the ground and looks up to the sky. Lord folds their hands together to pray.

LORD

"Let the peace of Christ rule in your hearts, since as members of one body you were called to peace. And be thankful."

Lord stands up and stares down.

LORD (CONT'D)  
 You see, I don't like it when  
 people disrespect me. I don't like  
 it when people try to take  
 advantage of my kindness.

The Lord holds up the Hakapik.

LORD (CONT'D)  
 Which one of you will die tonight?

The Lord points the Hakapik.

LORD (CONT'D)  
 Will it be you, The Vigilante of  
 Romantos?  
 (points Hakapik at someone  
 else..)  
 Will it be you, The Assassin aka  
 the marriage counselor. You know,  
 my nephew went to go see you, and a  
 few days later he was found dead.  
 Will it be  
 (a big smile and points  
 Hakapik at someone)  
 you, with the crazy hairstyle.  
 (points Hakapik at someone  
 else and smiles)  
 Will it be the school teacher?  
 (points Hakapik at someone  
 else)  
 Or will it be the vigilante of  
 Romantos?  
 (points Hakapik at last  
 person)  
 Or will it be the psychopath?

A wide shot of The Lord standing with the Hakapik. There are  
 six people on the floor with their hands tied up and a brown  
 bag over their head.

LORD (CONT'D)  
 How should I kill the one tonight?  
 (looks over to Craig)  
 Craig! I'm talking to you. How  
 should I kill the one tonight?

CRAIG  
 With a gun.

The Lord starts laughing.

LORD  
No. No. No. I don't kill with guns.  
(stares at Craig for a  
long time)  
Come here Craig.

Craig slowly walks over to The Lord.

The Lord continues to stare at Craig.

LORD (CONT'D)  
I want you to unmask them all.

CRAIG  
But they are not wearing masks,  
sir.

LORD  
Then remove the damn bags from the  
sinners head.

We see a shot of Craig taking off the bags off of the five  
people tied up in the camp and it is revealed to be The  
Assassin, Kendrick, Chase, The Vigilante, and Charlotte.

LORD (CONT'D)  
Now, since you want to give me a  
stupid answer, I want you to...  
(stares at someone...)  
Kill that one.  
(points to them and  
laughs)  
Shoot them with your gun, since you  
love guns so much.

CRAIG  
You told me that I was here to do  
security.

LORD  
(smiles at Craig)  
You don't want to do it?

CRAIG  
I'm straight. I'm just here to do  
security.

LORD  
Okay, that's all-

The Lord swings the Hakapik at Craig's head to knock him out.  
The Lord continues to swing the Hakapik down on Craig's head.

The Lord doesn't stop until blood splashes onto her face. The Lord rubs the blood on her face with his finger, and shortly after she licks the blood from his finger.

LORD (CONT'D)

Taste pretty good. Pass me the machete.

MASKED GUY # 1 quickly pass The Lord a machete in exchange for the Hakapik. The Lord swings down at Craig's neck.

The sound of the machete hitting down into Craig's neck is heard.

The Lord picks up Craig's almost gone head from the ground. There is barely anything left of Craig's head. We can see the eyes popping out and the brain hanging out.

LORD (CONT'D)

This is what happen when you don't answer to the Lord.

(throws head at someone)

Now, two of y'all will have a very, very, very, painful death tonight.

(quotes bible)

"Finally, brethren, farewell. Be perfect, be of good comfort, be of one mind, live in peace; and the God of love and peace shall be with you." I am with all of you until you die. Dying by the hands of the lord is a privilege. Would you rather die by a thug, a gangsta, an assassin, a vigilante, a cop? I am giving you eternal life by re-birthing you into my heaven.

The Lord starts to look at the six people, to figure out which person will die first.

LORD (CONT'D)

I made up my mind.

The Lord walks to a person and grabs them by their hair. The audience can not see which person The Lord grabbed.

LORD (CONT'D)

If you decide to play hero and move away, I will kill a woman in the city every hour for the next month. These women need to burn in hell for tearing the world apart.

The Lord drags them to the middle and holds up the machete.

LORD (CONT'D)

You better not move. Just think about all of the young women that will die this month.

The Lord stares up at the sky.

LORD (CONT'D)

All the young woman that will be the rebirth.

The Lord looks down.

LORD (CONT'D)

Actually, you will be doing them a favor if you move. Killing these sins will make this city, it will make this world a better place. After I get rid of the sinner's women in the city, I will get rid of all the wanna-be gods in the city. These men don't know what a real god is.

(shouts)

I am the real god! I am the LORD! I am your LORD!

The Lord smiles down at the person and swings down at them multiple times.

Blood is splashing onto his face as he is swinging down.

The Lord looks back at the four people tied up and smiles.

LORD (CONT'D)

Who's next?

INT. CAR - NIGHT

The Lord is in the car staring out the window as his DRIVER drives him to a destination.

We watch The Lord stare outside the window listening to the song and thinking for almost two minutes.

A close-up shot of each of the four people with a brown bag covering their face.

INT. POSTER WALL - NIGHT

A wall covered with posters of a blindfold girl.

FADE IN:

INT. ASYLUM, CELL - NIGHT

We see a jail cell with one source of light coming from the window.

The jail cell also has a girl, THE BLIND GIRL, wearing red pearls around her neck, a red blindfold to cover her eyes, dark red lipstick, and dark hair seated on the floor while she listens out the window. Her back is facing us.

The VIGILANTE walks into frame to speak with the Blind Girl.

BLIND GIRL

You're wearing your costume this time.

The Blind Girl listens to the Vigilante standing in front of the cell.

BLIND GIRL (CONT'D)

What are you doing here?

The Vigilante doesn't answer.

BLIND GIRL (CONT'D)

You should stop looking for the Lord. The Lord isn't the one you need.

VIGILANTE

I want to find The Lord.

BLIND GIRL

We always ignore what we need because of our wants.

A short pause.

BLIND GIRL (CONT'D)

You want will destroy you.

VIGILANTE

I am going to get you out of here.

BLIND GIRL

I belong here.

VIGILANTE  
You don't belong here.

BLIND GIRL  
We all belong here.

The Blind Girl starts humming a melody for a brief moment.

The Blind Girl crawls closer to the cell to reach her hands out of it for the Vigilante to hold. The Vigilante holds her hands.

BLIND GIRL (CONT'D)  
You are seeking revenge. Are you going to kill The Lord?

The Vigilante gives the Blind Girl nothing.

BLIND GIRL (CONT'D)  
You are blind. Open your eyes to the truth.  
The Vigilante exits off camera. We stay on the Blind Girl.

BLIND GIRL (CONT'D)  
Get out of this city while you still have a chance. This city is the gateway to all darkness.

The Blind Girl starts laughing.

BLIND GIRL (CONT'D)  
We are all passengers on the train to destruction.

VIGILANTE  
I will not leave until-

BLIND GIRL  
You're already a prisoner. It's too late to be saved. Your memories are corrupted with false moments.

The Blind Girl hands The Vigilante a necklace with a red cross. The Vigilante puts the cross around her neck and walks away.

BLIND GIRL (CONT'D)  
You will be forever trapped in this maze. This asylum is your only escape. Find a way to the asylum to free your mind. Find a way to escape THEM.

INT. OLD ROMANCE - NIGHT

The Vigilante is walking by a long wall filled with posters of movie posters and artwork of a girl dancer wearing a strange mask.

EXT. SOMEWHERE IN LOS ROMANTOS - NIGHT

CRAIG is smoking a VAPE. Behind him is a movie poster. It's a movie poster of a film directed by Julia Queen and written by Lola.

We watch Craig smoke the vape for a few seconds before, Vigilante walks into frame to speak with him.

CRAIG

I don't know shit. Why are you even here? You're always harassing me. You're just like the police. Always harassing a nig-

The Vigilante punches Craig to knock him out.

INT. THE STREET - NIGHT

The Vigilante is leaning against a wall filled with posters of The Cinema a few posters of "?" , and artwork of a girl dancer wearing a strange mask.

We stay on a shot of the VIGILANTE reading the newspaper but also glancing straight ahead.

We slowly pan over to see a UNKNOWN GUY walking into an apartment complex.

The unknown guy walks into the complex.

We stay on the shot of the apartment complex as The Vigilante walks across the street to the complex.

INT. ELEVATOR - NIGHT

The Assassin walks in the elevator. She puts on her wig and takes off her glasses off.

A black guy, wearing a 90's style outfit and with big glasses walks in the elevator before it closes.

GUY

Can you press two for me?

The Assassin presses the second floor.

GUY (CONT'D)  
Nice outfit.

The guy starts rapping "Fresh Prince of Bel Air - Theme Song" until the elevator door opens. The Guy walks out of the elevator. The elevator closes and goes up to the next floor.

She puts her glasses in her pockets. The elevator door opens and the Vigilante walks in it.

The Vigilante press the button for the fourth floor.

VIGILANTE  
What did you say to him?

ASSASSIN  
To the radio guy?

The Vigilante looks over at the Assassin.

VIGILANTE  
What? No, the guy we going to beat up. What did he say to you?

ASSASSIN  
Nothing.

The elevator door opens and the Assassin and Vigilante walk into the hallway. The elevator door closes.

ASSASSIN (CONT'D)  
Who's the radio, guy?

INT. APARTMENT HALLWAY - CONTINUOUS

The Assassin walks the Vigilante to the room. We follow them to the room.

VIGILANTE  
Please don't kill him.

ASSASSIN  
Killing bad people is what I do.

VIGILANTE  
Killing makes you no different from them.

ASSASSIN  
We all have some darkness in us.

The Assassin knocks on the door. We hear the sound of girls SCREAMING in the room. The Vigilante kicks the door open.

FADE IN:

To the Vigilante punching down onto a guy's face.

FADE IN:

EXT. PARKING LOT - NIGHT

We dolly into The Assassin and the Vigilante seated on top of the car.

The Vigilante is staring up at the sky as The Assassin is staring at the Vigilante.

The Assassin comforts The Vigilante.

EXT. WAREHOUSE - NIGHT

The Assassin and The Vigilante are standing in front of the warehouse.

VIGILANTE  
(to the Assassin)  
I'll handle the guys down stair.

INT. WAREHOUSE - NIGHT

A group of girls is dancing to a fast paced pop song with lyrics that are difficult to understand.

There are multiple shots of the girls dancing and a guy, he looks like a boss or mob gangster, MR. BLACK is seated in a chair watching the girls.

The lights in the warehouse turn off. It turns back on a few seconds later.

Mr. Black takes out his gun. All of the girls looks scared. Mr. Black gives his four other guys a signal.

A smoke is thrown, which blows up.

The Vigilante runs on camera to fight and beat up the guys, except Mr. Black. After all of the guys are down, Vigilante stares at Mr. Black and walks slowly towards him.

Mr. Black starts laughing as Vigilante starts walking closer to him.

Mr. Black stands in the same spot busting up laughing. Vigilante grabs Mr. Black by his shirt and slams him to the floor.

Upstairs: The Assassin kills all eight guys up stair without getting any scratches on her. She is covered with blood.

The Assassin is cleaning the blood off her. The Vigilante walks on camera to help the Assassin clean the blood off her.

EXT. WAREHOUSE - NIGHT

The Assassin walks out of the warehouse while The Vigilante follows her.

INT. ELEVATOR - NIGHT

The Assassin in the elevator. She puts on her wig and takes off her glasses off.

She puts her glasses in her pockets. The elevator door opens. The Assassin walks out of the elevator.

INT. APARTMENT ROOM - NIGHT

The Vigilante is beating up a guy. She almost kills the guy.

WINDOWS OF THE APARTMENT

The Vigilante, still beating up the guy, pounding his face in, and The Assassin slowly walking up to the Vigilante to stop her.

She grabs her hands, stopping her from killing the guy. The Assassin kills the guy for the Vigilante.

EXT. VIGILANTE'S CAVE - NIGHT

The Vigilante seems like she's in a lot of pain. The Assassin comfort the Vigilante.

INT. ROOFTOP - NIGHT

The Vigilante is on a rooftop of a building looking down at police cars speeding down the street to get to a location. We hear the police radio over voice over.

INT. DRUG HOUSE - NIGHT

There is a shot of a dead girl, hanging on the wall. It looks like she has been dead for Nights. There is something written in INK on her chest.

"I am your Lord" is written over the girl's chest.

EXT. OUTSIDE OF DRUG'S HOUSE - NIGHT

A car pulls up to the side of the Vigilante. A MASKED GUY gets out of the car with a knife pressed up against an innocent girl's throat.

Another Masked Guy gets out of the car with a needle.

MASKED GUY

If you don't want any trouble, do what I say.

(nods his head towards The Vigilante)

If you fight she will die.

The other masked guy walks up The Vigilante and stabs her with the needle to knock her out.

INT. CAR - NIGHT

Two Masked Guys are pointing their guns towards the Vigilante while a MASKED PERSON drives the car. The Masked Person takes off their mask and it's The Lord.

LORD

Kill her if she tries anything.

(looks out the window)

I have a few more people to get.

EXT. FREE TERRITORY - NIGHT

A thick black woman, with long braids, SAARTJIE is cooking smores at the campfire.

The LORD is wearing the mask while she sticks her head out the window. Craig is driving her to the location.

The Lord takes her mask off and lets the wind blow her hair back. She smiles big and close her eyes.

We pan over to see The Free Girls standing up at a camp fire. We pan back over to see the car come to a stop.

There are eight members of the Free Girls are represent a different religious.

ISLAM, JUDAISM, ZOROASTRIAN, HINDUISM, BUDDHISM, JAINISM, COMPARATIVE RELIGION, and SIKHISM.

A girl that represents CHRISTIANITY is missing. She could be gone or she could be dead.

The Lord walks out of the car and starts speaking with girls.

We watch The Lord speak to the girls about something for about two minutes.

All we hear is a dark ambient track while they are speaking. The conversation seems to be intense for a bit, but from they looks of it, it seems like they have come to an agreement.

The Lord walks back to the car to get a brown bag with

"*Get well soon.*" written on it.

She hands it over to the leader of the Free Girls, SAARTJIE.

We cut to the conversation.

SAARTJIE

You don't have to portray yourself as a villain.

LORD

It's the only way to fight them.

SAARTJIE

You can find other ways to fight them.

LORD

Look what happened to everybody that tried that other way. Look what happened to Freedom. We are the powerless girls without a leader. This city is going to burn.

SAARTJIE

Killing people to put fear in them isn't what leaders do.

LORD

Then I'm a monster.

SAARTJIE

You're not a monster either. You're a queen.

SAARTJIE stares into Lord's eyes to analyze her.

SAARTJIE (CONT'D)  
They already got you.

Lord doesn't say anything. She just glances at the Free Girls to see them staring at her.

The Lord walks back over to the car to get in.

EXT. FREE TERRITORY - NIGHT - DANCE

**Music playing:** Various beats

Each member of the Free Girls does a quick dance that represents their religious to the beats. We stay on one single shot for the entire freestyle dance session.

INT. CAR - NIGHT

The Lord is still staring outside of the window.

LORD  
This city used to be good. This city, this world is coming to an end... I am here to save it from all sins.

The Lord looks back and smiles

LORD (CONT'D)  
What's wrong with y'all. Why are you guys so quiet. I took the tape off your mouth for a reason. Now talk.

We pan over to see

The Vigilante, Chase, and Charlotte are seated in the back seat.

LORD (CONT'D)  
Y'all should be happy about being alive. I am giving y'all another chance-

VIGILANTE  
Fuck you.

LORD

(smiles)

I expect to be spoken to with the same respect that I speak to y'all with.

CHASE

You get no respect from me bitch.

The Lord stares at Chase with a smile.

LORD

Let me repeat myself. I don't like it when people disrespect me. Do it again and I'll chop your mother, brother, cousin, your girlfriend head off in front of you.

CHASE

Fuck you bitch. I don't give a fuck about you or your respect bitch.

VIGILANTE

You will die.

LORD

I am already dead.  
(Smiles at Vigilante )

Are you going to kill me?

VIGILANTE

I will kill you.

CHASE

Fuck that! I'm going to kill that bitch.

LORD

I'm looking forward to seeing y'all try.

VIGILANTE

I don't understand why you're so evil.

LORD

Evil. I'm not evil. This world is evil. The people we create is evil. Mankind is evil. I am saving everybody. I am the savior.

CHASE

Bitch you ain't shit.

LORD

Please, don't curse in my car.  
Cursing is a sin.

CHASE

I don't give a fuck.

LORD

I understand that you're  
heartbroken. But, let me remind you  
(Shows Chase a picture of  
his girlfriend)  
who's in control.

Chase charges his body towards Lord, but Lord pushes him  
back.

LORD (CONT'D)

Remember, I know everything about  
Romantos. I know about all the dark  
little secrets in Romantos.

Lord stares outside of the window.

CHARLOTTE

Please let me go. I have to-

LORD

Nina is fine. My people gave her  
the medicine that she need. Like I  
said, I know everything about  
Romantos. I am the savior, I am the  
receiver.

Lord closes her eyes.

LORD (CONT'D)

Shut up! Shut up! Shut up!

Lord shouts.

LORD (CONT'D)

I didn't kill you. I couldn't save  
you. I tried. I tried to save you.  
Please, just forgive me. Please.  
Please, Jo, Florence.

The Vigilante, Chase, and Charlotte staring at Lord.

LORD (CONT'D)

I couldn't save you but I WILL save  
them. I'll save the future. I'll  
find a way.

INT. MOTHER'S ROOM - THREE HOURS EARLIER

We see an over-the-head shot of LORD wearing a bra and sweatpants - she is praying to a big cross and pictures of people hanging up on the side of the cross.

We can also see illuminati tattoos on the back of her neck, arms, and back very clearly.

LORD

Please forgive me. Please forgive me, mother. Please forgive me, mother. I am a sinner.

A girl with pitch black hair, dark eyes, red lipstick and wearing a blood red dress, FLORENCE, walks into frame. Lord looks over to Florence.

We can see a lot of scars on her back.

FLORENCE

You couldn't save me so what makes you think you can save them?

LORD

I can save them. I just need a little time. I can protect the future of this city, this world-

FLORENCE

There is no world. Romantos is this world. Stop pretending to be a hero.

LORD

Shut up!

FLORENCE

You're a coward. You let your love ones die. You're a fucking coward.

LORD

Shut up! Shut up!

FLORENCE

You just stood there and let it happen. You're a coward and murderer.

LORD

Shut up! Shut up! Shut up!

Lord reaches for a bible and throws it at the cross.

The cross falls down onto the floor. We stay on a shot of the cross on the floor for a brief moment.

CUT TO:

Lord is staring at herself in the mirror. She starts putting on her strange makeup.

As she is putting on her makeup she hears noises in her place.

She slowly walks over to her room to watch (on a monitor) two robbers destroy the living room

She doesn't enter her room she just watches the monitor from the doorway.

Lord watch them search the living room. Lord walks over tot the living room area and stares at them searching her house.

LORD (CONT'D)

The money isn't in the living room.

The Male Robber quickly turns around and points the gun towards Lord.

LORD (CONT'D)

Why would I keep 1 million dollars in the living room?

Lord starts laughing.

MALE ROBBER

Where is the fucking the money at?

LORD

Somewhere in this place.

Lord glance at the mess that they made.

LORD (CONT'D)

My place is a mess. Sorry for the mess, guys.

Female Robber walks over to Lord to slap her.

FEMALE ROBBER

Where is the fucking the money?

Female Robber punches Lord in her mouth.

FEMALE ROBBER (CONT'D)

Tell us where the fuck the money at before I beat the shit outta you.

LORD  
Watch your language.

The female Robber points her gun at Lord's head.

LORD (CONT'D)  
Are you a Christian?

MALE ROBBER  
This bitch crazy as fuck.

FEMALE ROBBER  
No bitch, I ain't a fucking  
Christian.  
(Presses gun against  
Lord's head)  
You ain't talking your way outta  
this shit.

LORD  
Watch your language young lady. I  
want you and your boyfriend to  
respect my home.

ADARA  
Bitch-

LORD  
I don't a welcome language like  
that in this place. Understood?

FEMALE ROBBER  
You got five seconds to tell me  
where the money is? One. Two.  
Three. Four... Five-

LORD  
It's in my mother's room under the  
bed. The code to the lock is, 3-1-  
5.

FEMALE ROBBER  
Where is your room?

Lord points her finger towards the attic direction. The Male Robber moves off camera towards the attic direction.

LORD  
Do you like my painting?

FEMALE ROBBER  
What?

LORD  
My painting.

Lord points to the painting hanging on the wall. The female robber takes a glance over at the wall.

FEMALE ROBBER  
That's your child?

LORD  
Not quite. I've seen my child in  
the future. His name is Colossians.

The Male Robber takes a brief moment to walk back on camera with a big black bag.

MALE ROBBER  
Lets get the fuck out of here.

The Male Robber opens the door to exit. The female Robber does the same, but she continues to point her gun towards Lord as she does it.

MOMENTS LATER

A shot of the door. We hear a knock on Lord's door. Lord walks on camera to answer he door on the fourth knock.

Holly walks into the house and hugs Lord.

INT. MOTHER'S ROOM - NIGHT

Lord is helping Holly with the bruises on her face.

LORD  
This is why I need to save the  
city. Save this world.  
(stare at Holly)  
Are you okay?

Holly doesn't answer.

LORD (CONT'D)  
You are still a quite little girl.  
(rubs Holly's face)  
You will always be my favorite  
little girl in this world. Don't  
let them decide your life for you.  
Be yourself, and only yourself.

Lord continue to help heal Holly's face. Holly stare at Lord for a moment. It look like she want to say something. Lord notice it.

LORD (CONT'D)  
What's on your mind?

Holly doesn't answer.

LORD (CONT'D)  
Look, if you want to stay here, in my home, you have to tell me what's wrong. What's on your mind.

HOLLY  
Do you really kill people?

BEAT.

LORD  
Yes.

HOLLY  
Why?

Lord stare pass Holly to think about it. Holly notice that Lord is staring towards her but isn't staring at her.

LORD  
I do it to protect you. You are my everything. I will never let anything happen to you.

Lord kisses Holly's forehead.

LORD (CONT'D)  
They will not get you too.

HOLLY  
Do you think god hates me?

LORD  
Why you say that?

EXT. HATE SIGNS - NIGHT

We see multiple hate signs that target gay people and transgender people in the city:

God Hates Faggots, Transgender Are The Earth Virus, Repent or Perish, Home Sex is a Sin, Gay Is Not Okay, All Gays Go To Hell.

INT. HOUSE - AFTER MIDNIGHT

Charlotte walks inside the house.

We pan over to see MADONNA seated in a chair across from two masked people.

Madonna gets up from the chair when she sees Charlotte.

She hands Madonna the gun and whisper something in her ear.

Madonna exits.

Charlotte walks over to a dresser with a ton of CDs on it and looks through the CDs. She puts the gun on the dresser.

It take her a minute to find the CD she wants. She walks over to the player to put the CD in it: ROCK N' ROLL music.

Charlotte starts dancing to the music. We watch Charlotte do a very sexual dance to the music. She grinds on the two guys tied in the chair. One of them is wearing a police uniform while the other is wearing a dress.

Charlotte picks up a gun from a small glass table.

Charlotte continues to dance as she moves closer to the two people tied up in the chairs.

Charlotte walks over to the radio across from the table with the cocaine and gun on it to turn the volume down a little.

As she is turning down the volume to the radio, she points the gun at one of the people to shoot them.

But decides not to shoot them.

Charlotte walks over to one of the person and presses the gun against his dick. She slowly takes the mask off with her other hand.

It is revealed to be Damon. She untapped the tape around his mouth.

CHARLOTTE

You are afraid of me?

Damon nod his head.

CHARLOTTE (CONT'D)

Why?

DAMON

You're fucking creepy.

Charlotte stares at Damon's dress.

CHARLOTTE  
I love your dress.  
(Slaps Damon's face)  
Please tell me where you got it  
from?

Charlotte waits for Damon to answer her.

Damon doesn't answer her.

Charlotte slaps Damon's face.

CHARLOTTE (CONT'D)  
Where did you get the fucking  
dress?

Damon doesn't answer. Charlotte stares at Damon for a moment.

CHARLOTTE (CONT'D)  
Did you steal from one of the  
little girls you raped?

The other masked guy turns his head towards Damon.

NICHOLAS  
What?

CHARLOTTE  
Your partner is a rapist. He raped  
little girls.

DAMON  
Wh-what?

CHARLOTTE  
Wh-what, did the rapist say  
something?

Damon is thinking of an answer.

CHARLOTTE (CONT'D)  
Fear is horror. Do you know what  
horror is?

Damon takes a moment to answer.

DAMON  
No.

CHARLOTTE

Horror is something that we make up. We make up horror to help us cope with the real ones.

BEAT.

Charlotte points the gun at his head, leans to his ear to whisper something.

Charlotte quickly shoots Damon's dick. Damon starts screaming. He tries to speak but can't because of the pain.

Charlotte starts laughing. Charlotte stops laughing and looks over at the other person and smile.

CHARLOTTE (CONT'D)

Are you afraid?

The other person mumbles something but we can't hear what he is saying because his mouth is taped.

CHARLOTTE (CONT'D)

I can't hear you, officer. Are you afraid?

The other person mumbles again.

CHARLOTTE (CONT'D)

Are you fucking afraid?

The other person mumbles something.

DAMON

He is afraid. He can't answer you because you got his fucking mouth taped-

Charlotte slaps Damon's face really hard.

CHARLOTTE

I wasn't speaking to you, officer. Speak only when you are spoken to, Damon, Mr. Officer. I was speaking to.

(points to the other guy)

Him over there.

(to another guy)

I don't like it when people don't answer me. When I ask a question I expect a fucking answer. If he doesn't answer me in words

(points gun against  
Damon's throat)

(MORE)

CHARLOTTE (CONT'D)  
I'll shoot your fucking throat.  
(looks over to another  
guy)  
Are you afraid?

The other guy doesn't mumbles, instead, he just stares at Damon. Damon stares at the other guy with a disappointed look on his face.

DAMON  
You fucking'-

She quickly takes out a knife and cuts Damon's throat and walks away. Damon falls down onto the floor.

The other guy jumps up a little. We see a shot of blood coming out of Damon's throat.

Charlotte starts staring at the other person.

Charlotte takes off the guy's mask and it is revealed to be NICHOLAS. Charlotte slowly removes the tape from his mouth.

NICHOLAS  
I didn't do anything.

CHARLOTTE  
I know. You're a good guy. They always take advantage of guys like you at the station. All the good ones are dead.

NICHOLAS  
What about the Vigilante, she's still alive.

CHARLOTTE  
She's alive but she's a Vigilante for a reason.

Charlotte throws the gun on Nicholas' lap. Charlotte walks off camera to exit.

We dolly out and keep the shot on NICHOLAS to see his reaction. The sound of police sirens could be heard.

As we dolly out, the sound of the police sirens gets louder.

EXT. FRONT OF THE HOUSE - NIGHT

Charlotte walks outside the house. A car pulls up in front of Charlotte. A MASKED GUY kidnaps Charlotte.

A MASKED PERSON is in the driver's seat with their gun pointing towards the rolled down passenger's window towards Charlotte.

MASKED GUY  
Get in the car.

INT. CAR - NIGHT

The Masked Person is driving while another Masked Guy is in the passenger's seat staring at Charlotte.

We see the shot of the Masked Guy staring at Charlotte for a brief moment. He is pointing a gun towards her.

INT. FOREST - NIGHT

The Girl and Julia are walking in Romantos Forest looking for Lola with a flashlight.

We can hear a group of women screaming. The Girl slowly walks closer to the screaming.

The screaming is coming from behind some trees. The Girl looks behind the trees to see a group of witches holding hands and dancing to the sound of an AFRICAN WITCH with short hair playing the drums.

The Girl stares at one of the witches for a brief moment. The witch that she is staring at looks like Freedom.

Freedom glances over at The Girl directions and smiles.

Freedom snaps her fingers and the witch stops dancing and playing the drums. They all slowly look and stare at The Girl.

Freedom slowly walks towards The Girl.

We watch Freedom walk towards The Girl. We stay on the same shot as Freedom continues to walk closer to The Girl. The witches stay staring at The Girl

Freedom stops in from of The Girl.

The two of them doesn't say anything to each other.

Freedom gives The Girl a little kiss on her forehead. She hands The Girl a necklace with a cross on it. The Girl slowly walks away.

MOMENTS LATER

The Girl light from the flashlight is blue while Julia light from the flashlight red.

The Girl starts glancing around. She spins in three circle as she is glancing around.

MOMENTS LATER

The Girl is walking up to a tree. She flashes her light on it. The girl stares at the tree.

Anna (The Horror) runs pass The Girl very quickly.

GIRL

The horrors is fucking with you,  
Julia.

A scarecrow with a triangle for a head and one eye falls from one of the trees. The Girl quickly turns over to the scarecrow.

The Girl flashes her lights on it and slowly walks over to the scarecrow.

From behind The Girl, we can see The Horrors walking up slowly behind her.

The Girl checks out the scarecrow while the stare at her.

A shot of Anna (The Horror) standing right behind Julia as she is looking up at a symbol on top of a tree. Joan (The Horror) slowly walks towards her from a distance.

The Girl turns around to see The Horrors standing right behind her.

Anna (The Horror) stabs the Girl in the heart, which causes her to fall straight down onto the floor.

Julia hears The Girl falling down onto the floor. Julia runs over to The Girl to help her.

We stay on the shot of Julia trying to help The Girl up and the standing right behind her.

Julia helps The Girl up. She walks straight. She continues to help The Girl walk while the creep behind her.

Julia is getting farther away from them. The are finally off camera.

Julia is helping The Girl up the hill.

EXT. ROAD - NIGHT

We see Julia helping the Girl walk from a distance. Julia helps the girl gets into the backseat of the car.

Julia walks runs over to the driver's seat to start driving the car.

EXT. TRACK - NIGHT

Julia is helping the Girl walk across the train tracks. The Girl's blue blood is dripping onto the track as Julia help her walk.

INT. FITTING ROOM - NIGHT

Adara is testing out an outfit in the fitting room.

ADARA

I love this outfit. I want it.

Otis is seated looking at a film by Julia Queen on the television screen.

OTIS

How the fuck did she direct this film? It's fucking amazing.

Adara walks over to Otis and stares up at the TV screen.

BEAT.

OTIS (CONT'D)

Are we still going to do that job tonight?

ADARA

Who place is it?

OTIS

Some weird-ass religious girl.

ADARA

Do you know her?

OTIS

She goes to my church. I overheard her speaking with the pastor about having 1 million dollars stored up in a safe.

ADARA

Since when did you go to church?

CUT TO:

The Woman: Directed by Julia Queen is playing on the TV screen. We get a glimpse of Adara in the film

FADE IN:

EXT. STREET - PAST MIDNIGHT

A long shot of Adara and Otis riding the bicycle towards us. We watch them ride the bicycle off camera.

A shot of Otis and Adara parking their bicycle in front of a gate to a house.

Otis looks over to the house. Adara looks over at the house. They both stare at the house (not in frame) for a brief moment.

Adara gets up from the bicycle and Otis gets off shortly after.

We finally see a shot of the place. It's the apartment complex.

We watch them walk into the apartment complex.

We stay on a shot of the apartment complex for a moment.

We pan over to see a shot of black car parks across the street.

The people in the black car are wearing all black and sunglasses. The guy in the passengers' seat could be seen loading up a gun.

We pan back over to see Adara and Otis running out of the apartment complex.

BLACK SCREEN:

We hear gun shots mixed with ambient music and the sound of a car speeding down an empty road on an early morning.

EXT. FRONT OF THE HOUSE - NIGHT

Otis and Adara are running out of the place, towards the bicycle, which is barely in frame.

As they are running someone starts shooting. He ends up shooting Otis, which cause him to fall down.

Adara stops and runs back to Otis to help him.

EXT. SHOT OF TRACKS - BEFORE DAWN

We stay on a shot of a girl covered with blood, CHARLOTTE, standing in the middle of the train track staring ahead. We can only see her from the back.

We dolly around Charlotte and her face and shirt is covered with blood.

The Hakapik falls down onto the ground. Charlotte looks straight ahead to see Adara carrying Otis heavy in her arm on the train track.

JUMP CUT TO:

We see a shot, for the first time, a "?" tattooed on the back of Charlotte's neck. Charlotte slowly falls down onto the floor.

She falls down next to a wall with quote about Romantos:

**"Romantos Is America."**

FADE TO BLACK: