LITTLE LOVE IN L.A.

A graduate project submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Screenwriting

by

Adrián Alfonso González Camargo

May 2015
The graduate project of Adrián Alfonso González Camargo is approved:

Scott Sturgeon, MFA

Dr. Kenneth Portnoy

Jared Rapapport, MFA, Chair

California State University, Northridge
I wish to express my sincere gratitude to the Faculty of the Cinema and Television Arts Department.

I'm deeply grateful to the Fulbright Program and the Fulbright-García Robles staff.

And above all, I'm eternally grateful to Leticia and Luis Guillermo, my beloved parents.

And to Edgar Allan Poe, to whom I owe the inspiration that made me become a writer.
Table of Contents

Copyright Page ii
Signature Page iii
Acknowledgements iv
Abstract vi
"Little Love in L.A." 1
Abstract

LITTLE LOVE IN L.A.

By

Adrián Alfonso González Camargo

Master of Fine Arts in Screenwriting

"Little Love in L.A." it's a Romantic Adventure Thriller about Sabina Baumgarten, a 27 year old German architect, whom, after meeting Leo (a 35 hipster-street guy), decides to go for a last-night tour around the streets and artsy spots of Los Angeles. Sabina and Leo are robbed by Argyle, a cab driver, who snatches Sabina's passport. Argyle frames Sabina with Murphy, a deadly corrupt cop, who decides to go after her. Leo and Sabina try to get to the German Consulate, but they're meddled into an unfortunate series of events that will lead them to grab a car after another in order to get safely to LAX before 8 am.
WALT DISNEY HALL. Sun reflects upon the titanium walls.

GRAND MARKET CENTRAL. MEXICANS close down their shops.

ECHO PARK. A COUPLE kissing on a boat.

405 FREEWAY, near Santa Monica. Eternal traffic, hundreds of cars.

SANTA MONICA BOULEVARD. Sun immerses on the Ocean at the end of the avenue.

VENICE BEACH. HOMELESS people wander around the promenade.

GETTY CENTER. A MALE EMPLOYEE closes the door, we can see the place is empty.

NARRATOR (V.O.)
Los Angeles, California. The year is... you don’t mind about the year now, do you? Let’s just say it’s present time. A city with 3 million and 800 thousand habitants. Or 15 million. Even 18 million. A city in which you could find an ambassador of almost any country in the world.

CAMERA slowly flies over LOS ANGELES Central Area and leads towards HOLLYWOOD. Then TRAVELS down and goes through MELROSE AV., as if were a CAR’s POV. Then into a--

INT. ARGENTINIAN RESTAURANT - EVENING

Wooden booths, yellow lamps hang from the ceiling and dozens of black and white Buenos Aires photographs hang from the wooden walls.

Blonde, thin and with a gentle, yet nervous smile, SABINA (27) presses her knife into a juicy T-Bone. Sitting in front of her, JOHAN (33) an uptight Caucasian whose manners resemble an English gentleman, mostly by the way he holds his fork and knife.

NARRATOR (V.O.)
Meet Sabina Baumgarten. Born in Germany, 27 years old, unemployed. She, as many other foreigners, came to this city to pursue a dream. No novelty so far. Not... quite... yet.
Sabina looks for a WAITER.

SABINA
Excuse me, sir?

WAITER comes.

SABINA (CONT’D)
Can I have some water, please?

WAITER
Right away.

Sabina carefully looks at Johan. Johan patiently and meticulously cuts his meat. He takes it to his mouth and chews with his eyes closed. Sabina discreetly sighs. Waiter comes with a glass of water.

SABINA
Thank you.

She grabs the glass and sips. She puts it on the table without taking her gaze on him. The glass slides off and pours into Johan’s plate.

SABINA (CONT’D)
Sheisse!

Sabina pulls the glass up and immediately peeks at Johan. He’s still chewing with his eyes closed, his head sways and he almost hums a melody while he savors his meat. Sabina takes her napkin and tries to dry off the water that now floods Johan’s plate.

Johan opens his eyes, surprises her. Sabina freezes.

JOHN
If you want some of my mashed potatoes, you can just ask.

Sabina blushes.

SABINA
I’m sorry. I was--

JOHAN
It’s ok.

They eat in silence, until--
JOHAN (CONT’D)
Your lovely mother told me about your “nervousness.”

SABINA
Oh, no she didn’t.

JOHAN
I’m afraid she did.

SABINA
Look, Johan. I’m sorry. I, It’s just-- I haven’t been on a date since-- I don’t even remember when. I’m not like this, I promise.

Johan gently grabs Sabina’s hand.

JOHAN
It’s fine. Eat your food. Don’t forget to enjoy the pleasures of life whenever you have the opportunity.

Sabina nervously smiles and resumes her dinner.

EXT. MELROSE AV. - NIGHT

Sabina hops into Johan’s car, a TESLA. Johan closes the door.

INT. JOHAN’S CAR - CONTINUOUS

Johan slides into his car. We have a better look at Sabina: there’s a red spot on her blouse. She’s nervous. As soon as he starts the car’s engine, she opens the window.

INT. JOHAN’S CAR - TRAVELING - NIGHT

Johan drives. Classical music’s filling the ambient. Sabina coughs and tries to break the uncomfortable silence:

SABINA
I always listen to 91.5

JOHAN
(almost ignoring her)
Oh, you do?
SABINA
Yes. I love Alan Chapman.

JOHAN
But you don’t really mean you prefer radio than CD quality, right?

SABINA
(unaware)
Why not?

Johan sighs.

JOHAN
I’m not in the mood to give a lecture, but I do teach my students from time to time about the importance of quality in sound.

SABINA
Is that what USC pays you for?

JOHAN
I sense sarcasm in your words.

SABINA
No. Yes. I mean, no.

Sabina blushes. Johan drives in silence.

EXT. JOHAN’S CAR - STUDIO CITY - NIGHT

The car’s parked in front of a CONDO. Sabina’s nervous, she doesn’t know what to say.

JOHAN
Sabina, dear. I don’t want to be rude. I know your mother was very eager to find someone for you, but I’m sure you will find your perfect match.

SABINA
I-- It wasn’t my idea.
JOHAN
(feeling sorry for her)
Please, don’t take this in the wrong way, I do believe you will find the perfect path and someone to accompany you. You are a lovely girl.

SABINA
Sure. Whatever.

Johan sympathetically smiles. He reaches across and opens the door for her.

EXT. SABINA’S STREET - STUDIO CITY - NIGHT

Johan’s car drives away. Sabina stands on the sidewalk. As soon as the car turns, she kicks the floor.

SABINA
Shit, shit, shit!

INT. SABINA’S BEDROOM - NIGHT

Photos of great Architecture works and monuments cover the walls. A fancy IKEA lamp stands next to her bed.

Sabina crawls into her bedsheets. She dials a number. ON THE SCREEN: Mariana.

MARIANA (V.O.)
So early?

SABINA
Forget about it.

MARIANA (V.O.)
What, what happened?

SABINA
Nothing.

MARIANA (V.O.)
(giggling)
You’re not under the covers now are you?

Sabina crawls out of bed.

SABINA
No.
MARIANA (V.O.)
So?

SABINA
I screwed up. Well, kind of. He was a bit of a jerk.
What could I expect from a “top musician”, right?

Mariana yawns.

MARIANA (V.O.)
Oops. I’m sorry, is just that it’s late--

SABINA
-- Yeah. It is, I’m sorry.

MARIANA (V.O.)
No, no, it’s ok. Look, I’ll come by tomorrow and we’ll have banana pancakes.

SABINA
Ok.

MARIANA (V.O.)
Love you!

Sabina puts the phone away. She turns the light off. Moves to one side, then the other. She slips under her sheets.

A BEEP and a BUZZ.

Sabina’s hand take her phone. ON SCREEN: NEW E-MAIL.

Under the sheets, Sabina opens her e-mail.

INSERT:

Dear Sabina Baumgarten,

We have received your job application and we’re happy to let you know you have been scheduled for an interview with the Chair of our Developing Department, Mr. Frank Norman. Please come to our Wilshire Offices on Tuesday morning at 10:00 A.M.

Sabina’s face fills with joy and hope.
EXT. BALDWIN SCENIC OVERLOOK - NIGHT

A CLASSY bedroom. We can see parts of Culver City from this sight. A MAN, whose face we don’t see, sitting on a bed, watching the view. His feet shrug the rug. He smokes a large cigarette. He sips from a cocktail. A phone rings.

On the wall, a state-of-the-art PHONE. On the screen: “Murphy INCOMING CALL”.

Next to the Phone, a CAMERA MONITOR. MURPHY awaits inside a car, right on the driveway.

EXT. DRIVEWAY - NIGHT

A dark, shady man in his mid 50’s with a large scar crossing his cheek. This is Murphy, a corrupt, sleazy cop. Murphy stands next to his car. The mysterious MAN we early saw comes to him. Murphy sits in the car.

MURPHY
Ok, tell me again how to use this.

MAN
It’s so simple. Press here and there.

MAN explains Murphy how to use this sophisticated equipment, which basically consists of tracking and forwarding a call from a House to a Cell phone. Murphy seems to understand.

MAN (CONT’D)
We need flesh, Murph.

MURPHY
You don’t give me that bigger brother tone.

MAN
I’m just saying man. I don’t think those Arabian brothers are doing a good job.

MURPHY
Let me handle it, ok?

Murphy backs the car, drives off. The MAN drops the cigarette on the ground and walks back inside the house.
INT. BEDROOM - CONTINUOUS

A GIRL (25) is tied to the bed. We finally meet the mysterious man: it’s BILLY. 55, tall, slim, Caucasian. He has long hair, earrings. His chest is uncovered, filled with scars and tattoos. He evilly grins at the girl.

   BILLY
   Now, where were we?

The girl shakes, uselessly trying to set free.

FADE OUT.

EXT. SABINA’S STREET - MORNING

A GARBAGE TRUCK lifts a container.

INT. SABINA’S BEDROOM - CONTINUOUS

Sabina’s awaken by the GARBAGE TRUCK NOISE. She growls. She tries to sleep again but she realizes--

Jumps out of bed! Looks at the clock and... she’s still on time. She runs to the bathroom--

INT. BATHROOM - CONTINUOUS

Sabina rapidly strips and goes into the steamed universe of the hot shower.

EXT. WILSHIRE BLVD. - MORNING

Sun’s light reflects on BUILDINGS. Some JOGGERS cross the street. Cars turn their headlights off. A CLERK puts the OPEN sign on the front window of a COFFEE SHOP.

EXT. BUS STOP - MORNING

Sabina hops down from a bus. She’s still grooming her hair. Stops and looks at her cellphone.

INSERT: On Google Maps finds the address.

She turns her head up. Finds the building's address.
Sabina walks into the building.

A GUARD (50) sits behind the front desk. His voice, a baritone type:

GUARD
May I help you?

SABINA
Ahm. Yes, I’m looking for CO Architects.

GUARD
3rd Floor.

INT. CO ARCHITECTS OFFICE - DAY

Sabina sits in front of a desk. At the other side, NORMAN (50) a prominent architect, thin, dressed with a gray jacket, perfectly shaved and wearing thick-black mount glasses. He discreetly coughs as he reads Sabina’s resume on a binder.

NORMAN
Some college years at Städetschule.

SABINA
Yes. I had to move out of Frankfurt.

NORMAN
Why?

SABINA
Some issues.

NORMAN
More important than Architecture?

Sabina blushes. She squeezes her clothes. She swallows.

SABINA
(nervous)
Yes. Unfortunately.
NORMAN
Mh. And you finished in--

SABINA
-- Frankfurt. Then move here for my MA Degree.

NORMAN
UCLA. I have a good friend who teaches there, Neil.

SABINA
Neil Denari? “The” Neil Denari?

NORMAN
Yes, we met at Columbia.

Sabina doesn’t know what to say.

NORMAN (CONT’D)
So, Ms. Baumgarten.

SABINA
Sabina, please.

NORMAN
Ms. Baumgarten. What is architecture?

SABINA
I beg your pardon?

NORMAN
Wasn’t I clear?

SABINA
Yes, it’s just that--

NORMAN
--that?

SABINA
(hawks and corrects her posture)
Nothing. Well, I think that, Architecture is--
INT. SABINA’S BEDROOM - NIGHT (FLASHBACK)

Sabina’s dressed with pajamas, her hair’s a mess, no make-up. She’s walking back and forth, barefoot on the rug, rehearsing:

    SABINA
    Architecture. When I think of architecture, I think of light, mankind and poetry. I think we built houses and buildings in a manner we can nurse the sunlight inside our homes. We provide humankind shelter. We design the atmosphere which can provide our souls a rest.

INT. CO ARCHITECTS BUILDING - DAY

Norman’s waiting for an answer.

    NORMAN
    Ms. Baumgarten?

    SABINA
    (nervous)
    Ahm... Yes. I-- think Architecture is both the process and the product of planning, designing, and constructing buildings.

Norman shows a poker face. Sabina awaits, her fingers discreetly tap.

    NORMAN
    That’s it? Do you have an answer that’s not Wikipedia?

INT. SABINA’S BEDROOM - NIGHT (FLASHBACK)

Sabina walks faster, frantically, passionate.

    SABINA
    But not just that! Architecture is poetry! Think of the Taj Mahal, the Coliseum, the Empire State, Any Cathedral you can think of, from Notre Dame to Barcelona to New York. Poetry in every building!
INT. CO ARCHITECTS BUILDING - DAY

Sabina’s frozen, she can’t say anything more. A sweat drop runs slowly thru her forehead. She discreetly glances out the window. They’re on the 10th floor. Some planes cross the sky, further to the Ocean.

NORMAN
Ms. Baumgarten?

SABINA
(nervous)
Ahm. They become cultural icons?

Norman, disappointed, closes the binder.

NORMAN
Thank you Ms. Baumgarten. We’ll be in touch.

Sabina opens her mouth but realizes they’re done, so she slowly stands and leaves.

EXT. WILSHIRE AV. - DAY

Sabina steps out of the building.

EXT. LA BREA ST. - AFTERNOON

Sabina strolls around, visibly sad. She looks at the stores. She stops, observes a store with fancy furniture. She sighs. A PHONE CALL.

She takes her cell. On the ID: Germany. She answers:

SABINA
(in German)
Hello mother!

SABINA’S MOTHER (V.O.)
Hello my dear. How are you?

SABINA
I’m, ok.

SABINA’S MOTHER (V.O.)
When are you coming home? Do you know now?

SABINA
I don’t know, mom.
SABINA’S MOTHER (V.O.)
Honey, are you out in the street right now?

SABINA
Yes, why?

SABINA’S MOTHER (V.O.)
Can you sit somewhere?

SABINA
Why? What for?

SABINA’S MOTHER (V.O.)
Can you?

SABINA
No, I can’t. What is it?

SABINA’S MOTHER (V.O.)
Well... I have something to tell you.

SABINA
Mother! What?

SABINA’S MOTHER (V.O.)
I-- We. Sabina...

Beat.

SABINA
What?!

SABINA’S MOTHER (V.O.)
Your father has died.

Sabina doesn’t answer.

SABINA’S MOTHER (V.O.)
Sabina?

SABINA
What?

SABINA’S MOTHER (V.O.)
Did you listen?
Sabina hangs the phone. She cries. She tries to call back but the call doesn’t go through.

INT. SABINA’S BEDROOM - DAY

Someone’s breathing under the sheets. A phone rings. Sabina’s arm comes out and reaches the phone, buzzing on the bedside table. She talks under the sheet.

MARIANA (V.O.)
What’s up? Did you “finally succeeded”?

SABINA
No, I fucked things.

MARIANA (V.O.)
Now what?

SABINA
I had a panic attack.

MARIANA (V.O.)
Again?

SABINA
(raged)
Yes, again! What the fuck do you want me to do?

MARIANA (V.O.)
Ok, ok! Jesus... what’s your problem?

SABINA
(trying to calm)
I’m sorry. Is just that-- Something--

MARIANA (V.O.)
--What? Somethin’s wrong. I know your voice. Something’s so wrong. What is it?

Sabina’s hand reaches her iPAD.

INSIDE the sheets: Sabina begins to look at airlines, flights.

MARIANA (V.O.)
Sabina!
SABINA
I spoke to my mom.

MARIANA (V.O.)
And?

SABINA
I have to go back to Germany.

MARIANA (V.O.)
For how long?

Sabina doesn’t answer.

MARIANA (V.O.)
Sabina!

SABINA
What?

Sabina searches for flights LAX-Berlin on her iPAD.

MARIANA (V.O.)
Aren’t you gonna say somethin’?

SABINA
I’m sorry, I’ll call you back.

Sabina finds a flight. She uncovers. Leaves the iPAD on her bed and walks towards the window. She’s blinded by sunlight.

INT. CAFE - VENTURA BOULEVARD - DAY

A Patio café with round wooden tables, surrounded by plants. Sabina and Mariana eat lunch. Pancakes, orange juice and cups of water are served. Sabina barely touches her food while Mariana eats fervently.

SABINA
I don’t know how he died.

MARIANA
I’m sorry.

SABINA
I don’t want to leave my mother all by her self. So I guess that’s it. The L.A. adventure is over.
Mariana caresses Sabina’s hand.

MARIANA
I’m sorry.

SABINA
It’s ok. We weren’t that close. Still, feels like... an absence. You know? Like he was there, and now he isn’t.

Mariana butters a piece of bread.

SABINA
You are not getting what I’m saying, do you?

MARIANA
What?

SABINA
It’s for real. I’m flying back. I’m done here.

MARIANA
(skeptic)
No, you’re not.

SABINA
I am.

Mariana finishes buttering the bread. She munches. Sabina stares at Mariana. Mariana stops eating. By her glance she understands she is being decisive.

MARIANA
Oh my god, you are leaving!

Sabina nods.

A beat.

Mariana sobs, then hits the table with her hand. She immediately tries to pretend nothing happened. Some PATRONS look at them.
MARIANA (CONT’D)
(muttering)
See, this is your problem.

SABINA
What?

MARIANA
You don’t take risks. You just run away.

SABINA
(bursting)
Have you heard anything I said? My father died!

MARIANA
(very upset)
Ok, so? You weren’t that close! You know what?
(Beat) You’re a coward.

SABINA
What the fuck?

MARIANA
Yes, you are! Just face it! You never take risks.
You’re always aching about something, always find
the perfect excuse to get away with it. You’re like a
mouse waiting for the cat to walk out of the house.

SABINA
You know what? Fuck you.

Sabina storms out the place, enraged.

MARIANA
Well fuck you too!

PATRONS stare at Mariana.

MARIANA (CONT’D)
(still furious)
What?

INT. SABINA’S BEDROOM - DAY

Sabina furiously packs her clothes inside luggage.
SKYPE CALL. Her Laptop computer stands on the desk, next to the window. Sabina answers.

ON SCREEN: Sabina’s MOTHER (60).

SABINA’S MOTHER
(in German)
Hello my sweetie.

SABINA
Hi mommy. Are you ok?

SABINA’S MOTHER
Yes, yes. What are you doing?

SABINA
I’m packing.

SABINA’S MOTHER
No, you’re not.

SABINA
Yes, Mother. I am. I’m coming back.

SABINA’S MOTHER
You don’t have to.

SABINA
Yes I do.

SABINA’S MOTHER
Everything’s done, Sabina. Your brother’s driving from Frankfurt. He should arrive any minute now.
(Beat) Sabina, he is gone now. We’ll bury him in peace.

SABINA
Mom, I want to be with you.

SABINA’S MOTHER
Sabina, I know this is hard.

SABINA
(sobs)
Oh, really?
SABINA’S MOTHER
There’s nothing you can do Sabina, nothing will bring him back.

SABINA
Then what am I supposed to do? I already bought the ticket.

SABINA’S MOTHER
You can cancel it.

SABINA
(struggling with saying this)
Mom, I don’t want to be here anymore.

SABINA’S MOTHER
This is an excuse.

SABINA
It’s not! I am so unlucky. This is not a place for me. I hate this town! People talk bullshit on your back, everybody’s pretentious and they have zero intellectuality!

SABINA’S MOTHER
Sabina, you have to stop running from things.

SABINA
I am not running from things! --

SABINA’S MOTHER
--Look... I have to go, your uncle and your aunt are gonna be here soon.

SABINA
(defeated)
Ok.

SABINA’S MOTHER
Your daddy loved you.

SABINA
(scoffs)
I’m sure he did.

SABINA’S MOTHER
You know he did.

19
SABINA
(defeated)
I know. I loved him to.

SABINA’S MOTHER
(holding her cry)
And he wanted you to know this is part of life.

Sabina touches the monitor.

SABINA
Ja, mutter.

SKYPE call ends. Sabina stares at the monitor.

She closes her laptop and furiously resumes packing.

INT. LAX - NIGHT

Sabina walks through the Terminal. LATINOS, ORIENTALS, ARABS, EUROPEANS, all types and kinds of people swarm through the terminal. Sabina storms towards the LUFTHANSA AIRLINES Desk.

INT. LAX - LUFTHANSA DESK - NIGHT

A NICE BLONDE LADY (30) awaits on the desk. She kindly smiles at Sabina, welcoming the only customer so far. Sabina hands her ticket.

LUFTANSA LADY
I’m sorry but your flight leaves in 12 hours, Miss.
You are a bit early.

SABINA
But, can’t I check-in my baggages now?

LUFTANSA LADY
No, Miss. I’m sorry. There are some lockers downstairs, just pass through Gates 18 and 19. They’re quite new, so you might have trouble finding any signs.

SABINA
Great! Thank you.
Sabina finds the lockers. She spots a sign with instructions. Puts Quarters on a slot and opens the locker. She puts her BAG inside. She takes out her ticket and places it inside. She grabs her Passport and thinks about putting it inside also... she decides to take it with her. She closes the locker.

INT. LAX - TERMINAL - NIGHT

Sabina sits on a bench. She’s only carrying a book, her cell phone and a small purse, a knitted one. She receives a PHONE CALL. On the phone screen we see: Mariana.

MARIANA (O.S.)
Hey.

SABINA
(upset)
Hey.

Uncomfortable silence, until:

MARIANA (O.S.)
What time is your flight?

SABINA
8 a.m.

MARIANA (O.S.)
Where are you now?

SABINA
LAX.

MARIANA (O.S.)
What? It’s like 8 p.m. now!

SABINA
Well, I had nothing else to do. I rather just hang around here and read a book. Besides, what do you care?

MARIANA (O.S.)
I’m sorry Sabi, please, please, forgive me!

SABINA
It’s ok. I’m the one who should be sorry.
MARIANA (O.S.)
Hey, why don’t you come over to Hollywood and we can have dinner together!

SABINA
I don’t know, I don’t wanna take risks. What if the taxi wrecks and then I can’t come back to the airport and I miss my--

MARIANA (O.S.)
(bursting)
--What have I told you? You’ll be fine! Come on! I’ll drive you back to LAX.

SABINA
(doubts)
Oh.

MARIANA (O.S.)
Sabi... Please--

SABINA
Ok! Fine, I’ll do it.

EXT. MELROSE AV. - NIGHT
Sabina hops down of a taxi. She looks at the ARGENTINIAN Restaurant from the earlier scene. She sighs. She begins to walk but she’s stopped by the--

TAXI DRIVER (O.S.)
--Hey! This shit ain’t fo’ free! It’s 50 bucks!

Sabina reacts. He leans, she pulls out three 20’s from her purse and hands them to the Driver.

SABINA
I’m sorry. Keep the change.

Taxi drives away. As he does:

TAXI DRIVER (O.S.)
Fuckin’ tourists.
EXT. ARGENTINIAN RESTAURANT - EVENING

Sabina walks towards the Restaurant’s entrance. The place looks quite empty. Sabina stops as her cell phone RING. She looks at it: Mariana’s calling.

SABINA
Hey! Where the hell are you? I’m here already.

MARIANA (O.S.)
You are not going to believe this!

SABINA
Oh no, no, no. You’re not doing this again. No, no, no.

MARIANA (O.S.)
I’m sorry! He just showed up! And he’s so hot!

SABINA
But it’s my last night here! And this was your idea!

MARIANA (O.S.)
Please, please, please don’t hate me!

Sabina sighs.

SABINA
When am I going to see you again?

MARIANA (O.S.)
I told you, I’m coming to Berlin for the Summer. I’ve already checked some flights.

SABINA
 stilldoubtful)
Promise?

MARIANA (O.S.)
Promise.

SABINA
(defeated)
Ok then. Enjoy.

MARIANA (O.S.)
(giggles)
I will! Have a good flight dear!
SABINA
Thank you. I’ll try to.

MARIANA (O.S.)
Oh and remember--

SABINA
What?

MARIANA (O.S.)
Be crazy, loosen up, live your life!

SABINA
Sure, whatever.

MARIANA (O.S.)
Love you!

SABINA
Love you.

Sabina hangs. She looks at the Restaurant. She walks by it and continues her path, looking for another place to eat. Suddenly SOMEONE bumps into her. She falls. She’s confused, then looks up and finds LEO (27), with a beard, curly hair, tatoos covering his arms, wearing an “Obey” hoodie.

LEO
(agitated)
I’m sorry. Are you ok?

SABINA
(doubts)
I-- I am.

LEO
Do you like running?

SABINA
I-- I do.

LEO
Then run with me!

SABINA
What? No.

Sabina tries to stand still. She’s confused. Leo grabs her by the arm and pulls her away. Sabina now runs with Leo, grabbing Leo’s hand. Sabina still tries to set loose.
SABINA (CONT’D)

Let me go!

LEO

Come on! Get crazy! Run!

Sabina runs along, but tries to get rid of him. As they struggle, they arrive at a corner. Leo makes a turn and Sabina follows.

EXT. WILCOX AV. - NIGHT

The street lights are somehow dismal. Leo and Sabina stop, they’re panting and sweating. Leo pulls himself together, looks at Sabina. Leo laughs.

LEO

You’re crazy! Ha ha--

SABINA

I-- I don’t really--

LEO

--What’s your name? I’m Leo.

SABINA

I’m Sabina. And it was nice meeting you.

Sabina’s walking away but Leo jumps in front of her.

LEO

(frantic)

Hold on Sabina! That’s a nice name. Sounds like poetry. And your eyes, they’re like the green fields of Ireland.

Sabina’s defeated by his words. She blushes.

SABINA

Well, thank you. I--

POLICE lights show. Leo abruptly kisses Sabina. She’s first surprised but doesn’t push him away. Lights go away. Leo eyeballs and as soon as they’re gone, he stops.

SABINA (CONT’D)

I-- What the fuck?

Sabina punches Leo in the stomach.
LEO
(happily)
I’m sorry. It was an impulse. Hey, wanna go downtown? I can show you some real cool graffiti. Do you like street art? I love Shepard Fairey! Hey, we can even go to the Andy Warhol exhibit!

SABINA
(confused)
I-- I-- probably, shouldn’t. No! I don’t even know you! Why did you kiss me? Wait-- Did you say Andy Warhol?

LEO
Yes!

SABINA
Warhol? I love Warhol!

LEO
(anxious)
So?

SABINA
No. I shouldn’t.

Sabina begins to walk away from Leo. Leo runs to her and jumps in front of her.

LEO
Come on. If you love Warhol, what’s stopping you?

Touché.

SABINA
(common sense)
Ohhhhhhhhk. But I need to be in LAX before 8 am.

LEO
Why? Where are you going?

SABINA
Germany.

LEO
Awesome! So, are you going back home or just visiting?
SABINA
Yeah. Home’s back there. No, well, technically I live here in LA but I’m moving up there. I just left my studio. Not a studio, you see... Well, I was living in this lady’s basement, type of thing. (Beat) I’m going back home, I guess.

LEO
But why?

SABINA
My dad-- (Beat) I don’t really want to talk about it.

LEO
What you’re saying is that-- this is your last night in LA?

Sabina looks at the street, the sky, the cars passing by. After observing her surrounding, she stares at Leo and concludes:

SABINA
Yes. This is my last night in LA.

LEO
(excited)
Cool! So let’s do a night tour! Show you some mysterious places and beautiful walls, huh? Have you been at the Arts District?

SABINA
Hold on a sec. Let’s go to the Warhol first. And then we’ll see what happens. Ok?

LEO
Got it, girl.

Leo tries to kiss her mouth but she moves her head so he kisses her cheek.

EXT. MELROSE AV. - NIGHT
Leo’s hand stop a taxi. The taxi pulls next to them. From inside the Taxi, ARGYLE (30), Arabian, thin, with a long beard.

ARGYLE
‘Sup? Where you two goin’?
LEO
Downtown.

ARGYLE
Ok. Let’s go.

Taxi door opens. Leo hops in. Sabina doesn’t.

LEO
What’s up?

SABINA
Uhm... I don’t know. I mean, I do love Warhol but--

LEO
We’ll have a blast, trust me.

Sabina doubts. Leo’s gaze is more convincing than anything but--

LEO (CONT’D)
Seriously, do you have something better to do than walk around Melrose fucking Avenue?

ARGYLE
Hey man, is she coming or what? The fare’s running y’know.

SABINA
Ohhhhhhhhh k.

Sabina hops in.

EXT. DOWNTOWN STREET - ARGYLE’S CAB - NIGHT

The taxi is waiting for the green light. Sabina looks at a BIG GRAFFITI. Leo points it out.

LEO
See, that one was made by C-A.

SABINA
Is he a friend of yours?

Leo scoffs.
Sort of.

Leo pats Argyle’s shoulder.

LEO (CONT’D)
Take us to the MOCA man.

Car doesn’t move.

LEO (CONT’D)
Hey! Get us to the MOCA.

ARGYLE
And how do I get there?

LEO
You asking me? You’re the fucking driver.

ARGYLE
Hey, don’t curse!

LEO
Ok, cool. Just take us to Grand and 2nd.

Leo winks at Sabina, mouths “Motherfucker”. Sabina giggles.

EXT. ARGYLE’S CAB - NORTH ECHO PARK - NIGHT

Argyle slowly pulls the cab next to a curb. Leo realizes they’re somewhere where they shouldn’t be. He hits Argyle’s seat with his hand.

LEO
Hey, what the hell are you doing? Why are we here?

ARGYLE
Some tire problem, sir.

LEO
Tha’ fuck no fucking tire’s pinch, what the fuck are you doing?

Argyle stops the car completely. He turns the radio down. Sabina and Leo exchange looks.

SABINA
Where are we? Is something wrong?
LEO
(to Argyle)
Dude, I’m gonna count to--

Argyle pulls out a gun. Sabina yells.

ARGYLE
--Shut up. Both! Give me your wallets!

LEO
(nervous)
Hey dude, what the fuck? Take it easy, man.

ARGYLE
Shut up! Hurry! Wallets, cell phones, empty your pockets, now!

Sabina hands her purse. Leo empties his pockets, he only has a couple of bills.

SABINA
Please, sir, don’t hurt us--

ARGYLE
--shut up!

Argyle’s hand shakes so the gun shakes as well. Sabina and Leo give him everything they have.

ARGYLE (CONT’D)
Now get out!

They both do. Sabina’s breathing heavily and sweating. Leo takes a better look at Argyle.

ARGYLE (CONT’D)
What are you looking at, motherfucker? Get out!

Leo goes out.

EXT. NORTH ECHO PARK - STREET - NIGHT

SCREECHING tires. TAXI speeds away. Leo and Sabina stand in the middle the street, surrounded by darkness. Some street lamps lit the street, further down.

Leo kicks the floor.

LEO
Motherfucker! I’m gonna kill that motherfucker!
Sabina’s still sweating and panting, going back and forth in the middle of the street. Leo comes to her.

    LEO (CONT’D)
    You, ok?

    SABINA
    Yeah, yeah. I’m ok. I--

Sabina cries, Leo tries to hug her. Immediately she pushes him away:

    SABINA (CONT’D)
    My passport!

    LEO
    What?

    SABINA
    He stole my passport!

Sabina strides off, up the road.

    LEO
    Hey! Wait, yo!

Sabina walks fast, Leo runs to catch her. He grabs her arm. She sets loose.

    SABINA
    Let go off me! This is your fault!

    LEO
    What? Yo-- wait, I--

    SABINA
    Whose idea was to take a ‘street tour at night’?

    LEO
    Well-- thing is--

Sabina storms off.

    LEO (CONT’D)
    (sighs)
    Jesus. Wait!

Again Leo grabs her arm. Sabina stops.
SABINA
What?

LEO
Look. We ain’t discussin’ whose fault is it, all right?
We just have to find a way back.

Sabina walks off again and Leo grabs her shoulders.

LEO (CONT’D)
Ok, now stop! Listen to me!

Sabina sobs.

SABINA
I just wanna go home.

LEO
You’ll get home, I promise. Now-- where can you get a new passport?

SABINA
At the German Consulate? But it takes days!

LEO
I’m sure they can fix somethin’. Those government assholes always can if they’re willing to.

SABINA
I guess. I don’t know. Fuck!

LEO
Ok, we need a ride. Where’s the Consulate at?

SABINA
Wilshire Boulevard.

LEO
What part of Wilshire?

SABINA
I think it’s close to the LACMA. Yeah, it is.

LEO
Ok, cool. That’s something. We go there, but we need a ride.
SABINA
How are we gonna get a ride? We have no money!

LEO
Who said anything about money?

EXT. DARK ALLEY - NIGHT
Leo tries to open a 1990 HONDA. He kneels to the door. He uses two hair pins. Sabina stands next to him.

SABINA
(nervous)
Forget it, let’s try something different.

LEO
Almost there!

Leo turns the pins at the same time, clockwise and... CLICK.

LEO (CONT’D)
Dope baby!

SABINA
Holy shit! I’m not doing this!

Sabina tries to run away but she stops, comes back, strides in circles.

LEO
Hey! Hey!

SABINA
(walking nervously)
What?!

Leo walks around her, as he puts his hand next to her ear:

LEO
No alarms! Hear?

Sabina stops.

LEO (CONT’D)
See? This car’s alarm was jacked already. Now, come on, let’s go.
SABINA
But they’re gonna call the police as soon as--

LEO
--As we dump the car when we get there. No one will now! All right?

Leo gets in the car, he opens the steering column and takes two cables, ignites the car. Leo’s inside the car, Sabina still outside:

LEO (CONT’D)
Come on! I’ll drive you there!

SABINA
This is illegal!

LEO
(scoffs)
You’re gonna walk there? Or are you gonna ask for a ride? In fucking LA?

Sabina stands still. She has no choice. So...

SABINA
All right, fine.

Sabina gets in. Slams the door.

INT. CAR - DOWNTOWN L.A. - NIGHT

As Leo drives, we hear a POLICE SIREN.

SABINA
Sheisse, sheisse! It’s them, they got us!

LEO
Relax, the owner is probably sticking his fingers on his xbox controller and he won’t notice till tomorrow.

SABINA
Stop the car, I wanna get off.

LEO
Chill I say!
SIRENS fade away.

LEO (CONT’D)
See?

Sabina sweats and breathes heavily. Leo tries to pull the window down:

LEO (CONT’D)
You cool? Need somethin’?

SABINA
I’m ok, I’m ok.

Sabina feels dizzy. She tries to pull her window down.

SABINA (CONT’D)
Roll the window down.

LEO
I’m trying, but--

SABINA
Pull the window down!

Sabina hits the window, she frantically tries to find anything to pull the window. She opens the door--

LEO
Hey wait!

Leo steps on the brakes. SCREECHING wheels. Sabina jumps out.

EXT. A STREET - DOWTOWN L.A. - CONTINUOUS

The car’s stopped with a wheel above the sidewalk. Leo runs out and grabs Sabina, who’s shaking.

LEO
Hey, Sabina! Hey! Chill!

SABINA
I don’t wanna, I don’t--
Hey, it’s ok, we’ll figure something different. Let’s walk now, ok?

But the fingerprints, they’re gonna--

They don’t do that on grand theft’s. It’s stupid.

How would you know?

Trust me, I know.

Sabina runs to the car, she takes her sweater off and cleans the fingerprints. Leo waits for her, standing in the sidewalk.

Come on, let’s go!

Sabina runs off. Leo runs after her.

Both rapidly walk. Leo stops and looks at a BIG GRAFFITI.

Yo, check it out, this is the newest Banksy.

Hey! Do you wanna sit and contemplate it while I grab some coffee for you? Come on!

Jeez, girl.

Sabina walks away, Leo follows.

We need to grab a ride.

No, we’re walking.
(chuckles)

In LA?

SABINA
Well I’m walking.

LEO
I got some hommies livin’ very close girl, we should call one--

SABINA
--more gangsters?

LEO
Watch it! I ain’t no gangster.

SABINA
Well you’re not an English gentleman either.

Leo’s offended.

LEO
You know what? Screw you!

Leo walks away, heading to the other side.

SABINA
Well screw you too!

Sabina walks to the opposite direction. HIP HOP music comes, along with the REV of a V-8 ENGINE. Leo spots a couple of LOW-RIDERS driving by. Inside we see some SALVADORIAN GANGSTERS.

LEO
Shit!

Leo runs to Sabina, grabs her and kisses her again. Sabina’s arms and hands move, hitting him, fighting to get loose. Leo eyeballs the gangsters riding by, while he kisses her. Gangsters are far away now, so Leo stops kissing her.

SABINA
You pig!
LEO
Shut up! You see those cars? That was the Pico Mafia! We’re not safe here, so shut up and follow me.

Decisively, Leo strides to the original direction. Sabina follows.

EXT. DOWNTOWN STREET - NIGHT

A VW BUS pulls over next to them. Sabina and Leo walk by. VINNIE (60), Caucasian, dressed with a gas station overall, long hair and beard, overweight and extremely nice comes out of the BUS and comes to them.

VINNIE
Hey you two, any of you got a GPS? I’m kinda lost here.

Sabina and Leo look at each other.

LEO
(very kind)
Hi sir, yes of course!

SABINA
(following Leo’s lead)
What can we do to assist you?

Vinnie stares at them.

VINNIE
You two ain’t a pair of weirdos now, are you?

Leo and Sabina laugh.

SABINA AND LEO
No!

Vinnie sighs.

VINNIE
Cool. Cause I’ve heard all them stories about LA weirdos all around and shit. Specially near downtown. This IS downtown right?

LEO
Yes, it is.
VINNIE
Good grief! Do you guys know where’s the Coliseum? I’ve been driving around for hours.

SABINA
Sorry, we don’t.

LEO
We do! We’ll take you.

Vinnie points his VW 1980’s BUS:

VINNIE
Let’s go!

Vinnie heads to the BUS. Leo follows. Sabina doesn’t move.

LEO
(winks at her)
Come on!

INT. VW BUS - NIGHT

Vinnie tries to start the engine. Leo and Sabina sit next to him. Sabina’s face depicts frustration. Her hands move, anxiously.

VINNIE
Gets tricky once in a while.

Engine starts.

VINNIE (CONT’D)
There she goes. This little baby will never let me down.

Sabina sighs. Leo taps the dashboard.

LEO
A’right, baby. Get us out of here.

VW Bus rides off.
EXT. DOWNTOWN STREET - CONTINUOUS

The VW BUS rides next to all types of cars. PEDESTRIANS mingle between HOMELESS people, drunk partying people and some USC FRAT Boys. Inside, Sabina, Leo and Vinnie look around.

INT. VW BUS - CONTINUOUS

Vinnie smokes a cigar while driving, spots at everybody.

Vinnie

Fuckin’ LA, huh? I haven’t been here since I can’t remember. I was a little boy, that I know for sure. And my mom would tell me nasty stories, so I wouldn’t leave her hand at all times.

Sabina

Tell me about it. I’ve been here for a year and I’m fed up. Excuse me sir, could you--

Vinnie

--What, you don’t like it here?

Leo

--She’s leaving tonight! She’s going back home.

Sabina stares at Leo.

Sabina

“If” I get my passport! (Nervous) Look sir, I don’t mean to be rude but is it possible we can go a little faster? I have to get to the consulate!

Vinnie

Where you from?

Sabina

Germany.

Vinnie

Holy cowie, I though you were Canadian.

Sabina

(frowns)

Why would you think that?
VINNIE
Nevermind. I’m trying to go as fast as I can darling.
Be patient. But I have to get to the Coliseum first.

SABINA
(more nervous)
Maybe I should just walk and try to get a ride.

LEO
In downtown LA? No fucking way. Be patient.

Leo rubs Sabina’s back but she takes his hand and puts it away.

LEO (CONT’D)
So, where ya from pops?

VINNIE
Vinnie. That’s my name.

LEO
So where you from, Vinnie?

VINNIE

LEO
Oh, you French?

VINNIE
Texas. Paris, Texas.

Leo’s speechless. Sabina hits Leo with her elbow.

SABINA
Leo?

LEO
What?

SABINA
(whispering)
My fucking passport! What kind of “what” would I ask?

LEO
Ok! Jeez! Hey pops, I mean, Vinnie-- Listen, we don’t wanna be--
Leo eyeballs Sabina. She stares with a cold gaze.

LEO (CONT’D)
(to Vinnie)
You think you could spare us a few bucks?

Vinnie laughs.

VINNIE
I’m broke as John Sullivan’s ribs. Sorry guys.

Leo and Sabina exchange looks.

LEO
Who the hell’s John Sullivan?

VINNIE
Famous boxer? Whatever. I’m sorry. I wish I could help you.

LEO
Can you--

SABINA
--Can you get us as close as you can to Wilshire?

VINNIE
Sure will!

Vinnie steps on the gas, although the BUS is not as fast as he’d like to.

EXT. STREET NEXT TO USC - NIGHT

The VW BUS starts to loose power. Surrounded by FRAT BOYS, some HOMELESS people, low-life scums, some USC escorts stand around the corners.

INT. VW BUS - NIGHT

VW Bus looses all power. Vinnie hits the steering wheel in frustration.

VINNIE
Every-single-mother-time!

Leo opens the door and comes out. Vinnie goes to the back of the truck.
Sabina walks out. Vinnie opens the hood. Leo’s kneels, next to Vinnie.

**LEO**
Hey man, what’s wrong?

Vinnie dives into the motor.

**VINNIE**
It’s the damn carburetor again.

**LEO**
The what?

**VINNIE**
Forget it. It’s gonna take a while.

Sabina flounders. Leo stands and spots a group of FRAT USC BOYS. They’re chanting and cheering.

**FRAT BOYS**
(singing)
We’re Gamma, Kappa, Delta! Raiders of the night,
A bunch of rowdy bastards that rather fuck than fight, So fuck ‘em, fuck ‘em, fuck ‘em, who the fuck are we? We’re Gamma, Kappa, Delta, the best fraternity.

Leo scoffs and shakes his head, turns to Vinnie.

**LEO**
We need to take your truck off the road at least.

**VINNIE**
Ok, help me out? I’ll buy you a beer.

**LEO**
I thought you said you didn’t have money.
VINNIE
I meant I’ll give you one. I still have some left from the trip.

LEO
Don’t need to. But wait, let me try to get those kids.

Leo goes to the FRAT Boys. They’re all very drunk but they agree to help. THREE FRAT BOYS come to the bus. Sabina just stares, impatiently.

FRAT BOY 1
Vintage truck, huh? Cool!

VINNIE
Yeah, well, kind of.

FRAT BOY 2
Come on, let’s hit it!

Frat Boys, Vinnie and Leo push the Bus. They get all the way to the COLISEUM entrance. Sabina runs along. As soon as they’re done, Vinnie goes in and puts the brake. Leo cleans his hands.

LEO
Thanks guys.

Sabina stands next to Leo. Frat Boy No. 3 stares.

FRAT BOY 3
Hey, you’re pretty. What’s your name mama?

SABINA
(annoyed)
Sabina.

FRAT BOY 3
Wanna join us for a drink?

Leo tries to push them back.

LEO
Ok, that’s it. Thanks guys, we’ll take it from here.

Frat Boys laugh.

FRAT BOY 1
Oh, the boyfriend’s jealous!
LEO
Look, just beat it, ok? Thanks guys.

FRAT BOY 2
Oh, is this how you appreciate our help?

Vinnie comes out of the Bus.

FRAT BOY 3
Your nephew here is highly unappreciative sir.

LEO
He’s not my uncle. (Waving his finger) Hey, just fuck off and go back to your Campus, ok?

FRAT BOYS
Whoooooooaaaaaa!

FRAT BOY 1
Hey, did he just “fuck-off” us?

FRAT BOY 2
He did.

FRAT BOY 3
We are splattering some blood and sweat tonite, guys.

They all crack their knuckles.

FRAT BOY 2
(to Leo)
Come here you--

Frat Boy 2 tries to hit Leo, but Sabina interferes. Vinnie automatically interferes too, trying to keep Sabina from getting hit, but Vinnie’s hit by Frat Boy 3.

The three of them warm their fists. Sabina slowly walks back, she eyeballs the ENTRANCE of the Coliseum, far from them.

SABINA
Run!

Sabina grabs Vinnie and pulls him towards the Coliseum. Leo runs with them. Frat Boys run after them.
INT. TAXI PARKING LOT - NIGHT

Dozens of TAXIS parked. A BIG HUSTLER stands next to the entrance. Argyle sits on a chair. He weeps.

SLAP.

Murphy shakes his hand. Argyle’s cheek’s red. Murphy grabs Argyle’s chin.

MURPHY
I’m not payin’ you to cry, so stop fuckin’ doin’ it!
Where is the money?

ARGYLE
Officer Murphy, it’s tru--

Murphy SLAPS Argyle.

MURPHY
Don’t say my name, asshole! Where’s the money?

ARGYLE
They were penniless, I swear. This is all I got.

Murphy hoists SABINA’s PASSPORT.

MURPHY
A fucking Passport?

ARGYLE
Actually-- They stole from me! I swear!

MURPHY
What?

ARGYLE
Her boyfriend, a mean motherfucker sir. I swear.

MURPHY
At least you weren’t robbed by Hansel and Gretel.

Murphy SLAPS Argyle again.

ARGYLE
Boss, it’s the true!

MURPHY
The-truth! Speak English!
Murphy’s about to slap Argyle but stops.

MURPHY (CONT’D)
Wait. So it was two of them?

ARGYLE
Yes. They-- boss they attacked me. They stole my money.

Murphy frowns, exchange looks with a THUG GUY.

MURPHY
Let me get this straight.

ARGYLE
Yes, boss.

Murphy lights a cigarette and walks around Argyle.

MURPHY
You are the robber here.

ARGYLE
Yes, boss.

MURPHY
YOU were supposed to rob them. Not the other way around. In fact, you did rob (hoists the passport) a passport and...

Takes a couple of wallets from the floor. Sabina’s purse lies on the ground.

MURPHY (CONT’D)
-- a Bank of America card.

ARGYLE
Yes, boss.

MURPHY
(furious)
How the fuck did they steal from you?

ARGYLE
I--
EXT. STREET - AROUND ECHO PARK - NIGHT (FALSE FLASHBACK)

Argyle’s inside the Taxi. Sabina and Leo struggle with him.

MURPHY (V.O.)
Where the fuck was your gun?

They all stop. Argyle takes the gun out, doesn’t know what to do with it. He cocks it but

ARGYLE (V.O.)
It jammed!

INT. TAXI PARKING LOT - NIGHT

Murphy stares at Argyle. Argyle’s face pledges innocence.

MURPHY
Jammed?

ARGYLE
Yeah boss! And then they stole it.

MURPHY
And they took your money of course.

ARGYLE
They sure did!

MURPHY
(sarcastically empathetic)
And the rest of the money, all of it.

ARGYLE
That’s right.

MURPHY
Yeah! Assholes!

Murphy hits Argyle. Blood splatters.

MURPHY
Do I look stupid to you?
ARGYLE
No!

MURPHY
Then why did you try to fuck me over?

ARGYLE
I didn’t! I swear. They stole the money!

MURPHY
Do they play ‘catch the mouse’ in your country?

ARGYLE
I’m from Chicago.

MURPHY
Whatever. Let’s play a game: I’m gonna go hunt this bitch (shows the passport) and you’re gonna go and hunt this bitch (shows the passport again) and if you catch her first, you stay alive. And if I catch her first, well-- I kill you.

ARGYLE
But wha-- why?

BANG. Argyle screams. His eyes close. He slowly opens his eyes and looks at the floor. He realizes Murphy shot the floor and he’s all right.

MURPHY
Get the fuck outta here!

Argyle runs away. Chair falls to the ground.

EXT. A STREET NEXT TO WAREHOUSES - NIGHT

Argyle comes out. He meets ADNAN. We can see they’re brothers by their physical similarities. They both march quickly towards a TAXI.

ARGYLE
Shit man.

ADNAN
What happened?
ARGYLE
He didn’t buy it. I have to find this fuckin’ blonde chick, or else. He’s a fucking lunatic.

ADNAN
I help you out, bro.

ARGYLE
‘K. I took a photo of her passport, look.

Argyle shows his cell phone to Adnan. A PHOTO of Sabina’s passport.

EXT. LOS ANGELES COLISEUM - ENTRANCE - NIGHT

Next to the Coliseum entrance, Sabina tries to open the door but it’s closed. Vinnie’s panting. Leo turns and faces the Frat Boys.

A TRUCK loaded with 2x4’s is parked next to them. Sabina peeks at the logs.

Sabina and Leo grab a log each one. Frat Boy 1 faces Sabina and Frat Boy 2 faces Leo.

FRAT BOY 1
Come on, stupid bitch!

Frat Boy 1 tries to hit her but she dodges him. Frat Boy 2 hits Leo. Frat Boy 3 hits Vinnie. Sabina hits Frat Boy 1, who’s knocked down. She goes after Frat Boy 2. Vinnie struggles with Frat Boy 3. Suddenly--

GUARD (O.S.)
Hold it, right there!

A POLICE GUARD (50) aims a gun at them.

GUARD (CONT’D)
What’s going on?

Guard looks at the Frat Boys.

GUARD (CONT’D)
Hey! I know you! You’re the assholes from last night!

Frat Boys are scared and run off. Guard comes to Vinnie, who’s groaning.

GUARD (CONT’D)
Hey boss, you ok?
Vinnie can’t talk, he’s hurting too much.

VINNIE
Yeah, I’m fine.

GUARD
I’m gonna call an ambulance.

Sabina and Leo recover, dropping the logs.

SABINA
Don’t! I mean, there’s no need. We’ll take him home. Right, Uncle Vinnie?

Vinnie grunts.

VINNIE
Whatever.

LEO
Thank you, officer.

GUARD
I think I should call one. Hold on.

Guard goes inside. Sabina grabs Vinnie.

SABINA
(to Leo)
Come one, help me out.

They both carry Vinnie away. Vinnie grunts but lets himself being carried. After they’re gone, Guard comes out.

GUARD
Ok, so, they’re on their way--

He notices no one’s there anymore.

GUARD (CONT’D)
Hey!

EXT. STREET - NEXT TO LA COLISEUM - NIGHT

Sabina and Leo hold Vinnie. They wave their hands, trying to stop a car. No one does. Finally, one CAR STOPS.
Sabina and Leo drag Vinnie as they approach the desk. They hold him by the shoulders. A nurse comes to them.

**VINNIE**
Let me be! I hate hospitals.

Sabina squeezes Vinnie’s hand.

**SABINA**
(lying)
Don’t this again uncle Vinnie!

Vinnie groans. He’s feeling so bad he can’t answer. Leo helps him sit on a wheelchair.

**NURSE**
Thank you, we’ll take it from here. Just fill the form on the desk. You’re her--

**SABINA**
(faking)
--Niece. Uncle Vinnie’s been like a father to me. Is he going to be all right?

**NURSE**
Sure, it’s not a major injury.

Nurse takes Uncle Vinnie along. Leo and Sabina observe him leaving, then exchange looks.

**LEO**
Now what?

Sabina spots the exit door. She walks towards it, Leo follows. Suddenly a COP walks out of a room, at the end of the hall, very close to the EXIT door. Sabina stops and automatically kisses Leo.

**SABINA**
(eyeballing the cop)
Let’s get some wardrobe.

Sabina walks to the opposite direction, grabbing Leo’s hand. As they do, Leo tries to turn his head, he barely spots the COP who’s chatting with a nurse.
SABINA (CONT’D)
Don’t look back, keep walking.

They spot a room with a Maintenance sign. They go in.

INT. MAINTENANCE ROOM - CONTINUOUS

Sabina tries to find something within the shelves. Only medicines on her way.

LEO
What are you doing?

SABINA
Shut up!

Sabina opens a drawer. She finds scrubs.

SABINA (CONT’D)
Turn around.

LEO
No! Why?

SABINA
‘Cause I don’t want you seeing me naked!

LEO
Jeez. I though you Germans were the most open-minded people in the world.

Sabina ignores the comment and forces Leo to turn. She strips. Leo can help and slowly peeks at her, but only sees her boobs as she puts the scrub on. She notices this.

SABINA
Hey!

Leo turns back.

LEO
Ok! I’m sorry!

Sabina’s dressed up.

SABINA
Your turn.
LEO
So, now you have to close your eyes.

SABINA
(closing her eyes)
Like I care.

Leo slowly changes his clothes. His whole body’s tattooed. It takes him forever to change.

SABINA (CONT’D)
Are you trying the new season’s? Come on!

Leo’s dressed up.

LEO
Ok.

Sabina opens her eyes. She can’t help laughing.

LEO (CONT’D)
What’s so funny?

Sabina points out how he dressed in the wrong way.

EXT. HALLWAY - CONTINUOUS

Sabina and Leo, dressed in scrubs, walk out. Leo grabs his hoodie, trying to fold it. Sabina eyeballs on the way out. No one seems to notice them.

EXT. HOSPITAL - CONTINUOUS

Sabina and Leo run off. Paramedics go into the Emergency Room. A SIREN. No one seems to notice them.

EXT. LOS ANGELES COLISEUM - NIGHT

Murphy talks to the Guard.

GUARD
(nervous)
Petit, not petit, she was blonde. Very blonde. Not typical. I don’t know chief.

Murphy takes the passport. Shows him the photo.
MURPHY
Did she look like this?

GUARD
Yes! That’s her.

MURPHY
Thank you. Your help is most appreciated.

Murphy addresses one of his subordinates.

MURPHY (CONT’D)
What’s the nearest hospital?

INT. MURPHY’S POLICE CAR - NIGHT
Murphy talks on the phone. A radio SCANS.

MURPHY
A fly’s close. Yup. We might have German for tonight.

MAN (V.O.)
You need backup?

MURPHY
No. She’s pretty, though.

Murphy looks at the passport.

MURPHY (CONT’D)
Very pretty, actually.

Murphy licks the passport’s photo.

INT. HOSPITAL - NIGHT
Murphy walks into the Hospital. A NURSE stands behind a desk.

MURPHY
Nurse?

She looks at him.

NURSE
Yes, what can I do for you?
MURPHY
Have you had a new patient in the last minutes?

Nurse checks on the records.

NURSE
Let me check.

Murphy hawks, taps his fingers on the desk.

NURSE (CONT’D)
Let’s see... we have...

Murphy’s more impatient.

NURSE (CONT’D)
So, today is...

Murphy VIOLENTLY snatches the binder from her.

NURSE (CONT’D)
Oh!

He rapidly searches. Finds the last record and his finger follows to Vinnie’s name.

MURPHY
Thank you.

He leaves. Nurse perplexed watches him leave.

INT. HOSPITAL - ROOM - NIGHT

Murphy steps into a room. He finds Vinnie. Vinnie’s breathing normally, without anything plugged at him, just bandages. Vinnie spots Murphy.

VINNIE
What? Who are you?

Murphy shows his badge.

MURPHY
So, you’re accomplice to auto theft.

Vinnie opens his eyes.
VINNIE
Wh--what?

Murphy shows his badge, then shows Sabina’s passport.

MURPHY
You recognize her?

VINNIE
She didn’t do anything. We were assaulted by these frat boys! You should go after those stupid kids!

MURPHY
Apparently she’s involved in a series of crimes. You don’t want to be charged with accessory, right?

EXT. STREET - NEXT TO HOSPITAL - NIGHT

Sabina and Leo stride away, trying not to be seen. Leo limps beside her.

LEO
Hey! I have an idea.

SABINA
No, I’m tired of your stupid ideas.

As they get away from the hospital, the street seems to be more quiet. Almost suburbanly quiet. A 1980’s VOLVO parks. Sabina stops and grabs Leo.

SABINA (CONT’D)
Wait.

LEO
What are the odds? My mom had a car like that.

SABINA
Mine too!

They stare.

LEO
Follow my lead.

Leo runs to the Volvo.

SABINA
Wait! What--
Leo knocks on the window. MARGARET (60) pulls the window down from the inside.

MARGARET
Yes? What is it?

SABINA
Leo!

LEO
Excuse us ma’am, but we’re in a great hurry! Can you drive us to--

Leo turns to Sabina. Sabina shrugs, doesn’t know what to say.

SABINA
(doubtful)
Wilshire and?

Margaret looks at them.

LEO
Wilshire and La Brea!

MARGARET
I’m sorry but... I don’t understand. What’s wrong with the Ambulances?

LEO
They’re wrecked! All of them.

SABINA
You see ma’am, the community outreach--

MARGARET
--oh yeah, I know what you’re saying. My aunt could barely find a stretcher when she broke her hip. God rest her soul.

LEO
She died of a broken hip?

MARGARET
Oh no! She had pneumonia. But anyways...

Margaret opens the door.

MARGARET (CONT’D)
Get in, I’ll drive you!
Sabina and Leo go in.

INT. MARGARET’S VOLVO - NIGHT

Margaret drives. Sabina’s in the passenger seat. Leo in the back.

LEO
Really, Ma’am. You don’t need to--

SABINA
--Holy shit!

LEO AND MARGARET
What?

SABINA
We have to --

LEO
-- to what?

SABINA
Listen, we--

LEO
--Shut up!

Sabina squeezes Leo’s thigh.

SABINA
We have to tell her!

Margaret turns her head to them.

MARGARET
Tell me what, dear?

Leo grabs Sabina’s thigh but Sabina hits him.

SABINA
(to Margaret)
We’re not really nurses.

LEO
Shut up! Don’t listen to her.
MARGARET
I’m confused. Why are you dressed like nurses?

LEO
Don’t listen to her.

Margaret struggles between keeping an eye on the road and looking at them.

SABINA
Shut up! (To Margaret) Really, ma’am. The thing is, we are in a lot of trouble and we need to get to Wilshire and--

MARGARET
What kind of people are you? I’m freaking out now.

SABINA
We’re good people, ma’am. But we have to--

LEO
--Shut up!

MARGARET
Ok, now you’re freaking me out for real.

Margaret stops the car.

MARGARET (CONT’D)
Get out of my car!

EXT. STREET - NIGHT
Sabina and Leo watch Margaret’s car driving away. Leo stares at Sabina with the meanest gaze ever.

SABINA
What?

LEO
We had her!

SABINA
Had what? We can’t do that!

LEO
Why not?
SABINA
‘Cause it’s wrong!

LEO
Wrong? We’ve stolen a car already!

SABINA
No, not we. You did!

LEO
So what? For all I know, I’m only helping you out here. You’re the one that needs a passport, not me.

Touché.

SABINA
(shakes her hands)
Still, it’s wrong. We have to find another way.

Leo stomps the floor.

LEO
Fuck!

Beat.

LEO (CONT’D)
You know what? I’m tired of you. Fuck you! Good luck on your trip back home.

Leo storms away from her.

EXT. STREET - CONTINUOUS

Leo strides. He mumbles and bitches. A TAXI runs on the opposite direction. At first Leo doesn’t pay attention, but suddenly--

--He turns. Sabina’s walking down, away from him. The TAXI stops by her. Adnan comes out. Leo has the feeling that something’s wrong.

LEO
Sabina!

Sabina waves her middle finger back at him, continues her stride. Adnan walks towards her, stealthy.
Leo (cont’d)

Sabina!

Leo runs to her.

Adnan draws a gun. He grabs Sabina. Sabina turns and finds a gun pointed at her. Sabina screams. Adnan throws Sabina into the taxi.

INT. ADNAN’S TAXI - MOVING - CONTINUOUS

Sabina’s on the passenger seat. Adnan puts his gun next to him in order to drive, Sabina eyeballs the gun and is surprised by--

Leo who opens the door and JUMPS inside.

Adnan STEERS the wheel. GUN falls to the ground and a SHOT fires.

Adnan rights the steering wheel.

CRASH!

Sabina and Leo look at each other. They’re ok. Leo’s bleeding from the forehead.

SABINA

Are you ok?

LEO

I think so, yeah.

Sabina rips off her sleeve and presses it against the wound. Adnan’s passed out, his body’s leaning on the door.

SABINA

Hold this.

Adnan wakes, slowly. Groans.

ADNAN

(in arabic)

What in god’s name?

SABINA

(to Leo)

Get out!
Leo, dizzy, manages to escape. Sabina follows, frantic.

SABINA (CONT’D)
Faster! He had a gun!

LEO
What?

SABINA
Go!--

BANG! BANG!

They stop, turn and revealed--

Adnan points the gun at them. He stands next to the crashed cars. Smoke billowing out.

ADNAN
Get in the car.

INT. ADNAN’S TAXI - CONTINUOUS

Sabina and Leo inside. Adnan shifts reverse. Car backs up.

FRONT HOOD falls apart. It’s all smashed.

Car RUNS OFF.

Adnan looks at his cell phone: a PHOTO of Sabina’s passport, from Murphy’s phone message.

ADNAN
I will take you to our boss, now.

Adnan points the gun and drives with one hand.
Columns covered with black, the remains of what once was a great building. Not far from it we hear traffic, coming from a near highway. Adnan’s Taxi is parked close to the entrance of the building. Adnan points the gun and leads Sabina and Leo towards the interior of the building.

INT. ABANDONED BURNED BUILDING - NIGHT

Adnan holds the gun. Sabina and Leo kneel in front of him. Adnan grabs his cell phone with the other hand. He dials, but takes him years to do so.

ADNAN
Shit!

Sabina eyeballs Leo. He does the same.

SABINA
(whispers)
We have to run.

LEO
(whispering)
How?

SABINA
(whispering loud)
Just wait--

EXT. STREET - NIGHT

Murphy sips from his flask, he stands next to his vehicle. A phone CALL. He answers, spits on the floor.

MURPHY

INT. ABANDONED BURNED BUILDING - NIGHT

Adnan still points his gun to them. He scans Sabina.

ADNAN
She’s blonde, I told you. I don’t know boss, I’m not good at describing.--
MURPHY (V.O.)
What type of blonde?

ADNAN
I don’t know boss, blonde! Yellow hair.

MURPHY (V.O.)
(sighs)
You’re a fucking moron. What about him?

ADNAN
Well, he-- he’s... like those pretentious guys around Silverlake?

Dial tone. Adnan looks at his phone.

ADNAN (CONT’D)
Shit! He hung up!

Adnan dials again. No answer.

ADNAN (CONT’D)
Shit, shit!

A new call. Adnan answers.

ADNAN (CONT’D)
Hello? Boss?

Sabina and Leo exchange looks.

EXT. STREET - NIGHT
Murphy holds the phone, he’s more angry. The street’s quite empty. A helicopter is HEARD flying through the air.

MURPHY
Are you ditching me, stupid?

ADNAN (V.O.)
No, sir!

MURPHY
What’s her name?

ADNAN (V.O.)
I don’t know boss.
Adnan’s more nervous, drops of sweat slowly colonize his forehead.

MURPHY (V.O.)
Well, ask her idiot!

Adnan looks at Sabina, he stutters and asks her:

ADNAN
Hey, what’s your name?

SABINA
Fuck you!

ADNAN
(idiotic)
Her name’s Fuck-- No!

Adnan approaches Sabina. Sabina’s face muscles grip. Adnan puts the gun to Sabina’s forehead

SABINA
(defiant)
I’m not gonna tell you my name.

ADNAN
(to phone)
She won’t say it, sir. Should I shoot her?

EXT. STREET - NIGHT

Murphy looks at Sabina’s passport.

MURPHY
(sighs)
No, you idiot! Hold on. (beat) Ask her something in German.

INT. ABANDONED BURNED BUILDING - NIGHT

Adnan looks at his phone, amazed. He replies:

ADNAN
I don’t know German!
Sabina’s eyes WIDE OPEN. She exchanges looks with Leo. Leo discreetly shakes his head. He mouths: Don’t!

Adnan notices this. Leo notices Adnan noticing.

ADNAN (CONT’D)
She is! Boss! She just looked at me! Her eyes look like a little calf who’s afraid to be slaughtered. Boss?
I think she’s German! Boss?

No answer. DIAL TONE. Adnan panics.

ADNAN (CONT’D)
Shit!

Adnan calls Argyle.

ADNAN (CONT’D)
(in Arabic)
Hey, it’s me. We’re on Temple and Fremont. Yeah, I think I got them. Murphy’s on his way here. Hurry up, bro!

EXT. STREET - MURPHY’S CAR - NIGHT

Door shuts. We hear the engine roaring. Wheels screech. Car RUNS away.

INT. ABANDONED BURNED BUILDING - NIGHT

Adnan’s circling around, eyes closed, facing the sky. Sabina slowly tries to wriggle towards Leo. Adnan stops, faces them, opens his eyes and points the gun at Sabina.

ADNAN
Hold it right there.

Adnan approaches Sabina. She freezes. Adnan begins to smell her. Disgusting. He then licks Sabina’s cheek.

ADNAN (CONT’D)
German, huh? I bet you regret now being away from your country.

SABINA
Please sir--
LEO
--Hey! Back up, motherfucker!

Adnan turns to Leo.

ADNAN
Oh! The boyfriend’s jealous.

SABINA
He’s not my--

Adnan slaps Sabina. Sabina’s head recovers from Adan’s punch. Leo tries to stand but Adnan points the gun at him. Leo freezes.

LEO
I’ll break your legs, motherfucker!

ADNAN
Oh yeah? Well it’s my turn first!

Adnan jumps on Leo’s foot. Leo screams.

EXT. STREET - NIGHT

ENGINE REVVING. We follow Murphy’s CAR.

INT. ABANDONED BURNED BUILDING - NIGHT

From the distance we hear a SIREN. Adnan smiles.

ADNAN
He’s here!

Sabina and Leo exchange looks. Sabina’s face goes pale. Leo’s shaking.

ADNAN (CONT’D)
Just you wait.

Sabina spots a metal tube, close to Adnan’s feet. Leo peeks at her. Adnan turns around, excited and frantic. When Adnan’s not facing them, she tries to pull the tube with her foot. Leo mouths: What are you doing?

Sabina cold-stares at him, commanding him to shut. Adnan turns back and Sabina freezes.
LEO
(muttering)
No!

SABINA
(muttering)
Shut up!

Sabina rolls the tube, the SOUND echoes through the building. The tube hits Adnan’s shoes. He slowly turns.

ADNAN
‘tha fuck?

Adnan walks towards Sabina, unaware of getting closer to Leo. Leo rapidly kicks Adnan’s ankles. Adnan falls, gun falls to the ground. Sabina stands, grabs the gun and points it at Adnan.

SABINA
(to Leo)
Let’s go!

ADNAN
(defeated)
You shitheads, you can’t get away. My boss is a cop. He has eyes all over. And he’s coming now!

Leo stands, in pain. Sabina and Leo go out, walking backwards, facing Adnan. Adnan stands up.

EXT. STREET - NIGHT

Leo and Sabina run away from the building. Leo limps. Sabina grabs him by the shoulder, so they can move faster.

The street remains silent. Police lights appear, from the distance. Engine REVS.

Murphy’s car turns from a corner, violently parks next to the building. Murphy comes out.

INT. ABANDONED BURNED BUILDING - STAIRWAY - NIGHT

Murphy stomps up stairs, he jumps into Adnan coming down.

ADNAN
Boss!
Murphy grabs Adnan by the sleeves.

MURPHY
Where the fuck are they?

ADNAN
They ran away.

MURPHY
What?

Murphy throws Adnan to the ground. He punches him in the face.

MURPHY (CONT’D)
Where-are-they?

ADNAN
I told you, boss! They ran away!

MURPHY
I can see that! But where to?

ADNAN
How can I know? The girl grabbed the gun and--

Murphy kicks Adnan’s face.

MURPHY
She did what?

Adnan hurts.

ADNAN
I swear boss!

MURPHY
How tall is she?

ADNAN
She’s like... I don’t know, like 5’4?

MURPHY
How tall are you?

ADNAN
Excuse me?
Murphy takes his gun out, he shoots Adnan’s leg. Adnan screams.

MURPHY
How-tall-are-you?

ADNAN
5’10!

MURPHY
Is she built up?

ADNAN
No!

MURPHY
Is she a kung fu master?

ADNAN
Nooo!!

MURPHY
So?

ADNAN
I-- I don’t know what to--

BANG! Adnan’s shot dead. Murphy’s gun barrel still smokes.

MURPHY
Fucking useless people.

Murphy takes his phone out, dials.

MURPHY (CONT’D)
Billy, it’s me. We’re minus one Yemeni. No, I’m not telling you to watch CNN you idiot, I mean one of our drivers is dead. Adnan. Well I had to kill him, Bill, sometimes there’s no other option but to kill employees! Yeah, Argyle’s on the run. No, we’ll take care of him later. Listen, we have a girl. Remember the German I told you? Sabina Baumgarten’s her name. About 5’4. Blonde. Don’t smart me Billy, not all Germans are blonde. I’ll be in touch. Did you finish the other girl? Ok. Oh and Billy, use acid this time, will you?
INT. BILLY’S HOUSE - BEDROOM - CONTINUOUS

Billy’s dragging a FEMALE BODY and holding his phone with his shoulder at the same time.

    BILLY
    I know what I’m doing.

    MURPHY (V.O.)
    No, you don’t!

    BILLY
    Baby brother, please, I have to go now.

    MURPHY (V.O.)
    Asshole!

Billy drops the phone and continues to drag the body. A blood trace is left behind.

EXT. STREET - NIGHT

Leo limps, Sabina carries him. They try to run off. They come out a very DARK street.

    LEO
    Looks like LA hasn’t paid its electric bill.

Sabina pushes him. He hurts.

    LEO (CONT’D)
    Ow!

    SABINA
    We need to hurry!

    LEO
    Ok, let me get this--

Leo, limping, approaches a car. He kneels.

    LEO (CONT’D)
    Watch out for people.

    SABINA
    (nervously)
    Ok. Hurry!

72
Sabina walks around, trying to spot something. She eyeballs Leo. Leo tries to open a 1990’s Volkswagen SEDAN.

    LEO
    Almost!

At the end of the street, CAR LIGHTS approach.

    SABINA
    Hurry! Someone’s coming!

Car approaches. Leo tries to break the lock but it’s harder than last time.

    SABINA (CONT’D)
    Leo, hurry the fuck up!

Car’s closer.

Leo, frantic, tries to open it.

Sabina steps back, trying not to be spotted by the driver coming by and--

CLICK!

Leo goes inside. The car that was coming DRIVES by. Sabina covers her face. Car lights disappear again in the dark. The car’s far away. Sabina sighs. She walks to Leo. Leo’s inside the VW SEDAN.

    LEO
    Come on!

    SABINA
    You can’t drive. Move.

Leo moves. He hurts. He sits on the passenger seat. Sabina sits on the driver’s seat.

INT. MURPHY’S POLICE CAR - MOVING - NIGHT

Murphy drives frantically. He scans the radio. Nothing of interest.

INT. VW SEDAN - MOVING - NIGHT

Sabina drives. Leo hurts more.
SABINA
Hey, take that shoe off.

LEO
No, you’re not a doctor.

SABINA
I know some stuff. I went to Med School for 2 years. Come on.

LEO
No!

SABINA
Do it, dammit!

Leo takes his shoe and sock off. He’s really in pain. His foot is purple.

SABINA (CONT’D)
Shit, I need to bandage you.

LEO
What about your shit? Let’s go to Wilshire first, don’t mind my foot.

Sabina doesn’t answer. She SPOTS A CVS Pharmacy. She aggressively turns the wheel and drives towards it.

EXT. CVS PARKING LOT - NIGHT

The VW SEDAN parks, covering two parking spots.

INT. VW SEDAN - CONTINUOUS

Sabina turns to Leo:

SABINA
Gimme your hoodie.

LEO
What?

SABINA
Do it!

Leo does. She takes the gun out.
Sabina hides the gun inside the hoodie’s pocket. She breathes heavily and jumps out, running towards the entrance.

LEO (CONT’D)
Hey! Don’t do it!

Sabina’s far from him.

LEO (CONT’D)
Come back! What are you doing?

INT. CVS - NIGHT

Sabina rapidly, sweating, goes down every aisle. She finds bandages.

Then alcohol.

And more bandages.

She stands next to the cashiers. Another PATRON stands in front of her. She caresses something inside her hoodie.

A PEEK to the gun, inside the hoodie bag.

Sabina’s teeth grind.

She SLOWLY spots the Patron leaving the cashier and the CLERK in SLOW motion calls her.

Sabina SLOWLY walks towards the cashier. We hear, very slowly, how every step creates a big RUMBLE. She finally arrives.

CLERK
You found everything you need?

Sabina’s frozen, she slowly turns and looks directly at the SURVEILLANCE CAMERA in front of her.

CUT TO:

EXT. CVS - CONTINUOUS

Sabina FURIOUSLY RUNS out from the CVS. She JUMPS into the car.
INT./EXT. VW SEDAN/CVS PARKING LOT - CONTINUOUS

Sabina drops the bandages and alcohol next to Leo. She nervously tries to start the engine, realizes there’s no key.

LEO
It’s running!

Sabina’s hands move senselessly.

LEO (CONT’D)
It’s running! The engine’s running! Just go!

Sabina realizes, she REVERSE SHIFTS. Goes back.

OUTSIDE, the CASHIER runs towards them.

CASHIER
Hey! Pay for that, you fucking bitch!

VW SEDAN speeds off, wheels SCREECH.

CASHIER throws something at them. He misses. CAR goes away.

CASHIER (CONT’D)
Shit!

INT. VW SEDAN - MOVING - NIGHT

As Sabina drives:

SABINA
We’re gonna have to stop, somewhere.

Leo hurts so much he can’t answer.

SABINA (CONT’D)
Are you ok?

Leo mumbles, nods.

LEO
Yeah. I think.

SABINA
We have to find a spot now.
LEO
(teeth grinding)
Just, drop me off.

SABINA
No! I’m not gonna leave you behind.

Sabina drives with one hand and caresses his face with the other.

INT. MURPHY’S POLICE CAR - NIGHT
RADIO SCAN. Murphy listens carefully.

DISPATCH
Any unit close to Jefferson and 13, CAR THEFT reported.

Murphy grabs the radio.

MURPHY
Dispatch, this 4-3-8, I’m close to Jefferson and 13, what’s the address?

EXT. STREET - NIGHT
Murphy stands next to a NEIGHBOR (80), a very nice lady. She’s wearing a night gown. The spot where the VW SEDAN was is empty. She was obviously the owner of the car. Murphy talks to her.

MURPHY
What was the plate, again?

NEIGHBOR
AC98730. It’s a 1990 Volkswagen Sedan, White. It was bought in Pomona, but my husband and--

MURPHY
(cold)
--Ok, that’ll be enough ma’am. Thank you. You will be informed.
INT. MURPHY’S POLICE CAR - NIGHT

As Murphy drives, he dials his phone--

INT. WILD BILLY’S HOUSE - NIGHT

Billy receives the call. He’s relaxed now, dressed with a black leather jacket. He’s sitting in his red couch, sipping a Martini. Phone rings.

BILLY
Yo.

MURPHY (V.O.)
Hey, it’s me.

BILLY
I know. I bought this nice communication equipment, remember?

MURPHY (V.O.)
Good for you. Did you manage to solve the problem?

Billy sips again from his drink.

BILLY
I sure did.

MURPHY (V.O.)
Ok, we got ourselves new information. They’re on the run. Volkswagen Sedan, 1990.

BILLY
You’re the cop. I’m just the host. Do your job.

MURPHY (V.O.)
For fuck’s sake Billy, help me out once in a while, will you?

Murphy sighs, slowly puts his Martini down.

BILLY
Ok, Murph... what do you want me to do?
EXT. TEMPLE AND FREMONT - NIGHT
Argyle parks his taxi. Comes out and goes into the Burned Building.

INT. ABANDONED BURNED BUILDING - CONTINUOUS
Argyle walks his way up.

ARGYLE
Adnan? Boss?

He stumbles into Adnan’s body.

ARGYLE (CONT’D)
(in Arabic)
What in God’s name? No! No!

Argyle leans and lets himself fall on the floor. He holds Adnan’s dead body.

INT. VW SEDAN - MOVING - NIGHT
Leo hurts more. Sabina notices this and decides to pull over.

SABINA
We’re stopping now.

EXT. BOYLE HEIGHTS SCENIC OVERLOOK - NIGHT
VW SEDAN stops. Sabina walks out, goes to the other side and opens the passenger door.

INT. VW SEDAN - NIGHT
Leo grunts. She grabs the bandage.

SABINA
Ok, I’m gonna--

She grabs the foot and begins to bandage him. Leo groans louder.

SABINA (CONT’D)
Shut up!

LEO
Ow!
Sabina takes care of Leo’s wound. She’s very sweet and calm, as if she was the most meticulous and patient nurse on earth. Leo calms down.

LEO (CONT’D)
Why did you drop Medical School?

SABINA
I don’t know. I guess I had the dream of being a great architect.

LEO
(scoffs)
I wanted to be an artist.

SABINA
But you are!

LEO
No I’m not. I’m just a scam. Always will be.

SABINA
No, I’m the scam. I’ve never done anything worthwhile.

LEO
So what you wanna do?

SABINA
(sighs)
I don’t know. I just wanna go home.

She finishes bandaging.

SABINA (CONT’D)
How are you feeling?

LEO
Good, thanks.

She caresses his foot. He caresses her hair. She slowly turns her head up. They stare. Leo leans to her. They slowly kiss.

Suddenly we hear SIRENS.

SABINA
Shit!
LEO
We have to walk.

SABINA
But you can’t walk.

Leo grabs her, stares at her eyes.

LEO
(serious)
You have to go by yourself.

SABINA
No! And if I did, where would I go? The consulate’s closed by now. Let’s go, come on.

She grabs him, pulls him out of the car.

EXT. BOYLE HEIGHTS SCENIC OVERLOOK - CONTINUOUS
Sabina and Leo try to walk as fast as they can. A HELICOPTER flies by. They get scared and try to hide. The Helicopter flies away.

EXT. BOYLE HEIGHTS SCENIC OVERLOOK - CONTINUOUS
A HOUSE’s lit. Sabina and Leo hold each other.

SABINA
Let’s go there.

LEO
No!

SABINA
Why not?

LEO
I don’t know, I have a feeling--

They walk slowly towards the house. As they approach, the front door opens. BILLY appears, like he was expecting them.

BILLY
Hey, kids. Are you lost?
LEO
No, we’re-- Can you show us where the--

SABINA
--Yes! We are lost! And he’s hurt! Can you help us?

BILLY
(smiling)
Well of course. Anything I can do to help. Follow me.

INT. WILD BILLY’S - LIVING ROOM - NIGHT

Lights are partially lighten up, so they can slowly reveal the craziest palace ever imagined. Baroque meets Kitsch. The walls hold LARGE SEXUAL PHOTOS. A TABLE with the largest collection of dildos. Framed panties hang above the fireplace. Everything’s purple, pink, red. One could easily vomit just by standing there.

BILLY
Please, make yourselves at home. Any drinks?

SABINA
He needs to lie down. Do you have some ice?

BILLY
I sure do!

Billy goes into a different room.

SABINA
(yelling)
Can I use your phone? I really need to call--

BILLY (O.S.)
(from the other room)
--Yes! Of course!

She grabs the phone and dials.

INT. MURPHY’S POLICE CAR - MOVING - NIGHT

A large and sophisticated touch-screen, plugged to the PHONE CORD. It show’s Billy’s Phone Number, next to a RED ICON. Murphy presses the red ICON. The call goes trough:
MURPHY
What do you want?!

SABINA (V.O.)
(in German)
Hello? Is this the German Consulate?

Murphy stops the car.

MURPHY
(hawking and faking the voice)
Hello? Who is this speaking?

SABINA (V.O.)
(sighs, back to English)
Where am I calling? Is this the German Consulate?

MURPHY
Operator. Who is this?

SABINA (V.O.)
(desperate)
Is this the Consulate or not?

Murphy smiles. He takes the Passport out of his jacket. Looks at it.

MURPHY
(faking again)
Yes, this is the German Consulate.

SABINA (V.O.)
(in German)
I need a permit, I’m flying to Germany in a couple of hours and my passport was stolen!

MURPHY
We’re sorry but the offices are closed at this moment. Please come Monday to Friday, 10 am to 6 PM.

SABINA (V.O.)
(in German)
I know, but this is an emergency!
MURPHY
What is your name?

SABINA (V.O.)
(in German)
My name is Sabina Baumgarten. Baumgarten! Can you speak German?

Murphy grins. Steps on the gas and REVS the engine. He puts the phone away.

SABINA (V.O.)
Hello? Hello?

INT. BILLY’S HOUSE - NIGHT
Sabina puts the phone down. She sighs. Billy stares at the phone, then at her. Leo’s foot on a bucket filled with ice. Billy’s holding a glass.

BILLY
Drink?

Sabina grabs the drink, she’s defeated. Leo finishes his drink. He discreetly burps. Billy sits next to Sabina.

SABINA
(sad)
What am I going to do?

Sabina puts her glass down, which is almost empty. She hides her head between her hands and sobs. She tries to recover. Sabina tries to stand up but suddenly she can’t. She feels incredibly drunk and dizzy. She sits back and spots Leo, who’s knocked down in the carpet.

SABINA (CONT’D)
Leo!

Her words mouth slowly. She turns to Billy, who’s walking away from them. Everything is blurry and in extreme slow motion. She can’t help falling down to the carpet.

Her face knocks the carpet.

FADE OUT TO
INT. WILD BILLY’S BASEMENT - NIGHT

The basement has turned into a dungeon. Walls covered in black. A collection of what we first thing of wigs. A CLOSE look shows us it’s a collection of women’s hair.

As we listen to David Bowie’s “When I live my dream”, we see Billy slowly sharpening a BIG KNIFE.

Sabina’s tied to Leo, both hands on their backs, lying on the floor.

Billy goes to a metal drawer. He takes out a BLACK LEATHER suit. He slowly dresses up, a ritual he’s been doing for years. He enjoys every second.

BILLY
(singing)
Baby, I'll slay a dragon for you
Or banish wicked giants from the land...

Sabina wakes up. Finds she’s tied and gagged. She shakes, trying to wake Leo. He doesn’t. His head’s hanging.

BILLY (CONT’D)
(singing)
But you will find, that nothing in my dream can hurt you.
We will only love each other as forever.

Billy approaches Sabina. He slowly sways the knife around her. She’s never felt more terror than now. She tries to say something but it’s impossible with the gag.

BILLY (CONT’D)
You don’t have to worry, you’re going to enjoy every second out of this. Imagine you are in David Bowie’s last concert.

Sabina’s eyes filled with horror.

BLAM! Door violently opens.

Murphy’s panting. He stands at the entrance of the basement.

MURPHY
You’re starting the festivities without me, Billy Boy.
What have I told you about being greedy?

Billy turns, surprised he stands.
BILLY
(joyful)
Murph! I didn’t expect you this early.

MURPHY
The fuck you did.

Murphy walks to Billy. Sabina looks at both.

BILLY
I haven’t touched her, Murph, I swear on our mother’s grave.

Murphy SLAPS Billy.

MURPHY
Stop swearing on our mother’s grave.

Murphy looks down, realizes Sabina’s awake. He takes the passport out, kneels and shows her the passport.

MURPHY (CONT’D)
Missing something like this, Ms. Baumgarten?

Sabina mumbles something. Her eyes combine terror and surprise.

MURPHY (CONT’D)
Bill, take the gag out, will’ya?

Billy does so.

SABINA
That’s mine! It’s my passport!

MURPHY
It sure is.

SABINA
Please, don’t hurt us.

MURPHY
Hurt you? What have you been doing here, Bill? Why is she afraid?

BILLY
Nothing we haven’t done before, Murph.

Murphy walks around the room, kneels to Leo.
MURPHY
What’s with him?

BILLY
Boyfriend.

SABINA
He’s not my--

Murphy’s hand hoists, stops her from talking. Murphy looks at Billy.

MURPHY
You were going to use the basement? Why didn’t you use the main bedroom?

BILLY
I had something earlier and--

MURPHY
And?

BILLY
(sighs)
It’s not clean yet.

Murphy shakes his head.

MURPHY
Jesus, Bill! Who cares if it’s not clean?

BILLY
I do. I don’t like the smell of our own fluids.

MURPHY
Well change the sheets then!

Billy flounders, like he was a little boy. Murphy goes to a cabinet, takes a cloth and soaks it with a bottle of transparent liquid. He approaches Sabina.

MURPHY (CONT’D)
Sweet dreams, Sabina. But don’t you worry, you’ll wake up in no time.

INT. BILLY’S BEDROOM - NIGHT

Murphy’s dragging Sabina’s body. Leo’s dragged by Billy.
Billy
Where should we place them?

We see the landscape from a big window. Murphy points out a couch next to the window:

Murphy
There, so we can enjoy the view.

Sabina wakes up.

Sabina (slowly and in German)
Where am I? What’s going on?

Murphy
Shh...

Sabina realizes and shakes her body, needlessly trying to escape.

Sabina
Please! Don’t!

Murphy
It will be ok. I promise.

Sabina
I can give you money, I have--

Murphy
--Money? Who do you think I am?

Sabina
--I don’t know! Please, just let us go!

Billy
(sarcastic)
Let you go? But it’s dangerous out there. You ought to stay indoors. No one knows when a shooting’s going to happen or a gang is going to do some craziness.

Leo wakes up. From his POV he looks at Sabina. We see him smiling, but dribbling. Then again from his POV we find Billy and Murphy standing by her.

Leo
What the fuck? Where are we?
Murphy takes the hoodie of her and rips off her scrub shirt.

LEO (CONT’D)
You fucker!

Billy comes to Leo. He kneels and mumbles very close to his ear:

BILLY
Behold, my boy.

Murphy grabs Sabina, throws her in the couch. Billy smells Leo’s hair.

MURPHY
(takes out the Passport)
You want this, don’t you? Open up!

He puts the passport in her mouth. Billy’s dribbling. He puts his hand down inside his trousers.

BILLY
Oh yeah, I’m going to have a taste of you, sweet German pie. You little strudel. Oh yeah.

We hear a DOOR OPENING, FOOTSTEPS and sounds coming from downstairs.

ARGYLE (O.S.)
Boss? Are you here? Boss!

Murphy eye-kills Billy.

MURPHY
Did you leave the door unlocked?

BILLY
I always do! No one ever comes up here!

ARGYLE (O.S.)
Boss! Are you there! Mr. Billy? Hello! I got your German girl!

Murphy frowns to Billy.

MURPHY
Go and see what he’s talking about! And get him out of here!
Billy leaves Leo’s hair and walks. Leo weeps. We hear Billy running downstairs. Murphy slowly leaves Sabina and walks to the door, carefully.

BANG! BANG!

The sound of a BODY falling.

Murphy takes his gun out.

    MURPHY (CONT’D)
    You two stay right here.

INT. BILLY’S HOUSE - LIVING ROOM - NIGHT

As Murphy comes down, a GUN CLICKS. Murphy finds Argyle standing, aiming the gun at him. Billy lies on the floor, dead, next to Argyle’s feet.

    MURPHY
    Billy!

Murphy attempts to aims his gun but--

    ARGYLE
    Nah nah nah! Don’t move!

    MURPHY
    (powerless)
    You fuck!

    ARGYLE
    An eye for an eye, Murphy.

    MURPHY
    That’s “Officer Murphy” for you.

Argyle shoots. Murphy rapidly tilts his arm and shoots Argyle too. Murphy falls, dead. Argyle looks at his arm. He’s hurt. He walks to Murphy’s body.

    ARGYLE
    Sorry, “officer”. And that will be two eyes for one eye.

A SOUND comes from upstairs.
ARGYLE (CONT’D)

‘tha fuck?

Argyle runs upstairs, holding his bleeding arm.

INT. BEDROOM - CONTINUOUS

Argyle storms in. The bedroom’s empty. The window’s open. He looks at his arm, now filled with blood.

ARGYLE

Shit.

EXT. CULVER CITY - STREET - DAWN

Sabina and Leo run by the sidewalk. Leo still limps. They stop at A FAT GARBAGE MAN who’s carrying some garbage bags. A GARBAGE TRUCK awaits, his motor ruminates.

SABINA

Excuse us, do you know what time it is?

GARBAGE MAN looks at his watch.

GARBAGE MAN

It’s 6:50.

SABINA

Great! We can still make it!

LEO

You know what bus can takes us--

SABINA

Bus?

LEO

How the hell do you wanna get there?

Sabina show’s her money.

LEO (CONT’D)

Where did you get that from?
SABINA
I’m smarter than you think! And people do leave money in their night-tables from time to time.

LEO
(to Garbage Man)
Hey man, can we use your phone to call a cab?

SABINA
(grabs Leo’s arm)
A cab? Seriously?

Leo realizes it’s not an option. He grabs Sabina. Garbage man ignores them.

LEO
(to Sabina)
Hey, come here.

Leo pulls her, feet away from the Man.

LEO (CONT’D)
Let’s give him some money, so he can drives us there.

SABINA
Are you crazy?

LEO
How else can we get there in time?

As Sabina and Leo debate, Garbage Man hops into his TRUCK. He SLAMS the door, which grabs Leo and Sabina’s attention.

LEO (CONT’D)
Hey, wait!

INT. GARBAGE TRUCK - DAWN

Garbage Man drives. Leo and Sabina on the passenger seat.

EXT. LAX - MORNING

Sabina and Leo run into the Terminal. Sabina runs faster.
Sabina opens the locker.
Takes her bag out.

Sabina jumps to the desk.

SABINA
I’m on the 928 to Berlin. Here’s my passport!

CLERK
They’re boarding now. Do you have any luggage?

Sabina runs, grabbing Leo’s hand. Leo manages to run and limp rapidly.

SABINA
You don’t have come with me.

LEO
I do. I might never see you again!

Sabina smiles. They keep running.

Sabina and Leo arrive. Sabina’s panting. Leo as well.

SABINA
I have to get in there now--

Leo silences her with a kiss.

SABINA (CONT’D)
I really like you.

LEO
I really like you too. When are you coming back?
SABINA
I don’t know. I told you--

SPEAKER VOICE (O.S.)
Passenger Sabina Baumgarten. You are expected in GATE 29. The flight is about to depart.

Sabina caresses Leo’s face.

SABINA
I’m sorry.

LEO
It’s ok. It was a fun night.

SABINA
(nervously laughs)
Yes, yes it was.

SPEAKER VOICE (O.S.)
Passenger Sabina Baumgarten. Please come to GATE 29. The flight is about to depart.

Sabina’s eyes water. She kisses him again.

SABINA
I have to go.

LEO
Gimme your pen.

Sabina takes a pen out from her purse. Leo rapidly writes his address on her palm.

LEO (CONT’D)
Just in case.

Sabina caresses Leo for the last time. She walks to the checking point. An OFFICER looks at her ticket and passport. She walks in.

Once she’s crossed, she looks back. Leo, from the distance, waves at her. She smiles back.

INT. LAX - GATE 29 - CONTINUOUS

The last FLIGHT PASSENGERS in line, checking tickets and passports. Sabina arrives. Sabina breathes heavily, slowly she recovers.
The last PASSENGER checks in and walks towards the bridge. The LUFTHANSA GATE AGENT awaits.

GATE AGENT
Miss?

Sabina realizes there’s no one left but her. The agent awaits for her ticket and passport.

GATE AGENT (CONT’D)
Miss? We’re leaving now.

Sabina doesn’t move, she stares at her passport and ticket.

SABINA (V.O.)
You might ask yourself, why did I make that choice? Sometimes I ask myself the same question.

EXT. LEO’S HOUSE - MORNING

Leo arrives to his house. He opens the door. A CAT comes out. He sits on the porch and caresses him.

INT. LAX - GATE 29 - CONTINUOUS

Sabina’s frozen.

GATE AGENT
We’re boarding, Miss.

SABINA
I--

Sabina steps back. She looks at her palm.

GATE AGENT
Miss? Is everything ok?

Sabina turns and walks away.

GATE AGENT (CONT’D)
Miss! We’re about to board! You can’t do that!

Sabina walks faster, then runs. She runs faster than ever. We hear ‘Getting away with it’ performed by James.
EXT. LAX - MORNING

Sabina stomps off. She stops a cab.

INT. CAB - MORNING

The CAB DRIVER (30) turns to her. He’s wearing a turban. Sabina first reaction is to fling.

CAB DRIVER
(turns to her)
Where to, Miss?

Sabina’s about to leave but she stops. Breathes. Looks at the address written on her palm and tells the driver:

SABINA
Take me to Venice Beach, please.

Cab driver puts the fare on.

Hand on stick. Car drives away.

EXT. LEO’S HOUSE - DAY

Cab drives off, revealing Sabina, who stands in front of Leo’s house. She knocks on the door. Knuckles on wood again. No answer. She peeks from the window. She knocks again.

SABINA
Leo! It’s me, Sabina! Open the door!

Sabina goes around the house. Knocks on the back door. No answer.

SABINA (CONT’D)
Leo!

The sound of a V-8 MOTOR REVVING, from the other side of the house. Sabina follows the noise. She comes to the front yard.

Leo’s climbing out of his 1966 SHINY MUSTANG.

LEO
Sabina?

Sabina runs to Leo. Leo hugs her.
They kiss.

SABINA
Let’s go.

LEO
Where?

SABINA
I don’t know! Anywhere!

LEO
Why didn’t you take the plane?

SABINA
‘Cause--

FLASHBACK

INT. VENTURA BOULEVARD - CAFE - DAY
We go back to the scene when Sabina and Mariana had a conversation.

MARIANA
You don’t take risks. You just run away.

BACK TO

LEO’S HOUSE

SABINA
Because all of my life I’ve been trying to be ahead of things. Always trying to be in control of everything. Always preventing damage. Always avoiding risks. And I don’t want to do that anymore. I want to live in a way that I don’t know what there future’s gonna be like. And I wanna do it with you!

They kiss again.

EXT. PACIFIC COAST HIGHWAY - DAY
Leo’s Mustang runs down the Highway.
INT. MUSTANG - IN MOTION - DAY

Leo and Sabina sing along “Getting away with it”. Sabina kisses Leo from time to time. He holds the wheel and tries to find another radio station.

LEO
You have to call your mom.

SABINA
I will. She’s gonna be glad I didn’t come to Germany.

LEO
Really?

SABINA
Yeah. She told me I shouldn’t go.

LEO (scoffs)
Your family’s weird.

Sabina smiles candidly. She takes her hand out and plays with the wind, like her hand was a surfer and the wind were the waves. Leo realizes they don’t have a destination.

LEO (CONT’D)
So, where are we going?

Off Sabina’s clueless face.

THE END