UNTITLED
PILOT: ICHABOD

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EXT. WOODEN CHURCH - NIGHT

A long, gravel driveway leads to a small, white, wooden Church in the middle of nowhere TEXAS. The night is pitch black and completely still.

BIANCA, 30's, walks toward the church wearing a crisp, white, flowing dress and carrying her shoes in her hand. She stops to admire two large BUZZARDS flying in a circle above the church, then continues on.

Bianca climbs the weathered steps and approaches the door with a SIGN hanging on it that reads, "ALWAYS OPEN. YOU ARE WELCOME." She drops her shoes and reaches into a pocket on her dress to pull out a large, black PERMANENT MARKER. She turns the sign around and writes, "ICHABOD" (1 Samuel 4:21-22 - Ichabod means "no glory" in Hebrew).

Bianca looks down and notices a 1980's style BOOMBOX sitting on top of a small TABLE. It's definitely out of place there on the porch of that Church, but she doesn't find odd at all. In fact, she loves it. She smiles as she turns it on and cranks the volume. GASOLINE AND MATCHES by BUDDY and JULIE MILLER blares though the speakers.

INT. WOODEN CHURCH - SANCTUARY - NIGHT

Bianca thrusts open the Church doors and enters dancing to the song in a wild manner, jerking and flailing her arms and legs. She is thoroughly enjoying her self. She is free and doesn't have a care in the world.

The church glows like a dimly lit bar, with neon lights casting shadows throughout the space. There are a handful of people from her life scattered through out the sanctuary.

Bianca's dancing grows with intensity as she makes her way down the center aisle of the church.

Bianca looks to her left and see's her mother, HELEN, 60's, sitting in a pew. Helen's white hair is pulled back in a tight bun. Her well aged face is heavily painted in makeup and her slender neck is adorned with PEARLS. She looks on disapprovingly of Bianca's behavior and dancing.

Bianca doesn't care.

Bianca continues down the aisle in her fevered, wild dance.

Bianca looks to her right and see's her daughter, Olivia, 16. Her long, wavy hair falls down her shoulders and her face is completely make-up free. Olivia rolls her eyes, embarrassed and annoyed at her Mom's dance.

Biance doesn't care. She continues her dance down the aisle.

Bianca looks to her left and there sits REX, 50's. His salt and pepper hair is perfectly styled and his muscular body fills out the three piece suit he is wearing. He smiles. Then winks.

Bianca reaches the pulpit and falls to her knees next to her father, GEORGE, 60's. He is wearing all white and is kneeling at the pulpit with tears streaming down his face. Bianca looks up to the pulpit, her smile is euphoric and sweat is dripping down her forehead.

JOHNNY, 50's, lies lifeless on the ground wearing only a CROWN OF THORNS and a loin cloth. JESSA, 30's, is wearing a silk, dark maroon gown that has a massive train on it. Her long, dark hair in curls falls at her shoulders. She holds Johnny in her arms like Mary held Jesus after he was removed from the cross. They are frozen like statues.

Bianca pulls a match out of her pocket. She places it in front of her lips and blows and the match catches flame.

Jessa breaks her frozen pose to look directly into Bianca's eyes.

JESSA
Are you okay?

SLOW MOTION: Bianca drops the match and the church is engulfed in flames.

EXT. WOODEN CHURCH - NIGHT

Bianca walks out of the Church, bends down and picks up her shoes. She turns the boom box off. All we hear is the sound of the Church burning.

She walks down the steps and stops in her tracks. Standing in front of her is GABRIEL, a 6 year old girl wearing a dingy, white dress that looks homemade and no shoes. The two large buzzards stand on either side of her. Though she is only 6, her voice is that of a lion's roar. Ferocious.

GABRIEL
THE END IS NOW!!!!

Biance falls to her knees and screams as the church burns.

INT. BIANCA’S HOUSE - LIVING ROOM - NIGHT

Bianca jolts awake on the couch and gasps for air like she hasn’t taken a breath in years. She calms her breathing and looks at her WATCH. It reads 9:00pm. The TV blares in the background. She grabs the REMOTE and turns it off. She untangles herself from a BLANKET and sits up on the couch.

Biance grabs a CIGARETTE from a pack on the coffee table and lights it, tossing the LIGHTER down on the table. She takes a couple of drags off it and then places it in an ASH TRAY. She gets up and walks out.

INT. BIANCA'S HOUSE - KITCHEN - NIGHT

Bianca fills a GLASS with water from the sink. She gulps it. She looks down the hall.

INT. BIANCA’S HOUSE - OLIVIA’S ROOM - NIGHT

Bianca opens the door to her daughters room. It’s dark, but the moon spills in the window to give the room a glow. Bianca is in disbelief when she see’s Olivia levitating above her bed. Bianca stares in shock and fear before fumbling to turn on the light. She looks again. The room is actually empty. Olivia’s bed is perfectly made. Bianca sighs with relief and then that relief quickly shifts to anger. She storms out.

INT. BIANCA'S HOUSE - LIVING ROOM - NIGHT

Bianca, sitting on the couch, puts on her SHOES, tosses her PHONE, cigarettes and lighter into her PURSE, picks up the lit cigarette, grabs the SHOTGUN by the front door and storms out of the house.

KNOCK, KNOCK, KNOCK.

INT. HOUSE - LIVING ROOM - NIGHT

The front door opens to reveal strong and handsome, Abe, 40’s. He smiles.

ABE
Damn. You look good.

CUT TO:

INT. HOUSE - BEDROOM - NIGHT

A short, thin framed person is bent over a bed being penetrated from behind by Abe. The person is wearing a school girls outfit and has long, blonde hair. We never see their face. Through out the entire scene, we never see their face. Moans and deep breaths fill the room.

CUT TO:

Abe sits on the edge of the bed putting on his shoes. A hand rubs his muscled back and a soft, feminine voice speaks with him.

ABE
I like that outfit

PERSON
I could tell.

Abe grins.

PERSON (CONT'D)
It's what I'm wearing for my first number tonight.

Abe pauses and then continues his business of getting dressed.

PERSON (CONT'D)
Guess what song I'm performin' to.

ABE
I don't know.

PERSON
Guess.

Abe shoots a look.

PERSON (CONT'D)
'Hit Me Baby One More Time.'

Abe rolls his eyes.

PERSON (CONT'D)
When am I gonna get to see you again?

Abe shrugs.

PERSON (CONT'D)
Maybe you could spend the night sometime?

Abe doesn't respond. He stands.

PERSON (CONT'D)
Be safe drivin' home.

ABE
You be safe tonight.

PERSON
Thank you.

Abe stares.

PERSON (CONT'D)
What?

ABE
Nothin'.

Abe walks to the door.

PERSON
Bye.

Abe looks back and winks.

EXT. HOUSE - NIGHT

Abe walks to his car and checks his PHONE. It reads "5 missed calls from MOM." Abe shakes his head and gets in his car.

INT. ABE'S CAR - NIGHT

A POLICE UNIFORM hangs in the back.

Abe contemplates calling his Mom back, but decides against it. Instead he searches for something else on his phone. He smiles when he finds what he's looking for. He puts the phone in it's HOLDER on the dash of his car, starts the engine and pushes play on the phone. 'HIT ME BABY ONE MORE TIME' blares through the speakers. He drives off.

EXT. ABE'S CAR - COUNTRY ROAD - NIGHT

Abe drives down a deserted country road jamming to Britney Spears. It's dark. His phone rings.

The screen reads “MOM IS CALLING.” Abe looks at his phone and when he looks back to the road, the little girl with the two buzzards on either side of her is standing in the middle of the road.

Abe swerves to miss her and drives off the road.

CRASH!

CUT TO:

INT. NURSING HOME - LUCY’S ROOM - NIGHT

Lucy, 60’s and terrified, sits on the edge of her bed in a dark room with her phone pressed against her ear.

LUCY
(whispers)
Abe, why won’t you answer your phone?

Lucy looks around the room. It’s dark, with pockets of light from the window.

LUCY (CONT’D)
There’s somethin’ in this room.

Lucy slowly looks around the room, almost too afraid to breathe. She see’s nothing.

LUCY (CONT’D)
Call your Moma back.

Lucy lowers the phone and reaches for a LAMP on her bedside TABLE. She clicks it on.

POP!!!!

The BULB shatters. Lucy SCREAMS and flinches.

SILENCE...then...SPLAT.

Lucy looks down at her lap and sees a spot of BLOOD on her white gown.

SPLAT.

Another.

Lucy slowly lifts her eyes toward the ceiling. She begins to let out a moan of a cry.

Floating near the ceiling above Lucy's bed is a young woman beaten and battered with a swollen face and blood dripping from her nose and mouth. The young woman begins to imitate the moan cry from Lucy.

CUT TO:

EXT. COUNTRY ROAD - NIGHT

Abe gets out of his car, uninjured and looks for the little girl. She is no where to be found. He's so confused. He hears shuffling coming from the wooded area on the side of the road.

Abe pulls his gun and cautiously approaches.

ABE
I'm a police officer. Is someone there?

Abe is startled when RICKY, 30's, drunk and badly beaten up stumbles out of the woods, trips and crashes to the ground.

ABE (CONT'D)
Are you alright?

Ricky looks up at Abe and even in his condition, he is still able to serve some sass.

RICKY
Could you be a dear and take me home, please?

ABE
How 'bout a hospital, instead?

Ricky shoots him a look.

RICKY
No, thank you. All I asked you for was a ride home, officer. Would you be willin' to accommodate me?

EXT. TOMMY'S HOUSE - NIGHT

Bianca pulls up to a run down house surrounded by woods. She gets out of her car holding the shot gun and storms toward the house.

Bianca gets a glimpse inside from a window. There are lots of CANDLES lit, causing a soft, amber glow. Oh hell no!

Bianca is enraged. She heads straight for the door, but she has a quick vision of a man SCREAMING and swerving and crashing a car.

Bianca stumbles backwards, but steadies herself and places a hand on her head. She composes herself, but that vision has her rattled. She barges into the house.

INT. TOMMY'S HOUSE - LIVING ROOM - NIGHT

OLIVIA and TOMMY are using a OUIJA BOARD. They are startled at Bianca's entrance and the fact that she's pointing a gun at Tommy.

Tommy backs away.

TOMMY
Hey!

OLIVIA
Mom?

TOMMY
What the hell?

BIANCA
Olivia, get outta this house and go get in the car, right now!

OLIVIA
No, Mom! YOU get outta here!

Bianca cocks the gun.

TOMMY
Olivia, just go.

OLIVIA
Oh, she ain't gonna do shit.

Bianca fires the gun, blowing out a window.

Tommy and Olivia both scream. They are shocked.

TOMMY
What the fuck?

OLIVIA
MOM!!!!

TOMMY
You can't just come in here and shoot up my house!

BIANCA
I can't?

OLIVIA
NO!

TOMMY
Get the fuck outta my house!

BIANCA
I go, when my daughter goes.

TOMMY
Olivia, please go home.

OLIVIA
I'm so sorry.

Olivia tries to approach Tommy, but he quickly backs up.

TOMMY
Please, go home. I don't want to have to replace another fuckin' window. This is ridiculous! (to Bianca) Look, I haven't touched your daughter. Not once, okay?

Bianca cocks the gun again.

OLIVIA
What the fuck is your problem?

BIANCA
You! At this very moment, you are my problem and you watch your mouth, little girl. Now, are we goin' home or am I pullin' this trigger again?

Olivia looks back at Tommy who stands with his hands in the air.

TOMMY
Just go, Olivia. Please, just go.

Olivia grabs her purse and stomps toward the door. Bianca stands with the gun pointing directly at Tommy.

BIANCA
The fact that I have to tell a 40 year old man to stay away from my teenage daughter is enough to make me want to blow your head off.

OLIVIA
Mom, lets go!

TOMMY
Bianca, I swear to you that...

BIANCA
I want you to understand me, okay? I wanna be clear. Like, crystal clear. I would not have a problem spendin' my life in prison if I was the reason there was one less predator in this world. Do you understand me?

TOMMY
I ain't a predator.

BIANCA
The hell you ain't! What else would a grown ass man be doin' hangin' around with a teenage girl if he ain't a predator? You stay away from my daughter you little dick bastard. You hear me?

TOMMY
Hey, my dick ain't little!

That comment enrages Bianca even more.

BIANCA
Is that your take away from all this, you dumb piece shit?

OLIVIA
MOM!

TOMMY
Get out of my house!

Bianca lowers the gun and turns around to leave, but she runs face to face with the older man she saw a vision of earlier having a wreck. It's her father, George, the man she kneeled beside at the alter from her dream. He is covered in blood.

Bianca SCREAMS at the sight of him.

Tommy and Olivia watch on confused. What's happening?

OLIVIA
Mom?

GEORGE
Bianca, don't scream. It's me, your Daddy. It's so good to see you, sweetheart.

Bianca stares, horrified at the sight of her Dad standing in front of her covered in blood. Tears fill her eyes.

BIANCA
Daddy?

Olivia rushes to her mom and places her hands on her to comfort her, causing Bianca to snap out of it. Her father is no longer in front of her.

OLIVIA
Mom? What's wrong?

Bianca is rattled again, but does her best to keep it under control.

BIANCA
Go get in the car.

Olivia is unsure what she should do. She looks at Tommy who motions for her to go. She walks out the door.

Bianca faces Tommy.

TOMMY
You okay?

BIANCA
Fuck you. Stay away from my daughter.

Bianca heads for the door. She stops and turns to Tommy.

BIANCA (CONT'D)
Quit messin' around Ouija boards.

Bianca walks out and slams the door.

Tommy is relieved that a gun toting Bianca is out of his house. He looks at his busted out window. He shakes his head.

TOMMY
Fuck.

INT. RICKY'S HOUSE - LIVING ROOM - NIGHT

Abe helps Ricky into his house.

Ricky heads straight for his couch and sits on it like he's found the relief he's been looking for.

ABE
You need to see a doctor.

RICKY
I need to drink a beer. You want one?

ABE
No.

Ricky leans forward and fumbles through the many empty PACKS of cigarettes on his coffee table. Eureka, he strikes gold. He finds a cigarette and lights it. He takes a drag and then leans back on the couch making himself more comfortable.

ABE (CONT'D)
How'd you end up out there?

RICKY
Do you really care?

ABE
There's a car in your driveway. Does it work?

RICKY
Yes it does. You sure you don't wanna beer? You seem like you need a beer.

ABE
Why do you just walk around the town all the time? I always see you and you're just walkin'...watchin'...why?

RICKY
Is it against the law to walk, officer?

BEAT.

ABE
You sure you don't wanna go to the hospital?

RICKY
I’m positive.

ABE
Why?

RICKY
Because, I don’t wanna give the breeder who did this to me the pleasure of being made hero.

ABE
Hero?

RICKY
Yeah, a hero. You beat up a queer and the town folk will raise funds to build a statue in your honor and then place the piece of shit, cause you know it’d be a piece of shit, right smack dab in the middle of the fanciest trailer park in town. So no, officer. Not interested in a hospital, but I sure would love a beer.

Beat.

ABE
I live in a trailer.

RICKY
Oh? Is it in a fancy park?

ABE
No.

Ricky shrugs.

RICKY
Mmm, you ain’t gettin’ no statue then.

Ricky takes a drag off his cigarette, as he really looks at Abe. His look shifts as if he see’s something in Abe. This makes Abe uncomfortable, because he does not like to be seen.

ABE
Why’re you lookin’ at me like that?

RICKY
You remind me of the love of my life. He’s dead.

Abe is caught off guard. He's very uncomfortable.

Silence.

ABE
If you don't want to go to the hospital, I'm gonna head out. You have a good night.

RICKY
Don't go. That was inappropriate foro me to say. I'm sorry.

ABE
It's late.

Abe walks to the door.

RICKY
Thank you for bringin' me home. You're a nice cop.

Abe nods at Ricky and continues for the door.

RICKY (CONT'D)
May I offer you a piece of advice?

Abe turns to Ricky.

RICKY (CONT'D)
You should go see your Mom, more.

This surprises Abe.

ABE
How do you know my Mom?

RICKY
I work at the nursin' home. She has a nice framed photo of you on her beside table. I always look at it and think you're cute.

Abe shifts. He's uncomfortable, again.

RICKY (CONT'D)
She's not as crazy as people think she is.

Abe doesn't respond. What can he say? He nods and then walks out the door.

Ricky looks over and catches his reflection in a mirror. He shakes his head at how awful he looks.

RING! RING! RING! RING!

Ricky shuffles through the trash on the coffee table to find his cell phone. The screen reads: Mrs. Holmes calling.

RICKY (CONT'D)
Hello? Mrs. Holmes? Everything ok?

INT. NURSING HOME - LUCY'S ROOM - NIGHT

Lucy lies in her bed staring at the ceiling. A drop of blood lands on her gown. SPLAT.

LUCY
I'm scared.

RICKY'S HOUSE - LIVING ROOM - NIGHT

RICKY
Did you call your son?

LUCY
He didn't answer.

RICKY
How many times have you tried him?

LUCY
Ten.

Ricky shakes his head, disappointed in Abe.

LUCY (CONT'D)
Will you come see me?

RICKY
Right now?

LUCY
Please. I'm scared, Ricky.

Ricky closes his eyes and takes a deep inhale.

RICKY
Okay, sweetie. I'll be there shortly.

Ricky tosses the phone down on the couch beside him and takes a deep drag off his cigarette and exhales. He gets up and exits his house.

INT. BIANCA’S HOUSE - LIVING ROOM - NIGHT

Olivia walks inside and stomps to her bedroom.

Bianca enters behind her, placing the gun down at the door.

BIANCA
You hungry?

We hear Olivia’s bedroom door slam.

Bianca stands still in deep thought. Her bloody father, George walks up behind her.

GEORGE
Bianca?

Bianca feels the tears fill her eyes. She fights them back.

BIANCA
NO.

Bianca is not ready for this and takes off down the hall to Olivia’s room.

INT. BIANCA’S HOUSE - OLIVIA'S ROOM - NIGHT

Olivia is changing into her PAJAMA’S when Bianca flings the door open, startling her.

Bianca rushes to Olivia and wraps her in her arms and squeezes her tight.

Olivia squirms to try to free herself, but she doesn’t fight too hard.

OLIVIA
Mom, what are you doin’? Why are you bein’ so weird?

Bianca collects herself and lets go of Olivia.

BIANCA
Get in bed.

OLIVIA
I’m not a kid.

BIANCA
Get in bed.

Olivia crawls into bed. Bianca starts to pull the covers up on her, but Olivia jerks them away and does it.

OLIVIA
Stop.

Bianca stands staring at Olivia, who has turned over on her side so her back faces her mother.

BIANCA
Stay away from him. I mean it.

Bianca walks to the door.

BIANCA (CONT'D)
I love you.

Bianca turns off the lights, walks out and closes the door.

INT. BIANCA'S HOUSE - LIVING ROOM - NIGHT

Bianca walks into the living room and there George waits for her.

GEORGE
Bianca, please...

BIANCA
FUCK!

Bianca grabs her purse and storms out.

EXT. ABE'S HOUSE - NIGHT

Abe pulls up to his house.

INT. ABE'S HOUSE - LIVING ROOM - NIGHT

Abe walks in carrying his uniform and places his KEYS on a hook hanging by the front door. His home is neat, very neat and sparsely decorated. He walks into his bedroom.

INT. ABE'S HOUSE - BEDROOM - NIGHT

Abe's bedroom, again, extremely neat. All that's in the room is a perfectly made BED with only one PILLOW, a NIGHT STAND, a small, wooden CHAIR in a corner and a high boy DRESSER. He opens the closet to reveal the few clothes that he has hanging inside are individually wrapped in a plastic covering. He attentively places the uniform he brought in with him in one of the garment bags, hangs it in the closet and closes the door.

INT. ABE'S HOUSE - KITCHEN - NIGHT

Abe grabs a BEER out of the fridge and then sits at his dining room table. He sips the beer. He digs his phone out of his pocket and considers calling his Mom, but gets a text from someone named "LARIAH". The text reads: "I HAD A GREAT TIME WITH YOU TONIGHT. THANK YOU FOR CUMMING OVER.(WINKIE FACE EMOJI). I HOPE TO SEE YOU AGAIN SOON. (KISS EMOJI).

Abe grins.

EXT. MAMA LIZZIE'S BAR - NIGHT

A car pulls into the crowded parking lot of a small, quaint bar.

The person dressed in the school girls outfit from earlier steps out and retrieves a PINK ROLLER SUITCASE from the back seat and begins to drag it across the dirt parking lot into the bar.

INT. MAMA LIZZIE'S BAR - NIGHT

The person walks in and the place is anything but quaint inside. Colorful lights, blaring music and crowds of people dancing and laughing and having a good time.

A heavy set, feminine man named HARLEY, wearing BLACK BOOTS, TIGHT JEANS and a LEATHER VEST with no shirt is waiting at the door to card people who enter.

When Harley see's Person walk through the door, he lights up, clutches his pearls and gasps!

HARLEY
Ooh, Girl. You are servin' me up some Britney Spears realness, right now.

Starting at the feet and working all the way up the body, we will finally reveal Person's face. It's LARIAH LECLARE, a young, drop dead gorgeous drag queen who could easily pass as a woman. Stunning.

LARIAH
Category is: Hit Me Baby One More Time.

HARLEY
Yas! Comin' thru with that 90's throw back. Here...

Harley retrieves a wad of ones from his pocket.

HARLEY (CONT'D)
Just take it. Take all my money, honey.

Lariah laughs.

LARIAIH
Girl, stop. Let me earn it. So, is Mama Lizzie mad?

HARLEY
She may've mentioned you were a little late.

LARIAH
I'll go talk to her.

HARLEY
How you gonna talk to her?

Harley, with a tongue pop, points to the stage.

BOOM! There is LIZZIE LECLARE, drag queen extraordinaire and owner of the bar, lip syncing the house down on the stage. She is serving looks like she just stepped off a runway and the crowd is her captive audience. They can't take their eyes off of her and she wouldn't let them even if they tried.

LARIAIH
Keep those ones handy, baby.

Harley lifts a BLACK PERMANENT MARKER in the air.

HARLEY
Don't mind me, I'm just gonna sit here and write your name on every last single one of these dollar bills.

Harley pretends to write a name on the bills as Lariah walks away, giggling.

Lariah begins to make his way through the crowd to get closer to the stage. People smile and greet Lariah.

Lariah makes it to the stage and Lizzie spots him.

Lariah holds out a ONE DOLLAR BILL.

Lizzie smiles as he snatches the bill and then leans over and whispers in Lariah's ear.

LIZZIE
You’re late, but you look fierce. You make a Mama proud. And a dollar? Really?

Lizzie goes right back into his number.

Lariah waves at a Drag Queen holding a microphone and sitting on a stool by the stage. That Drag Queen is obviously the MC of the show and he purses his lips, shakes his head and taps his watch. Lariah blows him a kiss and then hurries off.

INT. MAMA LIZZIE'S BAR - DRESSING ROOM - NIGHT

Lariah enters the dressing room with suitcase in hand. We hear Lizzie’s number coming to an end and the crowd erupting into a thunderous applause. He is loved. We can hear the muffled sounds of the other Drag Queen saying its his turn to perform and then more music starts.

Lariah pulls out some costumes from the suitcase and begins hanging them on the rack next to some other glittery, sparkling ensembles.

Lizzie charges into the room.

LIZZIE
Do I even need to ask why you’re late?

Lariah is silent, giving Lizzie a coy look.

LIZZIE (CONT’D)
Girl, I can’t. Unzip me.

Lizzie turns his back to Lariah who unzips the dress.

Lizzie peels the outfit off and starts looking for what he wants to wear next. Lizzie makes a choice and begins putting on the ensemble.

LIZZIE (CONT’D)
Lariah...

Lariah looks at Lizzie via the mirror.

LIZZIE (CONT’D)
You fallin’ for this guy?

BEAT.

LARIAH
Well...

LIZZIE
That’s a yes. You don’t have to say anythang else. Why?

LARIAH
Why what?

LIZZIE
Why are you fallin’ for him?

Before Lariah can answer...

LIZZIE (CONT’D)
He’s emotionally unavailable. Hell, he’s probably emotionally unstable.

LARIAH
He is not.

LIZZIE
He’s a forty somethin’ year old cop who’s been pretendin’ he’s straight for his entire life.

LARIAH
So?

LIZZIE
So? He’s so far in the closet he don’t even know there’s a door with hinges, baby. And look at you.

LARIAH
What about me?

LIZZIE
Look at how you live your life, Lariah. Out and proud. You’re so far outta the closet that you couldn’t find your way back in if I took the damn door off the hinges, shined a massive spotlight on it and filled the damn thing with sequin ball gowns. His glove don’t fit your hand, baby. You ain’t a match.

RUSTY, 40’s, rustic and handsome, walks in the room. Lizzie spins around to see who just walked in.

LIZZIE (CONT’D)
What’re you doin’ back here?

RUSTY
Came to give my girl a kiss.

Rusty tenderly kisses Lizzie.

LIZZIE
You left that new bartender up there all by herself?

RUSTY
She’s fine, trust me.

LIZZIE
It’s a Friday night during a drag show with a bar full of homosexuals. She ain’t fine.

Rusty ignores her.

RUSTY
I see Lariah finally made it in.

LARIAH
Hi Papa Rusty.

LIZZIE
You wanna tell him why you were late? Go ahead.

Lariah doesn’t respond. Lizzie changes takes of the wig he was wearing and puts on a different one. His whole look changed in a matter of minutes. Fierce.

RUSTY
Ah, I see.

LIZZIE
Yep. She’s fallin’ for him too.

LARIAH
I didn’t say that.

LIZZIE
She didn’t say it, but she said it. Will you zip me?

Lariah rolls her eyes. Rusty zips Lizzie’s dress.

RUSTY
You look gorgeous, baby.

LIZZIE
Oh would you stop.

RUSTY
Nope.

LIZZIE
Can we please go check on that poor girl you left all alone at the bar and make sure she's still alive?

Rusty turns to Lariah.

RUSTY
This girl, as Lizzie likes to call her, is a lesbian veteran who has served our country. I think she can handle this crowd, don't you?

Rusty turns back to Lizzie and scoops her up in his arms like a groom carries a bride.

RUSTY (CONT'D)
Come on, my queen.

Lizzie giggles.

LIZZIE
From now on I'd like to be carried everywhere just like this, please and thank you.

RUSTY
Done. That'd be my pleasure.

As Rusty carries Lizzie out the door...

LIZZIE
You're up next, Lariah. You ready?

LARIAH
You've taught me well, Mama, cause I'm always ready.

LIZZIE
Love you!

LARIAH
Love you!

Rusty carries Lizzie out.

Lariah sits and basks in the energy left behind by Rusty and Lizzie. Under his breath...

LARIAH (CONT'D)
I wanna be loved like that.

Lariah looks down at his cell phone to see if Abe has text. Nothing. He goes back to his make-up in the mirror.

INT. BIANCA'S CAR - NIGHT

Bianca is driving in her car and is upset, her face wet with tears. George, her dead father, speaks from the back seat.

GEORGE
Bianca, how long are we gonna do this?

BIANCA
You're not dead.

GEORGE
Yes, I am, sweetheart.

Bianca swerves the car to pull over on the side of the road.

BIANCA
CAN YOU STOP??!! JUST STOP!!!! I just need a minute!

Bianca breathes and waits. Silence.

Bianca spins around and the back seat is empty. She faces forward in the car again and looks around. Where am I? Her face shifts. She stares at something. What? It's the small white, wooden church from her dream. This is strange. She gets out of the car.

EXT. WOODEN CHURCH - NIGHT

Bianca walks across the street and dowon the gravel driveway toward the church, just like she did in the dream. She stands in the middle of the front lawn and stares at it.

George is behind her and as he begins to talk she closes her eyes, realizing she won't be able to tune him out

GEORGE
One of my favorite memories of you was the time I took you and your brother and your sister fishin'. You remember that?

Bianca smiles. She remembers. Vividly.

GEORGE (CONT'D)
We were on this little boat with just a trollin' motor and if I told you once, I told you a thousand times, don't stand up and move around in the boat or it'll rock and you might fall in. You always liked to test the boundaries. I was in the middle of helpin' your brother put a worm on a hook, which was causin' him great distress. He was cryin', "don't hurt the worm! Don't, Daddy! Don't hurt the worm!" (George gets lost in thoughts of his son for a brief moment) Anyway, I felt the boat rock and no sooner than I turned around did I hear the (MAKES A SPLASH SOUND) splash. All I saw was your two feet before they went under. Boy, I'm tellin' you, I jumped to the edge of that boat so fast to get you, but you were quick. Your little head popped up outta that water and you just kept repeatin',"I'm okay, Daddy! I'm okay! I'm okay!" I pulled you back up into the boat and you started tellin' us tall tales 'bout what you saw under water.

Bianca remembers exactly what she saw...

FLASHBACK:

EXT. LAKE - UNDERWATER - DAY

CHILD BIANCA, 7, opens her eyes under the murky water and see's something swimming toward her. It's the little girl from earlier with the buzzards, Gabriel.

Gabriel swims right up to Child Bianca and puts her hands on her face and leans in to whisper in her ear.

GABRIEL
(whispers)
You have the gift to see.

Even though the children are under water the whisper is crystal clear.

Gabriel looks into Child Bianca's eyes and smiles.

Gabriel then uses both of her hands and motions upwards, which sends Child Biance rushing back to the surface of the water.

END OF FLASHBACK:

EXT. WOODEN CHURCH - NIGHT

GEORGE
Only they weren't tall tales were they, sweetie?

Biance turns to face her Dad. She stares at him. It breaks her heart.

BIANCA
What happened, Daddy?

GEORGE
A wreck. Your mother and I had a disagreement. It was 'bout your brother. Things got pretty bad, so I decided that I needed to get outta the house. I went for a drive. I didn't know where I was goin'. Didn't have anywhere I was goin'. Just drivin'. I didn't have a clear head. Wasn't payin' attention. It was my fault.

BEAT.

GEORGE (CONT'D)
I need your help, Bianca. I need you to find your brother. I need you tell him that I'm sorry. Tell him I was so wrong.

BEAT.

George extends his arms out toward Bianca.

GEORGE (CONT'D)
Will you dance with me, sweetheart?

Biance walks to her Dad's embrace. It feels so good to be in his arms.

FLASHBACK:

EXT. LAKE - BOAT - DAY

George takes his button up SHIRT off, leaving him wearing a TEE SHIRT. He wraps a wet Child Bianca in his big shirt and then pulls her in for a warm hug. Child Bianca smiles.

END OF FLASHBACK:

EXT. WOODEN CHURCH - NIGHT

Bianca smiles as she dances with her Dad.

SONG: FLY TO HEAVEN by LUCETTE.

Bianca and George sweetly dance under the beautiful night sky full of stars.

GEORGE
I need one other thing, Bianca.

Bianca lifts her head from her Dad's chest to look him in the eyes.

GEORGE (CONT'D)
Tell me why you left.

Bianca's tender and sweet moment fades.

Bianca is startled when she hears the voice of a woman behind her...

JESSA
Are you okay?

Bianca turns to face JESSA, the woman from her dream earlier who was holding the man on the pulpit.

FLASHBACK:

INT. WOODEN CHURCH - NIGHT

Bianca remembers Jessa looking her in the eyes and asking...

JESSA
Are you okay?

...before Bianca pulled out the match and lit the Church on fire.

END FLASHBACK:

EXT. WOODEN CHURCH - NIGHT

Bianca stares at Jessa in disbelief. She's never seen this woman until her dream earlier tonight and here she is, standing in front of her.

JESSA
Ma'am, are you okay?

BEAT.

BIANCA
Who are you?

Jessa, 30's with pale skin and bright eyes, stands holding a BAG in her hand. She is caught off guard by Bianca's question. Why is she asking?

JESSA
(with kindness)
My name's Jessa. May I ask who you are?

The front door to the Church opens and out steps JOHNNY, the man that Jessa was holding on the pulpit in Bianca's dream. Johnny also happens to be the pastor of the Church. He's in his 40's, dressed in JEANS and a button up DENIM SHIRT, sexy.

JOHNNY
Everythang alright out here?

Bianca stares at him in disbelief. She is so confused. Is she dreaming again? Is this real?

BIANCA
I'm sorry. I have somewhere I need to be. I didn't mean to interrupt.

JESSA
Are you sure you're okay to drive?

BIANCA
Yeah, I'm fine.

JOHNNY
Ma'am, you're welcome to come in and sit down. Have a glass of water.

BIANCA
No.

Biance does not want to step foot in that Church!

BIANCA (CONT'D)
Thank you, though. Again, I'm sorry.

Bianca walks in a rapid pace back to her car.

INT. BIANCA'S CAR - NIGHT

Bianca gets in her car and sits thinking about what has just happened. What's going on? She looks in the rear view mirror. She rummages through her purse and pulls out a tube of RED LIPSTICK. She applies it and then looks back in the mirror. She tousles her hair, tosses the lipstick back in her purse and spins off.

EXT. WOODEN CHURCH - NIGHT

Jessa and Johnny watch on, not sure what to make of the situation.

Jessa looks back at Johnny.

JOHNNY
That was odd.

JESSA
Yeah. I hope she's okay.

BEAT.

JESSA (CONT'D)
How's Maggie?

Johnny looks down at the ground trying to contain his emotion. He looks back up at Jessa. She gets it.

JESSA (CONT'D)
Okay.

Jessa walks a little closer toward Johnny.

JESSA (CONT'D)
And you? How are you, Pastor?

Johnny looks at her as tears start to fill his eyes. He nods and shrugs. There are no words.

JESSA (CONT'D)
(tenderly)
I'm sorry.

JOHNNY
Come on in, Jessa.

Johnny steps out of the way and allows Jessa to enter the church.

INT. WOODEN CHURCH - NIGHT

Jessa walks into the sanctuary with Johnny behind her.

There on the pulpit, surrounded by CANDLES, is MAGGIE, a beautiful GOLDEN RETRIEVER. Maggie is lying on a cushy dog BED. She's unable to get up and greet Jessa, but she manages to muster up the strength to wag her tail.

JESSA
(softly)
Hi baby.

Jessa kneels down and begins to tenderly pet Maggie.

JESSA (CONT'D)
Has she continued to throw up?

JOHNNY
A lot.

JESSA
She won't eat anything?

JOHNNY
Nothin'. I've tried everythang and anythang. She won't eat any of it.

BEAT.

JESSA
(tenderly)
It's time.

JOHNNY
I know.

JESSA
I already know the answer, but... you ready?

Johnny can't hold it back. The tears swell up in his eyes.

JOHNNY
No.

Jessa also tears up. It’s a tough situation to be in.

Johnny lies down beside Maggie and looks her right in the eyes and he tenderly pets her.

Maggie licks Johnny’s face as if on cue.

This makes him cry even harder.

Jess watches on as Johnny holds Maggie in his arms and sobs.

INT. NURSING HOME - NURSES STATION - NIGHT

An ORDERLY who works at the nursing home is siting at the nurses station filing some papers, when Ricky walks past. Their conversation takes place as Ricky walks down the hall towards Lucy’s room.

ORDERLY
Ricky? Ooh. What happened to your face?

RICKY
Don’t worry ‘bout it.

ORDERLY
You need to go to the doctor.

RICKY
Girl, please. I’m fine.

ORDERLY
What’re you doin’ here?

RICKY
What do you think?

ORDERLY
Did she call you?

RICKY
Yep.

ORDERLY
I’m sittin’ right here outside her room.

RICKY
She don’t like you.

ORDERLY
She took her medicine or at least she better have. Ask her.

No response.

ORDERLY (CONT'D)
You sure you okay?

RICKY
I'm fine.

INT. NURSING HOME - LUCY'S ROOM - NIGHT

Lucy sits on the edge of her bed. Her lamp is working and on. No glass from a busted bulb is to be found. The room glows with a warm light. She seems peaceful. Her white night gown is spotless. Not a drop of blood anywhere. The door cracks open and Ricky stands in the doorway.

Lucy turns to look at him. She instantly looks concerned.

RICKY
Before you say anything, I'm fine. I promise.

Lucy pats the bed beside her.

LUCY
Come sit with me, baby.

Ricky walks in and sits on the bed. Lucy tenderly touches his face. She takes a RAG from her side table and dips it in a GLASS of ice water and dabs his face with it.

LUCY (CONT'D)
Who did this to you?

Ricky tenderly smiles at Lucy.

RICKY
Absolutely no one important.

BEAT.

RICKY (CONT'D)
Look at you bein' all motherly.

Ricky enjoys the pampering by Lucy.

RICKY (CONT'D)
This is a role reversal for us, isn't it? You takin' care of me. It's nice.

LUCY
This face is too sweet to be beat up like this.

RICKY
I'll sit with you till you fall asleep, okay? Lets get you in bed.

Ricky takes the rag from Lucy's hand and places it on the side table before assisting her as she gets back in bed and gets under the covers.

RICKY (CONT'D)
That sure is a pretty nightgown.

LUCY
Thank you. My boy bought it for me.

RICKY
Well, he did good. Wanna leave the lamp on?

LUCY
Yes, please.

Ricky gets Lucy tucked into bed and comfortable. He smiles down at her.

Lucy extends her arms toward him.

RICKY
Lucy, I'm fine.

LUCY
Come lay down with me.

RICKY
Lucy...

LUCY
Let me embrace you.

BEAT.

Ricky lies down in Lucy's arms and she holds him. Tight.

SILENCE in the room. It's peaceful.

Lucy looks up and sees the Battered Woman still floating high above her bed near the ceiling.

Holding Ricky in her arms, she looks directly into the eyes of the Battered Woman and says...

LUCY (CONT'D)
You gonna be alright, baby. You gonna be alright.

Lucy tenderly kisses Ricky on his forehead.

INT. BAR - NIGHT

Bianca walks into a dive bar and struts straight to the bar.

The BARTENDER notices Bianca and rolls his eyes.

BARTENDER
We're closin' in 15 minutes.

BIANCA
(irritated)
Great, then I got here just in time to get a drink. I'm thirsty.

It's a brief stare off between Bianca and the Bartender.

BIANCA (CONT'D)
You know what I like.

As the Bartender begins to pour, Bianca looks around the bar. She spots MAN #1 sitting at a table by himself drinking. He's young with messy hair and red eyes. He looks heartbroken, troubled. Bianca stares at him intently, eyes squint, as if she see's or hears something.

Bianca looks away. She hits her head with her hands like she is trying to knock something out of it.

BIANCA (CONT'D)
Fuck.

Bartender places the glass down in front of Bianca.

BARTENDER
You okay?

Bianca gives him a glare and then downs the drink. She sarcastically looks at her watch.

BIANCA
Looks like I have time for another.

Bartender pours. He does not like her.

Bianca sits resting her forehead on her hand. She didn't come here for this shit. She came to get away from it. She feels someone staring at her. She looks over and spots MAN #2 sitting at the end of the bar.

Man #2 has a very different energy. Rougher. He looks like he wants to devour her. This is what she came for.

Bianca sits up and gives him her bedroom eyes.

Man #2 runs his tongue across his top lip. He's gross.

Bianca motions with her head for MAN #2 to go outside.

The Bartender places the second drink down in front of Bianca.

Man #2 gets up and approaches Bianca. She rolls her eyes.

MAN #2
Hey.

BIANCA
I'm not lookin' for a chat.

Man #2 is caught off guard.

MAN#2
Oh.

BIANCA
I'm only lookin' for one thing. I think you are too. You okay with that?

MAN #2
Fuck yeah.

BIANCA
Awesome. Then go outside and wait for me. I'll be out in second. Just wanna finish my drink.

MAN #2
Here let me pay for it.

BIANCA
(irritated)
Don't insult me. Just go outside and wait.

Man #2 puts his wallet back in his pocket and then walks out of the bar.

Bianca looks at the Bartender and downs her drink.

BARTENDER
Want another?

BIANCA
Nope. I got what I needed.

Bianca pulls CASH out of her purse, tosses it down on the bar, hops off the bar stool and heads for the door.

Bianca passes the table of Man #1. She pauses. He looks at her. She decides against it and instead walks out of the bar.

BEAT.

Bianca walks back in and walks over to the table of Man #1. She's annoyed that she caved, but she had to.

BIANCA (CONT'D)
Don't do it.

MAN #1
What?

BIANCA
What you're sittin' here thinkin' 'bout doin', don't do it.

MAN #1
Who are you?

BIANCA
It'll destroy her. It'll fuck her up for the rest of her life. Everything that you want her to feel, she'll feel it and worse, okay? Does that make you happy now? Like knowing that, does it satisfy your ego? Listen, the fact that she's gonna feel all those things...that's the exact reason NOT to do it. You love her. She loves you. She loves you a lot, actually...so get up off your ass and quit bein' a child and go handle business.

Bianca turns to leave, but stops.

BIANCA (CONT'D)
Oh and on a totally other topic, you keep gettin' her Sunflowers all the time. You think they're her favorite. They're not. She loves 'em, cause they come from you, but they're not her favorite. She likes carnations for some ridiculously odd reason. I didn't know anybody liked carnations, but she does. You nailed the color though. She loves yellow.

Bianca walks out of the bar. Man #1 looks around the room to see if anyone else saw their exchange. He catches eyes with the Bartender.

MAN #1
Who the hell was that?

Bartender shrugs.

BARTENDER
She's a fuckin' weirdo.

Man #1 sits and thinks about what Bianca said to him.

EXT. WOODS BEHIND CHURCH - NIGHT

Johnny is knelt down by a fresh grave. He places a flower on top of the mound. Jessa stands behind him.

SILENCE.

JOHNNY
Did I ever tell you about the night I found Maggie?

JESSA
No.

JOHNNY
It wasn't one of my best moments, but...like always, God made somethin' good out of it. He always does. I was drivin' back here from Houston...drunk. Outta my mind, slurrin' my words, not able to walk straight drunk. I was swervin' my way down a busy highway when I spotted her. Right there in the middle of the lane.
(MORE)

JOHNNY (CONT'D)
I thought, ‘what in the world?’ Somehow I managed to get to the middle of a busy highway, pick her up and carry back to my car on the side of that busy highway without getting killed. That was all God’s doin’. I got her in the car and offered her some water I had, but she wudn’t real interested in drinkin’ nothin’. She just wanted to cuddle up with me. So I lowered my seat back and she crawled up on me and laid her little head down on my chest and just stared at me. I stared at her. Instant bond. We stayed that way till I woke up the next mornin’ from her lickin’ my face. (He smiles). Here I was thinkin’ I saved that dogs life, but turns out she was the one saved mine and she’s been savin’ it ever since. That dog was better for this world than I ever have been.

SILENCE.

JESSA
I know this may seem a little simple minded, Pastor, but workin’ with animals like I have for as long as I have, I’ve seen the capacity in which God has used them to radically change and enhance the lives of the people they come in contact with. Their love is so pure. It don’t matter what you do or what you don’t do or how you act or how you don’t act...they just love. It’s unconditional. It’s holy. It’s Godly.

Johnny smiles.

JOHNNY
You sure you weren’t called to be a pastor?

Jessa smiles.

JESSA
You hungry?

JOHNNY
Naw, I'm fine. Thank you for everythang, Jessa. Do you mind if I have a little time alone?

JESSA
Um...I'll admit that it don't feel right leavin' you at the moment, but I certainly respect and understand your desire to be alone. May I pray for you?

JOHNNY
I'd like that.

Jessa steps closer to Johnny who bows his head. Jessa takes his hands in hers. She closes her eyes and bows her head.

SILENCE.

Jessa takes a deep, cleansing breath in through her nose and exhales through her mouth. She settles.

JESSA
Holy God. Holy Father. We cry out to you in this our time of pain and heartbreak. We seek your refuge, your comfort, your peace. Lord, allow us to feel your love wash over us, cover us, submerge us with your presence. Lord allow us to feel your presence all around us.

Jessa takes a deep breath in as if she literally feels something and at the exact same moment, Johnny pops his head up and opens his eyes, looking directly at Jessa as if he is surprised or shocked by something.

Jessa is soaking in what she is feeling as tears slide down her cheeks.

Jessa opens her eyes and looks at Johnny. Peace, warmth, love, joy...any good word you can think of is radiating out of her eyes.

Johnny seems shook.

JOHNNY
Do you feel that?

Jessa nods her head yes. Through her joyful tears, she smiles.

JESSA
All the time.

Complete stillness between them as they both experience this moment.

JOHNNY
It's scary.

Jessa, still smiling, nods in agreement.

JESSA
I know, but so precious at the same time. God is good, right?

Johnny just stares. What did he just feel/experience?

Jessa takes Johnny's hands.

JESSA (CONT'D)
Amen. (BEAT) I'll leave you alone now, Pastor, but please know I'm here for you. I'm here to help you through this in anyway I can.

Johnny still seems a little rattled.

JOHNNY
I appreciate that, Jessa. Thank you. Be safe drivin' home.

JESSA
I will. Call me if you need me. Don't matter the time.

JOHNNY
Okay.

Johnny watches Jessa walk off. He stands there for a moment and the reality of the situation hits him, again. He turns back to Maggie's grave.

JOHNNY (CONT'D)
I don't know how I'm gonna face anythang without you, Maggie. I love you. You rest in peace.

Johnny lingers a moment, before walking off.

CUT TO:

INT. CHURCH - SANCTUARY - NIGHT

Johnny walks in and looks at Maggie's empty bed on the pulpit. He takes it all in. The emptiness of the bed is a perfect symbol of the emptiness in his heart.

Johnny walks through a door in the back of the Sanctuary that leads to...

INT. CHURCH - APARTMENT - NIGHT

...Johnny's apartment built onto the back of the Church. He just stands in the space and takes a deep breath and then exhales.

Johnny walks over to a cabinet. He reaches out to open it, but stops. Takes a second. He opens it. There staring him right in the face is a half empty bottle of WHISKEY and a TUMBLER. He grabs both.

CUT TO:

INT. CHURCH - APARTMENT - LIVING ROOM - NIGHT

Johnny sits on the sofa of his sparsely decorated apartment, drinking his whiskey. It's quiet. Too quiet.

Johnny glances down at a LAPTOP sitting on the coffee table. He chugs the drink and pours another. He can't quit looking at the laptop. Chugs the drink. He opens the laptop and the light from the screen shines on his face. He is intense. He types on the keyboard and clicks a few times.

Sounds of moans of pleasure and naked bodies slapping against each other fills the room. He sits back on the couch, watching the screen intently. He unbuttons and unzips his pants and begins to pleasure himself as he watches the porn.

INT. ABE'S TRAILER HOME - BEDROOM - NIGHT

Abe is dressed in pajama bottoms and no shirt. He pulls the covers back on his bed. He sits and takes his watch off and places it neatly on the night stand. He is about to turn off his lamp when he hears a noise outside. He gets up and walks out of the room.

EXT. ABE'S TRAILER HOME - NIGHT

Abe walks outside and looks around to see if he see's anything. He notices his tin trash can is knocked over.

He picks it up and places the lid on it. He heads back inside, but notices something large flying toward his trailer.

A large BIRD, like an EAGLE, but all black lands on a post on Abe's deck. The bird shakes its head and adjusts itself to get comfortable on the post and just stares at Abe who stares back. All of a sudden, all over the birds body, eyes open. The bird is covered in eyes from the top of its head to the bottom of its tail feathers. Lots and lots of eyes. They all stare at Abe. Abe is momentarily frozen in fear, but finds the strength to slam the door shut.

Abe stands in disbelief. Did he really just see that? Is it still there?

He slowly reaches for the door knob and then flings the door open and he comes face to face with the young girl from earlier with the two buzzards on either side of her. Gabriel looks directly into Abe's eyes and with that voice.

GABRIEL
THE END IS NOW!

Abe slams the door shut.

CUT TO:

INT. MAMA LIZZIE'S BAR - STAGE

The crowd awaits for the next performer.

LIZZIE
Alright, listen up. Hey! I said listen up, ladies and gentleladies. Don't forget about our prom night comin' up. All our proms sucked and you know it. We couldn't invite who we wanted to invite, dance with who we wanted dance with, kiss who we wanted to kiss, pose in a hideous pic with who we wanted to pose in a hideous pic with. Mama Lizzie's gonna change that. So dust off your fanciest prom dresses and your tackiest baby blue tuxes and lets serve up some high school prom realness up in here, okay? It's gonna be a night for you all to be yourselves...at the prom. Alright, now that that's out of the way, everybody ready for the final number of the night?

The crowd screams.

LIZZIE (CONT'D)
No ma'am. I can't hear you.

The crowd screams louder.

LIZZIE (CONT'D)
Guess, that'll do. Y'all need to get more rowdy. Drink more. Quit being so cheap.

The crowd laughs, screams even louder and holds up their drinks.

LIZZIE (CONT'D)
Welcome to the stage for her final number of the night. She asked me to join her and you know I can't say no to the spotlight. So put your hands together for the one, the only, the slutty, my pride and joy drag daughter...Lariah LeCLare and me, LIZZIE LECLARE!

The crowd screams.

The lights on the stage shut off.

The crowd reacts.

SONG: TUSH by Grace Potter begins.

A spotlight shines on the two stunning drag queens as they begin to lip sync to the song and perform a show stopping choreographed routine. It. Is. Fierce.

This intercuts with...

EXT. WOODS - NIGHT

Bianca pulls up to a vacant place in the woods. She gets out of her car.

Another car pulls up behind her.

Man #2 from the bar gets out of his car.

BIANCA
Leave your lights on.

MAN #2
Okay. Where are we?

Bianca pulls off her PANTIES from under her DENIM MINI SKIRT.

BIANCA
Get over here.

Man #2 is stunned.

MAN #2
Damn.

He walks towards her unbuttoning his pants and unzipping.

BIANCE
You got a condom?

Man #2 digs in his pockets.

MAN #2
Yea, somewhere.

Bianca grows impatient. She pulls one out of the pocket of her mini skirt.

BIANCA
Here.

MAN #2
You come prepared.

BIANCA
Please stop talkin'.

Man #2 looks at Bianca while he continues to put the condom on. He's never met a woman like her before.

Bianca forces him to sit up on the hood of her car. She crawls on top of him and straddles him. She guides him inside her. She begins to slowly move up and down on him, taking her time.

Man #2 watches Bianca.

MAN #2
You're so beautiful.

Bianca places her hand over his face and turns it away from her.

BIANCA
Shut-up.

Bianca holds her hand over his face as she begins to grow more rapid and dominate with her movements. She is clearly in charge.

The intercutting of Lariah and Lizzie's performance and Bianca having sex ends on Lariah and Lizzie ending their performance.

CUT TO:

INT. BIANCA'S CAR - NIGHT

Bianca sits in her car. She stares off into the night.

Bianca starts the car and peels off.

EXT. MAMA LIZZIE'S BAR - LATE NIGHT/EARLY MORNING

Lariah is walking to his car with a roller suitcase in his hand. Connor, 20's, very handsome with a boyishly shy quality about him, is leaned up against the wall waiting for Lariah to come out.

CONNOR
Oh, hey Lariah.

LARIAH
Hey Connor.

CONNOR
Here, let me help you with you with that.

LARIAH
I've got it. I've done it a million times.

Connor takes the suitcase anyway and loads it in Lariah's car.

LARIAH (CONT'D)
Thank you. That was, that's sweet.

CONNOR
Don't mention it.

Awkward Silence.

LARIAH
Was there somethin' you wanted to say or?

CONNOR
Um, yeah. Um, I'm a big fan of yours.

LARIAH
Thank you. I appreciate that.

CONNOR
You're great.

LARIAH
That means a lot.

CONNOR
Also, um...may I take you dinner one night?

LARIAH
Oh...um...

CONNOR
I mean, if that's okay?

LARIAH
Well, thing is, I'm seein' someone...I think.

CONNOR
Oh, ok.

LARIAH
I don't really know what it is exactly or where it's goin', but I'd like to...you know, see what it is.

CONNOR
I had no idea. I'm sorry.

Connor is so embarrassed.

LARIAH
No, there's no need to apologize. I think you're really cute and if I wasn't involved with someone, my answer would be yes.

Connor smiles.

CONNOR
Well, if I may say this, he's a lucky guy.

LARIAH
Thank you.

CONNOR
If things don't work out, I'd love to toss my hat in the ring.

LARIAH
You're sweet.

CONNOR
Well, have a good night, Lariah. Be safe.

LARIAH
You too. Good night, Connor.

Lariah gets in the car and drives off. Connor watches. He can't help but grin.

EXT. JESSA'S HOUSE - LATE NIGHT/EARLY MORNING

Jessa pulls up in her driveway and turns the car off. She sits still for a moment and then grabs her bag and gets out of the car.

She starts walking toward her house, but stops and looks up to the sky. So many stars. It's beautiful.

JESSA
Lord, everything you make is so beautiful. It's amazing. I look forward to when I'm in Heaven with you, at peace, surrounded by Your unconditional love. While I'm here, though, on this earth, please use me as Your vessel. Use me in the smallest most unimportant tasks or use me in a powerful, might way. No matter what, Lord, I am yours. Your will be done. In the name of Jesus. Amen.

As Jessa finishes her prayer a strong breeze blows through her hair and makes the leaves rustle. She takes a deep breath and soaks it all in. The joyous moment comes to an abrupt end when she grabs her stomach and doubles over in pain, letting out a loud, blood-curdling scream. She hits her knees holding her stomach and screaming. She falls over on her back and rocks, keeping her arms tightly wrapped around her stomach.

JESSA (CONT'D)
GOD, PLEASE HELP ME! HELP ME, LORD! HELP ME! MAKE THIS STOOOOOP!

The pain instantly stops. It vanishes as quickly as it came on.

Jessa lies on her back, her breathing is heavy as she recovers from the pain. Her breathing slows and begins to return to a normal pace. She looks up at the stars in the black night trying to understand what just happened.

EXT. HELEN'S HOUSE - THE NEXT MORNING

HELEN, 60's and regal, opens the door and walks with NADINE, 40's, thin and strikingly beautiful, behind her. We remember Helen from Bianca's dream. They are dressed to the nines. They both freeze when they see Bianca leaning up against her car smoking a cigarette.

HELEN
Bianca?

Bianca tosses the cigarette down on the ground.

BIANCA
I don't know why I felt the need to come here, but...but here I am. (pause) So, Daddy's dead?

Beat.

HELEN
Yes. Did you hear about it from someone or did you just...know?

Silence. A knowing look between Helen and Bianca is exchanged.

HELEN (CONT'D)
(tenderly)
I'm glad you came, Bianca. I'm glad you're here.

BIANCA
How'd it happen?

Nadine rolls her eyes.

HELEN
It was a car accident. You know that.

BIANCA
What caused it?

NADINE
What do you mean, ‘what caused it?’

HELEN
It’s okay, Nadine.

NADINE
No, it’s not. Are you drunk?

HELEN
(to Nadine)
Stop!

Nadine glares at Bianca.

HELEN (CONT’D)
Your Father and I had a disagreement and he left...

BIANCA
A disagreement or a fight?

Helen obviously feels guilt.

NADINE
What is this?

HELEN
Nadine...

NADINE
No, seriously, what is this? What are we doin’? Mom, you don’t...(Nadine turns to Bianca). She doesn’t have to answer to you, especially to you, about anything.

BIANCA
She doesn’t?

NADINE
No.

BIANCA
So, I don’t have a right to know what happened to my own Dad?

NADINE
No, you don’t.

HELEN
Please stop. Let’s not do this. Your Father has just died. He wouldn’t want this.

SILENCE.

Nadine can't hold her tongue. She speaks in a tone that is calm, but direct and coming from a place of hurt.

NADINE
When's the last time you spoke to Dad? Just, you know, out of curiosity? Hmm? When's the last time you saw him, called him, sent him a birthday card? Anything? When's the last time, Bianca?

BIANCA
None of that matters.

NADINE
But it does.

BIANCA
He's still my Dad.

NADINE
It matters a great deal. It mattered...to him.

Bianca feels the tears fill her eyes.

NADINE (CONT'D)
Now, like you said, here you are. Magically appearing right after he dies. Out of the blue...standin' on his front lawn lookin' like a vulgar, lewd, trashy alley cat.

HELEN
Nadine.

NADINE
You stand in his front lawn cryin' these crocodile tears that no one's fallin' for. Not me, not Mom, not even you. You didn't give a damn about him.

Bianca looks stung by that comment.

NADINE (CONT'D)
You've always only just thought about yourself.

BIANCA
I love him.

NADINE
Hmm. Well, I wonder if he knew that. Sincerely. I wonder.

Bianca and Nadine stand staring at one another. There is a lifetime of hurt between them. Helen quietly wipes away tears.

HELEN
Bianca.

Bianca doesn't respond.

HELEN (CONT'D)
Bianca, look at me.

Bianca looks at her Mom.

HELEN (CONT'D)
I'd love for you to come to church with us this mornin' and then help us plan your Father's funeral. He would want that. I...I want that.

Bianca looks like a hurt child as she begins to cry. She tries to hold it in, but can't. She breaks.

Helen rushes to her daughter and embraces her in her arms. Bianca doesn't hug her Mom back, but she doesn't pull away.

HELEN (CONT'D)
Oh, Bianca. I've missed you so much.

Nadine just watches on. She looks down to the ground.

The front door opens and Rex walks out. Rex is in his 50's and we remember him from Bianca's dream.

Bianca see's him from over Helen's shoulder.

REX
Is everything ok?

Helen hears that Rex has come outside. She looks nervous.

Bianca stares at him.

REX (CONT'D)
Bianca? Is that you? Wow. It's been a long time.

Bianca is frozen staring at Rex. She whispers to her Mom...

BIANCA
What is he doin' here?

Helen pulls out of the hug so she can look Bianca in the eyes.

HELEN
Bianca...he's a dear friend of your Father's. All he's doin' is drivin' us to Church this mornin', but he doesn't have to.

BIANCA
And you wanted me to go?

Helen tries to bargain with Bianca to get her to stay.

HELEN
He doesn't have to drive us, okay? You and me and your sister, we can take our own car.

Bianca looks into Helen's eyes, clearly stunned at seeing Rex.

BIANCA
I should not have come here.

HELEN
Bianca, please don't leave.

Bianca is disgusted and just turns to walk back to her car.

HELEN (CONT'D)
Bianca.

Nadine is clearly annoyed.

REX
You're welcome to ride to Church with us, Bianca. I know your Mother would love to have you.

Bianca stops frozen in her tracks. She doesn't turn to face him. She calms her breathing and then continues to walk to her car. She gets in and fumbles for the keys. She's rattled, but manages to start to the car.

She looks back and see's Rex place his hand on Helen's shoulder to comfort her and then she drives away.

INT. ABE'S TRAILER HOME - BEDROOM - MORNING

Abe's phone is ringing non stop. He finally wakes up to answer it. He is groggy.

ABE
Hello?

Abe listens to what is being said on the other line. He looks at the clock on the night stand. 9:14 am. He can't believe he slept that late. It's unusual for him.

ABE (CONT'D)
What?

Abe continues to listen.

ABE (CONT'D)
Okay. I'll be right there.

ABE hangs up and takes a beat before getting up.

INT. BIANCA'S CAR - MORNING

Bianca is driving home.

George is in the back seat.

GEORGE
What'd you do that for?

BIANCA
Not now, Daddy.

GEORGE
Your Mother loves you.

Bianca looks in the rear view mirror to her Dad.

BIANCA
NOT NOW DADDY!

Bianca looks back to the road and notices something in the distance. She stops and pulls over and gets out of her car and stares at...

EXT. CHURCH - MORNING

The Church has been burned to the ground.

FIRE TRUCKS and POLICE CARS are in front of the Church, along with a crowd.

Bianca stares in disbelief.

Johnny is talking to some Fire Fighters, while Abe talks to Jessa.

ABE
Did anything unusual happen last night?

JESSA
Last night was a rough night. We had to put down the Pastors...

She stops and thinks.

JESSA (CONT'D)
...dog. Somethin' unusual did happen last night.

ABE
What?

JESSA
When I pulled up to meet the Pastor, there was a woman standing here in the front yard.

ABE
A woman? You didn't know her?

JESSA
No. Neither did the Pastor.

ABE
What was she doin' here?

JESSA
I don't know. She was just actin' strange.

ABE
How?

JESSA
She was out here talkin' to herself and...dancin'.

Jessa spots Bianca across the road. Jessa stares at her.

ABE
Miss Sparrow?

JESSA
Her.

Jessa motions towards Bianca. Abe looks at Bianca.

JESSA (CONT'D)
That's the woman that was here last night.

EXT. BIANCA'S CAR - MORNING

Bianca stands staring in disbelief.

Olivia walks up. She doesn't say anything, just stands beside her Mom.

Bianca finally notices.

BIANCA
Olivia, what are you doin' here?

OLIVIA
Wanted to come see what all the commotion was about. I could hear the fire trucks from the house.

BIANCA
Go home.

OLIVIA
Who the fuck would burn down a Church?

BIANCA
Watch your mouth.

Olivia turns and looks right at her Mom.

OLIVIA
You have fun last night?

Bianca looks at Olivia.

BIANCA
What I do, ain't none of your business.

OLIVIA
Yeah? Well, you should take a shower. You reek.

Abe interrupts.

ABE
Ma'am?

Both Bianca and Olivia turn to face him.

ABE (CONT'D)
I'd like to ask you a few questions.

At that moment little drops of fire begin to float down from the sky.

Everyone stops and looks up, staring in disbelief.

One of the little flames lands on Bianca's arm and when it does, it turns to blood.

Bianca gasps as if she has seen something.

ABE (CONT'D)
Ma'am? Are you alright?

BIANCA
There's a body in there.

ABE
A body in where? The church?

BIANCA
Yes.

ABE
If there was a body in there, we'd know.

A FIREMAN shouts to ABE from the church.

FIREMAN
Officer Holmes. We found somethin' you need to see.

ABE turns and looks at Bianca.

How did she know? She's got some explaining to do.

INT. UPSCALE CHURCH - MORNING

A choir sings a hymn as the congregation full of wealthy people, including Rex, Helen and Nadine, sing along.

An old, homeless man dressed in dirty tattered clothes walks in from outside.

OLD MAN
IT'S HAPPENING!

Some members of the congregation turn and look at him. The choir keeps singing.

OLD MAN (CONT'D)
IT'S HAPPENING!

More people turn to face him. Some choir members stop singing.

OLD MAN (CONT'D)
IT'S HAPPENING!

He pretty much has everyone's attention now. The church is quiet and listening to him. He speaks calmly.

OLD MAN (CONT'D)
It's happening. The Book of Revelations. Outside. It's raining fire.

The old man turns and walks out of the Church.

The congregation turns to face the Pastor. He gets up and walks toward the door and then outside.

Beat.

The congregation waits quietly for him to return.

The Pastor walks back inside with tears streaming down his face and a smile from ear to ear.

PASTOR
Hallelujah, Church! The Lord is comin'! He's right, it's happenin'! THE LORD IS COMIN'! Come look! Come see!

The Pastor goes back outside. The congregation begins to pour out of the church to look for themselves. Rex and Helen go. Nadine stays inside staring at the giant wood carving of JESUS HANGING ON THE CROSS that hangs on the wall behind the pulpit.

Sounds of excitement and awe are heard in the distance as the congregation see's the wonder of the fire falling like rain from the sky.

Nadine stands alone, still and silent in the Church.

All of a sudden her head snaps back with her face up toward the ceiling. Her body tenses as she stands frozen, slightly gasping for air.

It’s as if something has taken a hold of her. Her eyes slowly turn black as night. A small grin begins to crawl across her face. It’s scary how quiet it is.

Nadine then makes a whispered, quick and aggressive “HA” sound. A small puff of smoke escapes her mouth and floats into the air.

BLACK SCREEN.

SONG: River by Bishop Briggs plays as the credits begin to roll.

THE END.